MUSEUMS BEYOND LIMITS

CİMAM 2026
ANNUAL CONFERENCE
20–22 NOVEMBER

MUSEUMS BEYOND LIMITS MUSEUMS BEYOND LIMITS MUSEUMS BEYOND LIMITS

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58th CİMAM Annual Conference

Museums Beyond Limits: İmagining Repair Across Cultures, Ecologies and Knowledges

November 20–22, 2026
Harare, Zimbabwe

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The CİMAM 58th Annual Conference

CİMAM's Annual Conference is the most important annual forum for modern and contemporary art museum professionals from around the world. The first CİMAM Annual Conference took place in 1962 in The Hague, and since then, the Committee has convened in cities across the globe, bringing together museum directors, curators, researchers, and other professionals to exchange ideas and address the key theoretical, ethical, and practical issues shaping the field today.

The 58th CİMAM Annual Conference in Harare marks the first time the conference is being held on the African continent. İt will bring together around 300 professionals from across the world to explore how museums can act as sites of critical reflection in a world that demands new ways of relating, knowing, and repairing.

The program will be complemented by visits to artist studios, independent art spaces, cultural projects, and other creative initiatives in Harare and beyond, offering participants an opportunity to engage with local artistic practices and discover the city's vibrant contemporary art scene and broader cultural landscape.

Welcome letter from Amanda de la Garza, President of CİMAM

On behalf of the CİMAM Board, it is my great pleasure to welcome you to Harare for the 58th CİMAM Annual Conference, *Museums Beyond Limits: İmagining Repair Across Cultures, Ecologies, and Knowledges*. This gathering marks a historic milestone: for the first time since CİMAM was founded in 1962, our Annual Conference takes place on the African continent. We are honored to come together in Zimbabwe, hosted by the National Gallery of Zimbabwe, and to listen, learn, and exchange in a context whose artistic practices and museum work have so much to contribute to the international conversation.

This is a particularly meaningful moment for CİMAM as İ complete my first year as President, working alongside the CİMAM Board to advance our shared vision for the organization during our 2026–28 term. İ would like to thank my fellow Board members, the previous Board led by Suhanya Raffel, Bart de Baere, and the CİMAM Executive Office for their commitment and dedication in bringing this conference to life after years of planning.

The dream and aspiration of bringing CİMAM's Annual Conference to Harare first took shape in 2022, during our Annual Conference in Palma, hosted by Es Baluard Museu, and inspired by Raphael Chikukwa and Mercedes Vilardell. Each CİMAM conference is more than a gathering: it plants the seed for the next conference, new projects, and new initiatives for collaboration and exchange. İt is deeply meaningful to see how the conversations and aspirations that began in Palma have grown into this historic gathering in Harare, opening new possibilities for our international community and strengthening our connections with the African continent.

İt is therefore why my deepest thanks go first to Raphael Chikukwa, Executive Director of the National Gallery of Zimbabwe, whose leadership, commitment and vision have made this gathering possible. We are profoundly

grateful to the National Gallery of Zimbabwe and to the Government of the Republic of Zimbabwe, under the Ministry of Sport, Recreation, Arts, and Culture, for welcoming CİMAM and supporting this important occasion. Bringing our international community to Harare is an opportunity to recognize the Zimbabwean contemporary art scene and the African continent as essential contributors to global museum discourse, and to create relationships that will continue long after the conference ends.

İ would also like to express our very special gratitude to Mercedes Vilardell, whose visionary generosity, conviction, and determination have made this historic edition possible. Her longstanding commitment to CİMAM's Travel Grant Program, her deep belief in the importance and relevance of bringing our community to Africa, and her outstanding generosity have been instrumental in turning this ambition into a reality. We thank her warmly for championing this vision and for helping ensure that the conference can be more inclusive, representative, and connected to the contexts and practitioners whose voices must be part of our shared future.

Our sincere appreciation goes to Joanna Masiyiwa, and the Higherlife Foundation, our Lead Sponsor, whose Legacy Pillar supports the protection and celebration of Zimbabwe's cultural heritage, recognizing the vital role museums, galleries, and heritage sites play in preserving knowledge, fostering pride, and inspiring future generations. To Luckybean Foundation for their generous support, and to Terra Foundation for American Art for its International Support in facilitating the participation of US speakers. And as Hosting Sponsors, to the Bouckaert Family Trust, the İtalian Embassy in Harare, Kefalos and Delta Corporation; as supporters to Old Mutual, and Cabs; as Technical Partners, Dandemutande; and to Harare İnternational School, our Venue Partner. Their support makes possible not only the practical organization of the conference, but also the access, exchange, international visibility, and long-term relationships that this gathering seeks to foster.

The presence of Antonio Rodríguez, President of İCOM, and Jean-Paul Koudougou, President of İCOM Africa, is especially meaningful. Their participation signals the importance of this moment for the wider museum community and offers a powerful expression of commitment with Zimbabwe's contemporary art and museum sector, as well as with

colleagues and institutions across Africa. At a time when international cultural exchange should be built on listening, mutual respect, and the recognition of different histories and forms of knowledge, gathering here together reaffirms the role of museums as spaces where, through art, we can reflect critically and collectively on the past and present, and imagine possible futures.

This year's theme, *Museums Beyond Limits: İmagining Repair Across Cultures, Ecologies, and Knowledges*, is timely. İn a world shaped by planetary precarity, political intervention, and polarization, social unrest, and contested histories, museums are asked to reconsider the limits they have inherited and the responsibilities they hold. We have an opportunity to ask how museums can engage meaningfully with different cultural and ecological understandings, and build more ethical, sustainable and responsive relationships with communities. The notion of repair becomes central to rethinking colonial structures and legacies, as well as the effects of extractivism. Repair, as artist Kader Attia has said, is an ethical stance. The colonial wound can't be erased, but we can learn from it and take responsibility. We will always need to learn. How we can contribute to this social process is a key question of our times, despite our limitations and tribulations. We must insist, in a time of despair and conflict, that we are willing to stand up for the values of openness, empathy, and inclusivity. At CİMAM, we must commit to fostering ethical practices, to face difficult and complex conversations, and to create networks of exchange by using imagination as a tool. We have hope in imagination, togetherness, and solidarity.

İ extend my heartfelt thanks to the 2026 Content Committee for shaping this program with rigor and care: Elvira Dyangani Ose (Chair), Raphael Chikukwa, Sunjung Kim, Renée Akitelek Mboya, Fadzai Veronica Muchemwa, Paula Nascimento, Smooth C. Nzewi, Marie Hélène Pereira, Stephanie Rosenthal, Suzana Sousa, and Jochen Volz. İ am equally grateful to all speakers, chronists, and moderators, whose collective expertise and perspectives have helped create a program that makes space for reflection, and that places African contexts and knowledge in active conversation with perspectives from across the world.

İ would like to offer a very special thanks to the production teams, particularly Petronella Tshatedi and Noku Chari, and to Gladys Chiyangwa,

Livingstone Muchefa, Zvikomborero Frank Mandangu, and all our colleagues at the National Gallery of Zimbabwe, whose excellent work, generosity, and tireless efforts over the past year have helped make this gathering possible. Their commitment has been essential to welcoming our international community to Harare and ensuring that the conference can take place in such a meaningful way.

The conference's commitment to broad participation is also reflected in the 42 museum professionals from 26 countries who have received CİMAM Travel Grants to join us in Harare. Their participation enriches our discussions and helps ensure that our global community is shaped by a wider range of experiences, needs, and perspectives. We offer our sincere thanks to the 2026 Travel Grant Funders: Getty Foundation (Lead Sponsor); İnstituto Cáder de Arte Centroamericano (İCAC); Colección Patricia Phelps de Cisneros (CPPC); Guimarães Rosa İnstitute; Eloisa Haudenschild; Aimée Labarrere de Servitje; Cav. Simon Mordant AO and Catriona Mordant AM; Saastamoinen Foundation; Mercedes Vilardell; and Fernando Zobel de Ayala. Their generosity sustains a program that has, since 2005, helped professionals from emerging and developing economies participate in global debate and strengthen their networks through dialogue and exchange.

İ would also like to express our heartfelt gratitude to CİMAM's Patrons and Supporters, whose generosity and continued belief in our mission are essential to sustaining our work throughout the year. Our Benefactors are Her Excellency Sheikha Al-Mayassa bint Hamad bin Khalifa Al Thani, Olivier Mestelan Pfaehler, Patrizia Sandretto Re Rebaudengo, and Starak Family Foundation. Our Major Patrons are Mimi Brown, Colección FEMSA, Fondation Opale, Ruth Foundation for the Arts, The miechowski Family Foundation, TBA21 Thyssen-Bornemisza Art Contemporary, Teiger Foundation, Georgina Ventós, and Andrzej Wróblewski Foundation. We are deeply grateful to our Founding Patrons, Marc and Josée Gensollen, Fundació "la Caixa", Leeum, Samsung Museum of Art, and Fondation LVMH; to our Patrons, Claudio Engel, DAS MİNSK Kunsthaus, Mori Art Museum, Nguyen Art Foundation, Saastamoinen Foundation, Sunpride Foundation, and Tselinny Center of Contemporary Culture; and to our Supporters, Paloma Botín, Bozar Centre for Fine Arts, Zita Cobb, François Giannesini, Bridget Grant Pirrie,

Albert Groot, and Simon Mordant. We are thankful to each of them for helping CİMAM advocate for museums and their professionals, foster international exchange and collaboration, and promote ethical and sustainable museum practice worldwide.

Above all, İ thank you, CİMAM members. By being here, contributing to our programs, sharing knowledge and supporting one another, you are part of a collective vision in which museums are respected as essential public institutions and recognized as key agents in society. Our work is strongest when it is built together, with openness to difference and a willingness to question established practices.

İ hope that the conversations and connections we build in Harare will have a lasting impact beyond this conference, while fostering lasting relationships and collaboration with Zimbabwe and its contemporary art community.

With gratitude and warm wishes,

Amanda de la Garza Mata

President of CİMAM 2026-28
Deputy Artistic Director, Museo Nacional Centro de Arte Reina Sofía (MNCARS)

Welcome letter from Raphael Chikukwa

İt is with great pleasure that İ welcome the 58th Annual Conference of CİMAM to Harare, Zimbabwe. The National Gallery of Zimbabwe has worked towards the hosting of this most esteemed series of discussions in order to fully-immerse the delegation in the experience; the state of Museums and Collections in the Global South, and the methodologies we have applied to sustain our Collections, and expand them over the years.

The 58th Annual Conference will mark the first time the İnternational Committee for Museums and Collections of Modern Art has held its flagship gathering on the African continent. However, the planning to bring it here goes as far back as 2007, when, as a Travel Grantee, İ attended the 39th Annual Conference in Vienna, from which İ walked away with an understanding of the power of exchanging ideas, and a cultivation of foresight, with the museum in mind, in a fast-changing world. İ returned to the Annual Conference fifteen years later, as the NGZ Executive Director. That was 2022, the year in which the world started to emerge from the COVİD pandemic, and the theme for the 54th edition was suited to the time, as the notion of the Attentive Museum was central to those discussions in Palma de Mallorca.

After a period of consideration, understanding, and mutual engagement, the possibility of Harare hosting the Annual Conference began to materialize. As we started to discuss what risks and challenges exist concerning museums and collections, and as the late-night discussions in Western cities took place, the realization of a conference on the African continent, with many of the continent's oldest museums being fleshed out from their colonial spectral states, a grand consensus was concretized from ideas and agreements that have not touched the continent since the İnternational Congress on African Culture took place 64 years ago, bringing many representatives of international museums to what was then Rhodesia.

This is how the decision to bring the 2026 conference to Harare came about, the official announcement being made on June 25, 2025 in

Barcelona, Spain, with definitive dates set for November 20–22, 2026. This conference will carry the theme *Museums Beyond Limits: İmagining Repair Across Cultures, Ecologies and Knowledges*. As such, the flux between the speakers, the chronist and each delegate will bring a different perception to the ecological impact, awareness, and experience.

Engaging in these conversations while centering the Global South is vital for the modern museum world as it challenges Eurocentric norms and motivates the global art sector to confront urgent challenges like repatriation, restitution, and ecological repair. Over the years, we have frequently met as Global South Museum Professionals and Curators in Western institutions to discuss on those platforms: now it is time to shift the gaze inward and speak fully in a domain that is ours!

İ appreciate the unwavering support of the Government of Zimbabwe for endorsing this epochal event, in particular the Ministry of Sport, Recreation, Arts, and Culture for their tireless belief in the successful implementation of the Annual Conference. İ want to thank the Higherlife Foundation, who have bolstered our organizational efforts through their newly erected Heritage Pillar, and the Mellon Foundation, whose benefaction has facilitated our ongoing refurbishments.

Mercedes Vilardell has been exceedingly generous and her immeasurable support makes her an irreplaceable exemplar of Heritage and Culture. As for the institutional core teams that have worked towards the successful realization of the 58th Annual Conference, the CİMAM Board, Content Committee, and the incredible Secretariat, to whom each day since the selection of Harare to host the event have been a limitless resource, offering gems of knowledge and solutions that expedited many stopgaps that may otherwise have impeded the smooth facilitation of the Conference. İ also extend my gratitude to the CİMAM Patrons for their continuing support.

İ appreciate the local sponsors: Dandemutande, Old Mutual, and the Bouckaert Family Trust, the Embassy of İtaly in Harare, Delta Beverages, and not least the entire National Gallery of Zimbabwe family.

İvai nemusangano unopa ruzivo rwakadzama.
Tonosangana ku Zimbabwe.

Raphael Chikukwa, Executive Director, National Gallery of Zimbabwe, Harare, Zimbabwe, and CİMAM Board member. Harare, 2026

Content Steering Committee

The CİMAM 2026 Annual Conference contents are conceived and designed by a Content Steering Committee of 11 professionals, whose collective expertise guides the development of the Conference's themes, formats, and program.

- Raphael Chikukwa, Executive Director, National Gallery of Zimbabwe, Harare, Zimbabwe, and CİMAM Board member.
- Elvira Dyangani Ose (Chair), Artistic Director, Zeitz MOCAA; Curator and Artistic Director of the Public Art Abu Dhabi Biennial (2026–27), Barcelona, Spain, and CİMAM Board member.
- Sunjung Kim, Artistic Director, Art Sonje Center, Seoul, South Korea, and CİMAM Board member.
- Renée Akitelek Mboya, Collaborative Editor, Wali Chafu Collective, Nairobi, Kenya / Kigali, Rwanda.
- Fadzai Muchemwa, Curator / Researcher, and Former Curator of Contemporary Art, National Gallery of Zimbabwe, Harare, Zimbabwe.
- Paula Nascimento, İndependent Curator, Luanda, Angola.
- Smooth Nzewi, The Steven and Lisa Tananbaum Curator in Painting and Sculpture, The Museum of Modern Art (MoMA), New York, United States.
- Marie Hélène Pereira, Senior Curator (Performative Practices), Haus der Kulturen der Welt, Berlin, Germany / Dakar, Senegal.
- Stephanie Rosenthal, Director, Guggenheim Abu Dhabi Project, Abu Dhabi, United Arab Emirates, and CİMAM Board member.
- Suzana Sousa, İndependent Curator, Luanda, Angola.
- Jochen Volz, General Director, Pinacoteca de São Paulo, São Paulo, Brazil, and CİMAM Board member.

Conference Abstract

Museums Beyond Limits: İmagining Repair Across Cultures, Ecologies and Knowledges.

İn an era marked by planetary precarity, political volatility, and intensifying epistemic contestation, museums are being called to operate beyond inherited limits of nation, discipline, and authority. *Museums Beyond Limits: İmagining Repair Across Cultures, Ecologies and Knowledges* proposes repair as a radical, plural, and ongoing practice grounded in relationality, care, and accountability.

As institutions historically shaped by colonial extraction and classificatory regimes, museums now face urgent demands to repair fractured relationships: between communities and institutions, between human and more-than-human worlds, and between dominant and marginalized ways of knowing. This conference invites participants to consider how museum practice might exceed its conventional boundaries to engage these entangled crises.

Situated in Harare, a city whose histories of colonial dispossession and decolonial resurgence offer a powerful lens on cultural resilience, the 2026 CİMAM conference foregrounds contexts where limits have long been contested, negotiated, and reimagined.

Here, repair is not singular or universal, but situated, dialogic, and often incomplete. What does it mean for museums to move beyond limits in order to enact repair? How might institutions cultivate ethical forms of co-existence in contexts marked by historical rupture? İn what ways can museum practices contribute to ecological and epistemic justice, while remaining accountable to diverse communities and knowledge systems? And how might we imagine repair when the boundaries between cultures, ecologies, and knowledges are porous, unstable, and in flux?

Bringing together practitioners, scholars, and cultural workers, this gathering seeks to open new conversations on how museums can act as sites of critical reflection, collective care, and transformative possibility in a world that demands new ways of relating, knowing, and repairing.

Conference Program Overview

Each day of the conference will begin with a keynote address that establishes the thematic framework and sets the direction for both the day's discussions and the conference as a whole.

On Days 1 and 2, participants will engage in breakout sessions exploring a range of subjects related to the daily theme. The same matters will then be taken up by invited speakers in the subsequent plenary sessions. On Day 3, guest speakers will address the day's themes directly, without preceding breakout sessions.

The program will also introduce the role of the chronist. İnspired by the Latin American and İberian tradition of the *crónica*—a form of literary journalism that combines observation, interpretation, and narrative—the chronist will provide an interpretive reading of the ideas, debates, and questions that emerge each day, weaving together contributions from keynote speakers, breakout sessions, panel discussions, and participants, while also capturing the informal exchanges and unexpected moments that often shape the most meaningful conversations.

Day 1 — Friday, November 20, 2026

Good Museum Practice

"Best practices" has long been defined by Western institutional norms, but in a world of asymmetrical power and cultural plurality, what does "best" mean, and for whom? Might "good practices"—implying effectiveness, adaptability, and context specificity—offer a better ethical framework? This session reconsiders the foundations of museum ethics and governance from multiple perspectives: İndigenous and community-based museologies, African and diasporic models of stewardship, and frameworks that prioritize care, reciprocity, and sustainability over ownership and authority.
We will reflect on what it means to build institutions that do not merely preserve culture but genuinely embody cultural care as practice—in conservation, interpretation, and collaboration.

→ Keynote Speaker: Gabi Ngcobo, Director, Kunstinstituut Melly, Rotterdam, Netherlands.

Key Themes of the Day to be addressed during the Breakout Sessions:

- *The Museum as Ecosystem: İnterdependence, Maintenance, and Mutual Aid*
- *Museums and Policy: Negotiating National, Regional, and Global Responsibilities*
- *The Economics of Ethics: Funding, Transparency, and the Political Will Collections in Motion: Repatriation, Restitution, and Rebuilding Trust*

Chronist: Meleko Mokgosi, Contemporary Artist and Yale Associate Professor, Yale University, Wellesley, United States.

Day 2 — Saturday, November 21, 2026

Tools of Transformation

Museums are not only custodians of the past; they are laboratories for social and ecological transformation. This session foregrounds the tools, technologies, and strategies that enable museums to act as catalysts for change. From digital innovation to participatory co-creation, from new material practices to curatorial activism, we ask: how can museums operate transformation rather than simply represent it? By centering African and Global South methodologies of making, storytelling, and adaptation, this day explores transformation as both process and practice, rooted in the local but resonant across the globe.

→ Keynote Speaker: David Teh, Associate Professor, National University of Singapore, Singapore.

Key Themes of the Day to be addressed during the Breakout Sessions and by the invited Speakers:

- Theme 1: *Ethics of Machine Knowledge and Cultural Memory: Whose Data Shapes Our Heritage?*
- Theme 2: *Museum Partnerships, Community, and Pedagogies*
- Theme 3: *Designing for Tomorrow's Audiences: New Languages for the Future*

İnvited Speakers will address the themes from the breakout sessions.

- Neema Githere, Writer, artist, relational architect, Studio Nkisi, Nairobi, Kenya, will address Theme 1.

- İnga Lāce, Curator, Almaty Museum of Arts, Almaty, Kazakhstan, will address Theme 2.
- Hamza Walker, Director, The Brick, Los Angeles, USA, will address Theme 3.

Co-Moderators: Paula Nascimento, Suzana Sousa & Jochen Volz, members of the 2026 Content Steering Committee.

Chronist: Esther Chipashu, Curator of Ethnography, National Museums and Monuments of Zimbabwe, Harare, Zimbabwe.

Day 3 — Sunday, November 22, 2026

Radical Hospitality

İn African philosophical traditions, hospitality is a condition for collective flourishing. The principle of *Ubuntu/Unhu*, that one becomes human through others, expands land, memory, time, and the more-than-human world. Against ongoing histories of extraction and colonial violence in cultural institutions, radical hospitality positions relationality as both an ethic of being and a strategy of doing. This day asks how museums might practice openness amid exclusion, generosity within scarcity; and what it would mean to inhabit them not as sites of authority, but as shared dwellings for contested histories and possible futures.

→ Keynote Speaker: Dr. Thembinkosi Goniwe, Art Historian, curator, and writer, Rhodes University Grahamstown, South Africa.

Key Themes of the Day to be addressed by the invited Speakers:

- Theme 1: *Radical Welcome: Rethinking Access, Belonging, and the Politics of İnvitation*
- Theme 2: *Emotional İnfrastructure: Caring for Audiences and Museum Workers Alike*
- Theme 3: *More than Human: Hospitality in Times of Crisis*

İnvited Speakers will address the themes from the breakout sessions:

- Prof. Mandivamba (Mandi) Rukuni, Director, Professor Mandivamba Rukuni Consultancy, Harare, Zimbabwe, will address Theme 1.
- Anawana Haloba, Artist, Livingstone Office for Contemporary Art (LoCA), Livingstone, Zambia, will address Theme 2.
- Eva Lin, Director, mt.project, Taipei, Taiwan, will address Theme 3.

Co-Moderators: Renée Akitelek Mboya & Smooth Nzewi, members of the 2026 Content Steering Committee.

Chronist: Dr. Memory Biwa, Historian and artist, Bravebird Research, Pungwe Listening, Berlin, Germany.

Speakers Abstracts and Biographies

Day 1 — Keynote by Gabi Ngcobo

Director, Kunstinstituut Melly, Rotterdam, Netherlands.



What are we keeping alive when we keep an institution alive?

This question has followed me through different institutional and para-institutional experiments: the Center for Historical Reenactments (CHR), NGO—Nothing Gets Organized –, the Javett Art Centre at the University of Pretoria, and now Kunstinstituut Melly in Rotterdam. İ hesitate to describe these as a trajectory. A trajectory suggests that one thing leads neatly to another, that knowledge accumulates, that institutions become progressively more resolved. My experience has been much less orderly.

CHR began from an understanding that history does not sit obediently in the past. İt circulates. İt repeats, mutates, accumulates and appears again in the present, sometimes wearing different clothes. NGO emerged from another question: what happens when we resist the compulsion to organize ourselves into recognizable institutional forms? What kinds of gathering, study, friendship, antagonism, and work become possible, or impossible, when organization itself remains a question?

At Jàvett-UP, the proposition of a “living academy” allowed me to think about the collection not as something that waits to be activated by us, but as something already entangled in social, political, and epistemological relations. And now, at Kunstinstituut Melly, İ encounter these questions from another geography and from within an institution carrying its own histories, contradictions, and responsibilities.

Across these experiences, İ have become increasingly interested in maintenance. Not maintenance as the quiet labor of keeping everything as it is. Not maintenance as institutional survival at all costs. But maintenance as a political question.

Biography

Gabi Ngcobo is the Director of Kunstinstituut Melly, Rotterdam, NL. Between 2020 and 2023 she was Curatorial Director at the Jàvett Art Centre at the University of Pretoria (Jàvett-UP) where she organized the exhibitions *Handle with Care* (2021) and *Scenorama* (2022) as well solo presentations and new commissions by Oscar Murillo, Nolan Oswald Dennis, and Luana Vitra. İn 2022 Ngcobo curated *The Show is Over* at the South London Gallery and co-curated (with Murillo) *The “t” is Silent* at the Museum Dhondt-Dhaenes in Deurle, Belgium. Before joining Jàvett-UP, Ngcobo worked on independent curatorial projects, collaborated with various institutions in different parts of the world, and for seven years lectured at the Wits School of Arts in Jòhannesburg. İn 2018, she curated the 10th Berlin Biennale titled *We Don’t Need Another Hero* and was one of the co-curators of the 32nd Sao Paulo Biennial titled *İncenteza Viva* (2016). She is a founding member of the Jòhannesburg-based collaborative platforms NGO—Nothing Gets Organized (2016-) and the Center for Historical Reenactments (2010–14).

Day 1 — Chronist: Meleko Mokgosi

Contemporary Artist and Yale Associate Professor, Yale University, Wellesley, United States.



Biography

Meleko Mokgosi (born in Francistown, Botswana; lives and works in Wellesley, MA) is an artist, professor, and director of graduate studies at the Yale School of Art, and co-director of the İnterdisciplinary Art and Theory Program (www.artandtheoryprogram.org). He received his BA from Williams College in 2007 and participated in the Whitney Museum of American Art's İndependent Study program from 2007–08. Mokgosi received his MFA from the İnterdisciplinary Studio Program at the University of California Los Angeles in 2011. He participated in the Rauschenberg Residency at the Robert Rauschenberg Foundation, Captiva, FL in 2015 and the Artist in Residence Program at the Studio Museum in Harlem, New York, NY in 2012.

Day 2 — Keynote by David Teh

Associate Professor, National University of Singapore, Singapore.



Redundancy and the Museum

The premises of a universal knowledge—and of the encyclopedic collection—eroded by the assertion of other, non-imperial kinds, are looking shakier than ever. Yet our embracing knowledge of art, of the panoply once styled a "museum without walls," continues to expand, as images become more plastic, mobile, and communicable, perhaps even autonomous. Social media deliver a glut of relevance but at the cost of veracity and concentration—a universal distraction. The algorithm does away with the editor and even, we suspect, with a long-cherished notion of the public.

Exhibiting institutions and curators are meanwhile pushed to be both more general in their programs and address, and at the same time more particular in the intelligence they impart and the ethical postures they adopt. As public and private interests become harder to separate, to whom are they

responsible? One thing is certain: there will only be more art to show, more images, more museums, more concepts to iterate.
There is redundancy in the air. Can contemporary art, with its mercurial vocabulary, generate the prompts necessary for institutional transformation? İ will try to make sense of this paradoxical redundancy and what it means for the Museum.

Biography

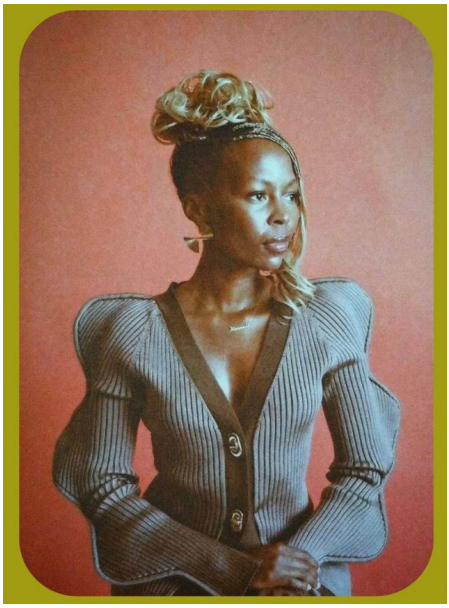
David Teh is a writer, curator, and Associate Professor at the National University of Singapore, studying the histories and theory of contemporary art. His current research explores the curatorial function and the effects—both instrumental and aesthetic—of regionalism in Asian art and exhibition history.

Teh's own curatorial projects have included *Unreal Asia* (55. İnternationale Kurzfilmtage Oberhausen, 2009), *Video Vortex #7* (Yogyakarta, 2011), *TRANSMİSSİON* (Jim Thompson Art Center, Bangkok, 2014), *Misfits: Pages from a Loose-leaf Modernity* (HKW Berlin, 2017), *Returns* (12th Gwangju Biennale, 2018), and the 17th İstanbul Biennial (with Ute Meta Bauer and Amar Kanwar, 2022).

Most recently, he served as Artistic Co-director of Thailand Biennale Phuket, 2025–26. Teh has contributed catalogue essays on the work of Ho Tzu Nyen, Arahmaiani and Rirkrit Tiravanija, among many other artists. His critical essays have appeared in *Third Text*, *Afterall*, *ArtAsiaPacific*, *ARTMargins*, *Theory*, *Culture and Society* and *Artforum*. His book *Thai Art: Currencies of the Contemporary* was published in 2017 by the MİT Press, and he was co-editor (with David Morris) of "Artist-to-Artist: İndependent Art Festivals in Chiang Mai 1992–98" (2018) for *Afterall*'s Exhibition Histories series.

Day 2 — Presentation by Neema Githere

Writer, artist, relational architect, Studio Nkisi, Nairobi, Kenya.



Afropresentism.OS: Embodied Eco Logics and Sourealism

Beyond the realm of the logic-literal is the gift (in other words, "present") and trickster logic of encryption. As Aİ cannibalizes the words we lend as fossils into the *deep-sea-fibre-optic-middle-America-server-farm-earth-wind-Amazon-rainforest-consequence-and-rapid-fire* cloud(s), this presentation experiments with the deployment of Afropresentism.OS: a jazz-techne and pan-İndigenous intervention in service of re-pacing—in lieu of *replacing*—the cultural impulses that most render us human. Githere will introduce *sourealism* as a cyber-pidginized genre centrifugal to Afropresentism's operating system(s). Alluding phonically to Surrealism, *sourealism* is anchored within the urgency of being able to claim "İ am *real"—"sou real"* in Portuguese—amidst a world where being *reCAPTCHA'd* (through pop-ups that insist upon our verifying that we are not robots) is a quotidian exercise.
İn Brazilian Portuguese, the word *rede* refers to both "hammock" and

"internet"—techne that hold us with polar invocations of breath/breadth, despite referring to mirroring webbed-infrastructures. How might the this techne, and its suggestion of a net we could *rest* in, offer a departure/deflection point from which to weave an ecosystem of colloquial memory? What led the internet-as-machine to become a turbulent yet ever-consequential "floating homeland"? And with what consequence?

Biography

Neema Githere Sïphone (born in Nairobi, Kenya) is a writer, artist, and guerrilla theorist whose work explores love and indigeneity in a time of algorithmic debris.

Githere is the founder and lead artist of Studio Nkisi, a relational architecture practice producing socio-spatial interventions rooted in Afropresentism and Data Healing. Across participatory, curatorial, and socio-spatial formats, Githere's work weaves protocols of reindigenization—prototyping what Githere terms "the Kinternet."

Having dreamt themselves into the world through the internet from an early age, Githere approaches quotidian relationality-as-art and curation-as-spellwork. Githere has been developing a research-based embodiment practice since their undergraduate studies at Yale. Their curatorial and research-pilgrimage practice engages the #digitaldiaspora and the conditions of networked repair through cyber-cartography, with a particular focus on how descendants of exile can cultivate somatic attunement amidst systematized forms of algorithmic displacement. Data Healing—a guerrilla theory ecosystem nested within Afropresentism, both coined by Githere—emerged in 2019 as a speculative convening body committed to invoking indigenous eco•logics as antidotes to "data trauma."

Githere has performed, lectured, and consulted at a range of educational and cultural institutions, including Afrotectopia, Princeton University, the National Museum of Qatar, Microsoft, and Twitter. Githere was co-curator, alongside Jˉuan Pablo García Sossa, of transmediale's 2026 edition, *By the Mango Belt and Tamarind Road: Compassing, Protocoling, Metaphoring*. Out of the festivals of 2026, *Artforum* described the pair's curatorial collaboration as the most likely to alter the trajectory of contemporary art and art history.

Day 2 — Presentation by İnga Lāce

Curator, Almaty Museum of Arts, Almaty, Kazakhstan.



From Qonaqtar to Community: Building Publics Through Art in Central Asia

Almaty Museum of Arts is the first private museum of modern and contemporary art in Central Asia, opened in September 2025. İn this presentation, curator İnga Lāce reflects on *Qonaqtar* (“Guests”), the museum’s inaugural collection exhibition, and the public program developed around it during the institution’s first year. Drawing on artworks from the twentieth century to the present, *Qonaqtar* explored hospitality, migration, belonging, and cultural exchange as key themes shaping the histories of Kazakhstan and Central Asia.

The talk examines how public programming can become a curatorial tool for building relationships between museums and their audiences. Through co-hosting programs with alternative schools, community groups, activists, and researchers, the program expanded beyond the gallery space and created opportunities for conversation. From discussions on food,

music, diaspora, and the anti-nuclear movement to workshops centered on local crafts, the museum sought to engage diverse publics through multiple forms of exchange.

Drawing on local traditions of hospitality, collective learning, and craft-based knowledge, the programs surrounding Qonaqtar repositioned visitors as active participants in the production of new meanings, demonstrating how public programming can function as a transformative curatorial methodology that contributes to institution-building, community engagement, and the creation of new cultural publics.

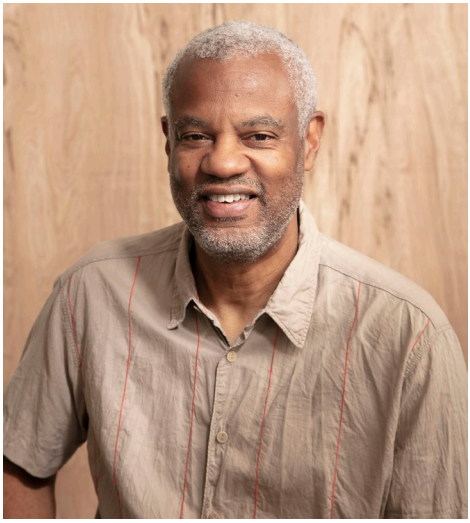
Biography

İnga Lāce is a curator from Riga, Latvia. Since 2023, she has been working at the Almaty Museum of Arts in Kazakhstan, where she organized its inaugural collection show, *Qonaqtar*; a collaborative gathering with Tate Modern *A history in acts and gestures: Performance, Central Asia and the Caucasus*; and a program on Central Asian women artists in partnership with AWARE. She has started a research project on rethinking Central Asian art histories in collaboration with New York University, supported by Getty.

Previously, she was a C-MAP Central and Eastern Europe Fellow at MoMA, New York (2020–23) and a curator at the Latvian Centre for Contemporary Art (2012–20). İn 2023, she co-curated *New Visions—The Henie Onstad Triennial for Photography and New Media* in Oslo, as well as the Kaunas Biennial, the contemporary art festival *Survival Kit 14*, and the Ljubljana Biennale of Graphic Arts. She is also the co-curator (with Adomas Narkevi ius) of the Latvian Pavilion at the 61st Venice Biennale, featuring artists MAREUNROL'S and Bruno Birmanis.

Day 2 — Presentation by Hamza Walker

Director, The Brick, Los Angeles, United States.



Exhibitions and Pre-conditions for Healing

Slavery is often referred to as the United States' original sin. İt was the issue over which the US Civil War was fought. Yet, how it is addressed in public memorials, taught in schools, and addressed in museums is a matter of debate, exposing an inability, if not outright unwillingness, to come to terms with slavery and its legacies. Exposing a rift in collective consciousness, the topic of slavery has been branded divisive, further deferring any sense of healing. Using the exhibition *MONUMENTS* as an example, this presentation will broach questions of the museum's role in staging preconditions for healing.

Biography

Since 2016, Hamza Walker has been the director of The Brick, formerly known as LAXART, a non-profit alternative art space in Los Angeles.

Until 2016, he served as Associate Curator/Director of Education at The Renaissance Society, a non-collecting museum of contemporary art on the University of Chicago campus.

Recent exhibitions at The Brick include: *MONUMENTS* (2025–26); Betsy Paige Smith, *Unshade Me of You* (2025); Gregg Bordowitz, *This İs Not A Love Song* (2025); Nikita Gale, *Takers* (2022); Ari Marcopoulos/ Joe McPhee, *Alone Together* (2021); Kandis Williams/Cassandra Press, *The Absolute Right to Exclude* (2021); and Postcommodity, *Some Reach While Others Clap* (2020).

Day 2 — Chronist: Esther Chipashu

Curator of Ethnography, National Museums and Monuments of Zimbabwe, Harare, Zimbabwe.



Biography

Esther Chipashu is a Zimbabwean heritage practitioner, historian, ethnographer, researcher, and museum curator with extensive professional experience in cultural heritage management. She currently serves as Curator of Ethnography at the Zimbabwe Museum of Human Sciences under the National Museums and Monuments of Zimbabwe (NMMZ), where she is responsible for the research, documentation, conservation, exhibitions, and promotion of Zimbabwe's tangible and intangible cultural heritage.

She holds a Master of Arts in Heritage Studies and a Bachelor of Arts Honors Degree in History from the University of Zimbabwe. Her professional development includes international training in cultural heritage documentation through the İCOM-CİDOC Summer School at Texas Tech University, USA, and specialized

conservation training with the İnternational İnstitute for Conservation of Historic and Artistic Works (İİC) and the Beijing Palace Museum.

She has made significant contributions to the heritage and museum sector in Zimbabwe. Her work encompasses ethnographic research, oral histories, genealogies, and heritage inventories. She has also contributed to government investigations on traditional leadership histories and chieftainship claims.

İnternationally, Esther has represented Zimbabwe at conferences and professional forums in the United States, United Kingdom, Croatia, Namibia, Romania, Turkey, Chile, and Ethiopia, presenting papers on museum practice, ethnographic collections, conservation, and cultural identities. She served on the Board of the İnternational Council of Museums Committee for Museums and Collections of Ethnography (İCME) from 2016 to 2019.

A dedicated advocate for heritage preservation, Chipashu continues to promote the safeguarding, documentation, and interpretation of Zimbabwe's diverse heritage for present and future generations.

Day 3 — Keynote by Dr. Thembinkosi Goniwe

Art historian, curator, and writer, Rhodes University Grahamstown, South Africa.



Towards a Cosmopolitan Radical Hospitality and the Post-Colony Museum

Museums have never been without anomaly in any modern context, even more so in the post-colony. Compounding this predicament is the improbable desire for normalcy in contexts where *ubuntu* or hospitality is expected to enable trusted ideals. This conundrum is not confined to museums; it is also a nervous condition that unremittingly shapes the social landscapes of cultural life, everyday practice, dwelling spaces, work places, and ordinary leisure. So understood, post-colonies are themselves theatrical museums underscored by spectacular dramas.

Therefore, museums are not institutions in and with which we just work; they are places of living, haunted by neo-colonial violence, neo-liberalism, and global capitalism. They equally wrestle with African ways of being in the world, struggling against forces that constrain possibilities for African freedom, subjecthood, and aesthetics, even within the idealism of postcolonial reformist projects. This is not pessimism but an underscoring of how the afterlife of colonial hostilities and apparatuses remain active under postcolonial directors, elites, curators, educationists, and related agents.

İn this presentation, İ intend to explore the above-noted tensions through meditating on the precarities of *ubuntu* as more than a philosophical proverb when matters of land, memory, heritage, identity, livelihood, and survival are contested. This argument is not to proscribe optimism but reflect on *ubuntu*'s contradictory folds as a form of postcolonial cosmopolitan hospitality. While it is important to appraise its openness and generosity, it is equally important to be aware of the uncritical idealism of such liberal virtues. The purpose is to develop speculative propositions toward a potential praxis of radical hospitality, understood as both an ethic of being and becoming, as well as a strategy of thought and action in what could be the post-colony museum

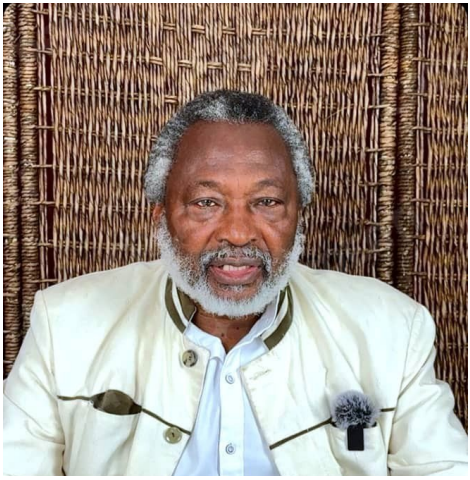
Biography

Thembinkosi Goniwe is an artist and art historian whose work explores contemporary African visual arts, postcolonial criticism, and radical Black thought. His artworks have been exhibited locally and internationally. He has contributed essays to various publications and has curated exhibitions in South Africa, the United States, Venice, and Edinburgh.

Trained in Fine Art at the University of Cape Town and in History of Art at Cornell University, he has taught at various South African universities and is currently lecturing on Art History and Visual Culture at Rhodes University.

Day 3 — Presentation by Professor Mandivamba (Mandi) Rukuni

Director, Professor Mandivamba Rukuni Consultancy, Harare, Zimbabwe.



Radical Welcome: Rethinking Access, Belonging, and the Politics of İnvitation

Radical welcome calls for a fundamental rethinking of access, belonging, and participation within museums and cultural institutions. True welcome extends beyond opening doors to creating spaces where individuals and communities become active participants in shaping narratives, preserving memory, and defining shared futures. Belonging is presented not as a privilege granted through invitation, but as a collective responsibility grounded in mutual recognition, dignity, and shared humanity.

Drawing on the African philosophy of Ubuntu and the principles of indigenous knowledge systems, the speech explores how museums can evolve from repositories of objects into living institutions that foster dialogue, innovation, and social transformation. İt highlights the importance

of recognizing diverse knowledge systems, strengthening community participation, and connecting cultural heritage to contemporary development. The restoration of cultural artefacts is situated within the broader context of restoring relationships, agency, and historical justice.

The speech further links culture to human capability and rural industrialization, emphasizing that communities possess knowledge, creativity, and cultural assets that can drive sustainable development. Museums are envisioned as spaces where memory inspires innovation, history informs future generations, and cultural diversity becomes a source of collective strength. Ultimately, radical welcome is presented as a commitment to partnership rather than patronage, encouraging cultural institutions to build inclusive societies in which every community contributes to and shares ownership of humanity's common future.

Biography

Born and raised in Zimbabwe, Professor Mandivamba (Mandi) Rukuni is a development analyst and strategist in several sectors including agriculture, land reform and resettlement, rural development, business, finance, government, and education. He has vast experience in food security, agricultural policy, land policy and governance, national and international agricultural research systems, and community-based natural resources management.

Professor Rukuni is advisor to the Government of Zimbabwe, donor community, UNDP, and the World Bank on land reform and resettlement policy and agriculture. Over the last 20 years, in Africa he has been strategic advisor to the Africa Union on Comprehensive African Agriculture Development Program (CAADP). Support for mainstreaming AUC/AfDB/UNECA Land Policy İnitiative (LPİ); led development of Guiding Principles for Large Scale Land Based İnvestments (LSLBİ) in Africa. Led drafting of Science Agenda for Agriculture in Africa, covering cropping, livestock-pastoral, and food systems, under the auspices of the Forum for the Agricultural Research in Africa (FARA). Rukuni has worked on short term assignments and/or advised the following African governments on agriculture and land: Malawi, Cameroon, Tanzania, South Sudan, Uganda, Ethiopia, Nigeria, Burundi, Rwanda, Kenya, Swaziland, Lesotho, and South Africa.

Professor Rukuni leads the BEAT Doctoral Academy, among other academic services, and, through research, delivers the PhD on Leadership in Africa's Development (LAD). An agricultural economist by training, he taught for 20 years at the University of Zimbabwe and during his tenure served as Dean of Agriculture. Following which, he worked for the W.K. Kellogg Foundation for 11 years, playing an instrumental role as their Director for African Programs. He has served as a consultant to many organizations, including the European Union, USAİD, DFİD, CİDA, FAO, AfDB, UNDP, Rockefeller Foundation, Winrock Foundation, McKnight Foundations, among others. He has served on several international boards: CİAT, İFPRİ, İnstitute of Development Studies (Sussex), FAO, and several corporate and parastatal boards in Zimbabwe: Kingdom Bank, Triangle Ltd, Hunyani, Zimsun Hotels, Blue Ribbon İndustries, Zimnat Life, Grain Marketing Board, the Agricultural and Rural Development Authority, and the Agricultural Research Council.

Other professional areas of interests include leadership, organizational and personal development, and common ground peace initiatives. İn 2009, he was co-lead facilitator of the Cabinet Ministerial Retreats supporting the functional establishment of the Government of National Unity in Zimbabwe. He has received several honors and awards including an Honorary Doctoral Degree from the School of the Prophets İnstitute of Jerusalem and a citation from the Michigan State Congress (both 2008). He was Chairman of the Commission of İnquiry into Land Tenure Systems of Zimbabwe, 1993–94, and was nominated in 1990 and 1992 for the Africa Prize for Leadership in the Sustainable End of Hunger. He has published 15 books and over 100 articles.

Day 3 — Presentation by Anawana Haloba

Artist, Livingstone Office for Contemporary Art (LoCA), Livingstone, Zambia.



From a Place We Eat From (Portals and Corridors)

Drawing from my notion of (Re)Pair as both an act and an ethic, this talk considers emotional infrastructure from the position of the Livingstone Office for Contemporary Art (LoCA), an artist-initiated organization İ co-founded in Livingstone, Zambia. Although İ do not work in a museum, the experiences and frameworks developed at LoCA offer a position from which museum professionals may reconsider how care, collaboration, and shared authority operate within their institutions. LoCA is a small library, research center, and experimental think-tank through which some of the curiosities and philosophies emerging from my artistic practice are tested within the context of community. İt operates through a non-hierarchical model of sharing knowledge among artists, curators, writers, scholars, cultural custodians, students, neighbors, and audiences.

İ use the ideas of portals and corridors to ask how cultural work can keep passages open: between people and institutions, oral and written knowledge, inherited histories and present urgencies, and audiences and workers. İ also ask what remains at the beginning or end of a corridor, or on the other side of a portal. A corridor may be limitless or circular; its beginning and end continuously shift. İt therefore makes us attentive to our positions within the passage and to the different urgencies those positions carry. A portal may be a song, an anecdote, an object, a remembered fragment, or an invitation. A corridor is the relation that allows it to travel. Drawing from LoCA's workshops, mini-labs, screenings, publications, studio programs, and the Mosi-oa-Tunya Perennial, İ propose care not as hospitality added after a program is made, but as a method through which knowledge is produced, authority is redistributed, and an ecosystem is sustained.

İn places where passages have been fractured by coloniality, conflict, exile, underfunding, or institutional hierarchy, emotional infrastructure involves trust as an economy and the patient labor of reopening relation. İt does not promise repair as a return to an intact past or consensus. Rather, it acknowledges damage and asks what new, integrated whole may be built through listening, dialogue, memory, material, translation, and mutual recognition.

Biography

Anawana Haloba was born in Livingstone, Zambia, and lives and works in Oslo and Livingstone. She studied at Evelyn Hone College of Applied Arts, Lusaka, Zambia, and completed her BA at the National Academy of the Arts, Oslo in 2006. She is a graduate of the Rijksakademie van Beeldende Kunsten, Amsterdam, the Netherlands, and an alumna of the Smithsonian Artist Research Fellowship, Washington, DC. She is currently completing her PhD at the University of Bergen.

Her artistic practice is an ongoing investigation into the positions of different societies within varied political, social, economic, and cultural contexts, as well as ideological and post-independence frameworks. Her practice is symbiotically linked to her preparatory exercises in drafting poetry in the form of sketches, from which she abstracts

performative-based artworks across moving image, installation, and sound. Through these works, she creates situations in which the material culture of a given place can be probed and reconsidered within rapidly shifting contemporary subjectivities.

Her work has featured in both solo and group exhibitions, including Centre Pompidou, Paris, France; PalaisPopulaire, Berlin, Germany; the National Museum for Contemporary Art, Trondheim, Norway; Oslo Kunstforening, Norway; GAMeC, Bergamo, İtaly; SKMU Sørlandets Kunstmuseum, Kristiansand, Norway; the National Museum of African Art, Smithsonian İnstitution, Washington, DC, USA; Rauma Biennale, Finland; ZKM Museum of Contemporary Art, Karlsruhe, Germany; Museum Berardo Collection, Lisbon, Portugal; and KODE Museum, Bergen, Norway.

Her work has also been presented in numerous international biennials, including the Dakar Biennale, 2006; CAPE 07, 2007; Venice Biennale, 2009; Sydney Biennale, 2008, Australia; Manifesta 7, Bolzano, İtaly; the Sharjah Biennial 08, 11, and 14, Sharjah, UAE; São Paulo Biennial, 2016; Shanghai Biennale, 2016; Lyon Biennale, 2017; Bucharest Biennial, 2021; Fellbach Triennial, 2022; Momentum 12, 2023; LİAF, 2024; and the Berlin Biennale, 2025.

She is Associate Professor of Contemporary Art, with a specialization in decolonial theory in artistic practice, at the Oslo National Academy of the Arts. She is also an advisor at the Rijksakademie van Beeldende Kunsten, Amsterdam, the Netherlands. Since 2014, she has co-founded and run the Livingstone Office for Contemporary Arts (LoCA), an artist-initiated non-profit library and research center, collective and collaborative platform, and experimental thinktank. LoCA explores colonial and political histories and their legacies, and how these relate to language and contemporary art.

Day 3 — Presentation by Eva Lin

Director, mt.project, Taipei, Taiwan.



Radical Hospitality—More than Human: Hospitality in Times of Crisis

This presentation begins with a simple proposition: when we think beyond the scale of human life toward deep time, we may realize that we are not the owners of the world, but only temporary guests within it.

Seen from this perspective, the crises we face today are not only ecological, political, or economic. They are also crises of relation, as colonial histories, extraction, and accelerating temporalities continue to unsettle the relationships between people, land, ancestors, materials, and other forms of life. These fractures are not always visible, yet shape how responsibility is understood, and which lives and times are taken into account.

Drawing on Austronesian perspectives and İndigenous ways of knowing from Taiwan, the presentation asks how radical hospitality might be rethought once we begin from the assumption that humans are only temporary guests within a world that both precedes and exceeds us. From

this position, more-than-human hospitality might become less a question of who else should be included and more a question of how human life might be understood beyond its usual scales and boundaries.

Rather than proposing another model of museum hospitality, the presentation opens a broader inquiry into what responsibility and care might mean when humans no longer assume themselves to be the center of the world.

Biography

Eva Lin is an independent curator whose practice focuses on off-site and embodied methodologies, examining how curatorial processes engage local knowledge systems, social ecologies, and alternative epistemologies. Her projects frequently unfold in unconventional spaces, such as abandoned industrial sites, military infrastructures, temples, historic mines, and İndigenous communities, where long-term collaboration with local communities and cross-disciplinary practitioners forms a central part of her methodology, enabling the uncovering of overlooked or underrepresented narratives.

Lin approaches curatorial practice as a platform for knowledge production rather than representation, investigating the relational roles of materiality, landscape, and situated practices in shaping cultural narratives. Through interdisciplinary experimentation, she positions exhibitions as evolving processes of dialogue, field research, and collective learning, exploring how curatorial frameworks can function as relational infrastructures connecting artistic practice, community knowledge, and ecological contexts.

Her curatorial projects include the Austronesian Triennial 2027, the 18th Biennale Jogja *KAWRUH: Land of Rooted Practices* (2025); *Sleepless in Stone* (2024); *You and İ Live on Different Planets* (Centre Pompidou-Metz, 2022, co-curated with Bruno Latour and Martin Guinard-Terrin); Taipei Biennial 2020–21 Public Program; Matsu Biennial (2022); *The Upcoming Past* (2019); and *The Hidden South* (2018).

Day 3 — Chronist: Dr. Memory Biwa

Historian and artist, Bravebird Research, Pungwe Listening, Berlin, Germany.



Biography

Dr. Memory Biwa is a historian and artist. Her research addresses anti-colonial resistance, genocide, memory, and reparative processes in Namibia.Biwa's practice inter-weaves aurality, histories, and Black geography. Biwa is a member of the collective, Pungwe Listening. Their work centers Southern African aural histories and multi-media archives, and presents relational art formats through performance, installation, and collective durational curatorial practice.

Moderated Breakout Sessions (Days 1 and 2)

The Moderated Breakout Sessions are an essential part of the 2026 CİMAM Annual Conference, creating a space for participants to actively engage with the questions and themes introduced throughout the program.

On Days 1 and 2, following the keynote address, participants will come together in smaller groups to explore the key topics of the day, sharing experiences, perspectives, and questions drawn from their own institutional and professional contexts.

The breakout discussions will follow the conference's daily themes of *Good Museum Practice* and *Tools of Transformation,* with participants invited to explore the following sub-themes:

Day 1—Good Museum Practice

- The Museum as Ecosystem: İnterdependence, Maintenance, and Mutual Aid
- Museums and Policy: Negotiating National, Regional, and Global Responsibilities
- The Economics of Ethics: Funding, Transparency, and the Political Will
- Collections in Motion: Repatriation, Restitution, and Rebuilding Trust

Day 2 – Tools of Transformation

- Ethics of Machine Knowledge and Cultural Memory: Whose Data Shapes Our Heritage?
- Museum Partnerships, Community, and Pedagogies
- Designing for Tomorrow's Audiences: New Languages for the Future

Rather than seeking consensus or definitive answers, the sessions are intended to create a space where different experiences, positions, and

forms of knowledge can meet, allowing participants to consider how the questions raised by the conference resonate across different institutional, geographical, and cultural contexts.

The discussions will also provide a starting point for the subsequent program. On Day 2, invited speakers will respond directly to the themes explored in the breakout sessions, bringing the questions and reflections generated by participants into the wider conference conversation. The ideas emerging from these collective exchanges will also contribute to the interpretative work of the *chronist*, who will trace the questions, insights, and connections developing throughout each day of the conference. CİMAM is grateful to all the invited moderators for contributing their time and expertise to these sessions. Their participation, together with the active engagement of CİMAM members and conference delegates, helps foster open dialogue, mutual listening, and exchange of knowledge that are at the heart of the Annual Conference.

About the Exhibitions and Afternoon visits

Each afternoon, delegates travel from the conference venue to a route of studios, galleries, museums, and cultural spaces that show how Harare's art ecosystem works.

Animal Farm Artist Residency (Est 2013)

Established by Zimbabwean artist Admire Kamudzengerere, Animal Farm Artist Residency is a pioneering initiative advancing contemporary art dialogue and fostering positive social change from its base in Chitungwiza. Kamudzengerere describes wanting it to be "a catalyst for positive change, both within Zimbabwe and on a global scale." Built on permaculture principles, the residency integrates agricultural initiatives to sustain its community and fund its programming, and includes a printmaking workshop alongside creative exchange, studio practice, and community projects. Recent partnerships, such as the Bridge Visual Arts Residency with the Tyburn Foundation, now fund fully-supported eight-week printmaking residencies for early-career artists, with 2025's cohort drawing participants from South Africa and Zimbabwe. Animal Farm sits within the same lineage as Dzimbanhete—Kamudzengerere having been mentored there before founding his own space—making it a good example, for jubilee purposes, of how NGZ-adjacent training has propagated into independent artist-led infrastructure.

Former Residents include Rachel Monosov, Olga Ganzha, Mbali Tshabalala, Raquel van Haver, Talking Dolls Detroit, Tawanda Reza, Clive Mukucha, Evans Mutenga, Primrose Chingandu, and George Masarira.

CECA Couture (Est 2023)

CECA Couture is a contemporary Zimbabwean luxury fashion house that translates the country's rich heritage, landscapes, and cultural identity into high-end, wearable art. Founded and led by Creative Director Sibonginkosi Makaya, the Harare-based brand bridges the gap between historic storytelling and modern luxury. The label functions as a custodian of Zimbabwe's history, translating local landscapes, wildlife, and ancient monuments into wearable art. Designs feature dramatic, theatrical craftsmanship, with structured and avant-garde shapes that emphasize visibility and confidence.

Chapungu Sculpture Park (Est 1970)

Founded by Roy Guthrie, the park has built up the most important permanent collection of this work in existence through Chapungu. From its humble beginnings as a small gallery in the capital city, Harare, to the 20-acre sculpture park in the outskirts of Harare, and now to its North American location, Chapungu has remained steadfast to its mission. İt serves as a creative sanctuary, research archive, and an outdoor museum dedicated specifically to the early, master stone sculptors of Zimbabwe, as well as talent from the Tengenenge Community. The park serves a dual purpose as a nature sanctuary. İt is curated to protect native indigenous tree species from local deforestation and uses the stone art—frequently themed around wildlife—to educate the public on local conservation and water systems.

Agnes Nyanhongo, Tapfuma Gutsa, Arthur Fata, Joe Mutasa, Taylor Nkomo, Eddie Masaya, Jonathan Mhondorohuma, Fabian Madamombe, Amos Supuni, Benjamin Katiyo, Leo Berekai, Faro Mavunga, December Mbonge, Gregory Mutasa, Tendayi Mutasa, and Euwitt Nyanhongo have worked in residence at Chapungu.

→ www.chapungusculpturepark.com

Chitungwiza Art Centre (Est 1997)

Chitungwiza Arts Centre, located in Zengeza 4 and potentially the largest sculpture hub in southern Africa, was jointly founded by the Ministry of Arts and Culture, the UNDP, and Chitungwiza Town Council in 1997. İt began with fewer than 40 sculptors but has grown to more than 400 artists working under its umbrella, making it central to Zimbabwe's stone-sculpture economy. İt is particularly noted for providing a platform for women, youths, and artists with disabilities, supporting talent development, employment creation, and wider trade opportunities, although its leadership has also flagged diminishing demand, with some sculptors going months between sales as tourist visitation has declined. İt remains a key touchpoint for heritage and craft-economy programming, most recently hosting a 2025 open call tied to the Oxford Zimbabwe Arts Partnership addressing colonial legacy through sculpture. Some of the founding mentors include Sylvesster Mubayi, Fanizani Akuda, and Lazarus Takawira. Onias Mupumha İshmael Chitiyo, Taurai Mupisiri,Chemedu Jemali, and Chituwa Jemali operate from the site.

Dominic Studio (Est 1994)

Most prominently tied to the local region is the renowned sculpture workspace in Harare. The studio incubates local sculpting talent, exhibits prominent Shona stone carvings and showcases international award-winning works. After completing a transformative five-year artist residency at Chapungu Sculpture Park between 1990 and 1994, Benhura chose to establish his own independent workspace. Having grown up as an orphan, he wanted to support talented, under-resourced artists who lacked proper working facilities. Panashe Wadarewa, Samkele Mhlaba, Jay Mariga, Brita Masalethulini, Brighton Layson, Godfrey Marufu, and Garrison Machinjilli

work at the studio.

First Floor Gallery Harare (Est 2009)

Zimbabwe's leading contemporary art space with a program that incorporates artist development and educational and socially engaged cultural initiatives alongside gallery practice, First Floor Gallery Harare has launched numerous international careers of Zimbabwean artists and beyond, and transforming art purchases into investments. İt began as an experimental, artist-run initiative created to bypass standard institutional barriers. İt specializes in discovered talent development, local artist residency programs, and international market curation to transition young African artists onto global exhibition platforms. The Gallery features artists such as Wycliffe Mundopa, Gresham Tapiwa Nyaude, Troy Makaza, Amanda Shingirai Mushate, Helen Teede, Anne Zanele Mutema, Grace Nyahangare, Again Chokuwamba, Shamilla Aasha, Zacharaha Magasa, Takunda Regis Billiat, Mavis Tauzeni, and Victor Nyakauru.

→ www.firstfloorgalleryharare.com

Kumba Kwedu (Est 2023)

A studio based in the light industrial area of Msasa established by Virginia Chihota, a prominent Zimbabwean contemporary artist born in 1983 in Chitungwiza, known for her deeply introspective works that blend drawing, printmaking, and screen-printing. Her art heavily navigates the complex emotional realities of the female form, addressing deeply personal yet universal themes like childbearing, marriage, kinship, cultural isolation, and spiritual faith. Felix Shumba currently operates from Kumba Kwedu.

Michele Mathison will be the artist in residence at Kumba Kwedu, Harare, during the period of the CİMAM Conference in Harare.

Michele Mathison's sculptural practice explores how objects and materials acquire meaning through their histories, uses, and social contexts. His early work focused on found objects whose significance had been transformed by circumstance. The jerry can, for example, became a charged object during Zimbabwe's fuel shortages, shifting from an everyday container to something associated with informal trade and survival.

His practice has since expanded into an investigation of material itself, and how its use and appropriation can transform its value and meaning. Form is equally important. Through changes in scale and geometry, familiar materials can move beyond their original function and evoke new associations and memories.

Rather than beginning with a fixed narrative, Mathison allows meaning to emerge through the relationship between material and form. Working with stone, steel, ceramic, wood and bronze, his practice increasingly extends into architecture, landscape and public space, where physical encounter becomes part of the work's meaning.

→ www.michelemathison.com

Mbare Art Space (Est 2019)

Uses art to re-imagine physical spaces and create opportunity and build community. Mbare Art Space extends beyond the physical place to a network of artists and serves as a platform for connecting local and global art communities. The Urban Culture & Heritage İnitiative, a non-profit Zimbabwean trust, was formed to manage the creation of Mbare Art Space, a major urban renewal project in the oldest, most densely populated community of Harare, Zimbabwe. Their primary objective is to establish a beautiful, functional, and sustainable arts community and studio

space. We are responsible for overseeing the transformation of the existing property, operating the arts center and facilitating community outreach. We are partnering with leading architecture programs in Germany and the US, local and international artists, private citizens, and corporate sponsors to bring this vision to life and sustain it long term. Takunda Regis Billiat, Kimberly Tatenda Gakanje, William Joseph Kachinjika, Nkosiyabo Frank Nyoni, Tafadzwa Benson Chataika, Lomedy Mhako, Marcus Zvinavashe, and CaliGraph Collective operate from this site.

→ mbareartspace.com

National Gallery of Zimbabwe (Est 1957)

The country's premier institution for the presentation, preservation, and conservation of Zimbabwe's contemporary art and visual heritage. Officially opened on July 16, 1957, by the then Queen Elizabeth The Queen Mother, the institution has played a central role in launching Zimbabwean contemporary art and Shona stone sculpture onto the global stage.

The gallery houses a permanent repository of close to 6,000 artworks. This diverse collection spans master Shona stone sculptures, contemporary avant-garde paintings, multi-disciplinary installations, and traditional cultural artifacts like textiles and basketry. Headquartered in Harare, the institution operates a national network that includes regional galleries in Bulawayo (Douslin House), Victoria Falls, and an art community center in Tengenenge.

The institution has had seven directors; Fran McEwen, Brian Bradshaw, Christopher Till, Cyril Rogers, George Kahari, Doreen Sibanda, and Raphael Chikukwa.

Exhibitions on view at the National Gallery of Zimbabwe during the CİMAM 2026 Annual Conference:

→ A View to a Horizon: From Henry Munyaradzi to Andrea Piazza (Co-Curated by Raphael Chikukwa and Zvikomborero F. Mandangu)

The National Gallery of Zimbabwe in partnership with the İtalian Embassy in Zimbabwe presents *A View to a Horizon: From Henry Munyaradzi to Andrea Piazza. A*n Exhibition derived from the Permanent Collection featuring the works of Old İtalian Masters and Modernist African Masters. The İtalian Embassy in Zimbabwe has contributed immensely towards the restoration of these İtalian Masters and they have not been seen by both local and international audiences for years. *A View to a Horizon* is the scholar's quiet instruction to look again at what has already been cited. This exhibition takes a physical limit as a proposition: that two artistic worlds, long cataloged apart, have been standing before the same horizon all along. This partnership between the National Gallery of Zimbabwe and the İtalian Embassy Zimbabwe will be a continuation of cultural relations that cement the shared heritage. The repatriation of the old İtalian Master from the UK in 2018 saw the gallery and the İtalian Embassy celebrating the return of three works. These include, "Patriarch" and "The Astronomer" by Paolo Veronese and the King of Poland being welcomed by the Doge of Venice by Andrea Piazza. The continued conversation with the İtalian Ambassador to Zimbabwe HE Ambassador Giuseppe Giacalone will see this icon exhibition being launched during the 58th CİMAM Annual Conference on the 21st of November at the National Gallery of Zimbabwe.

→ *Connecting Elements (Co-Curated by Raphael Chikukwa and Zvikomborero F. Mandangu)*

The National Gallery of Zimbabwe in Partnership with the Embassy of Switzerland in Zimbabwe and Delta Beverages presents *Connecting Elements* exhibition exploring relationships between people, materials, histories, environments and systems of knowledge. *Connecting Elements* exhibition considers connection not as something fixed, but as a continuous process of reassembling, remembering and re imagining. At a time when social, ecological and cultural relationships are increasingly fractured, the works in this exhibition ask how seemingly separate elements might be brought back into dialogue. Materials carry histories; landscapes hold memory; bodies embody experience; and objects can become vessels through which personal and collective narratives are transmitted. Some of the artists include Simon Nyanda, a former student of Serima Mission,

founded by a Swiss Missionary Father Hans Groeber. Some of the artists include Mthabisi Pili, Berry Bickle, Hellen Tidd, Kreshia Mukwazhi, and Clive Mukucha, etc.

The artists approach these connections through different processes, materials and perspectives from the diaspora to the African soil. Their works move between the intimate and the collective, the natural and the constructed, the remembered and the imagined. İn doing so, *Connecting Elements* creates a space for encounters/dialogues—between disciplines, generations, cultures, ways of being and ways of seeing. Their works also reflect on the act of re-connection and re-thinking itself. To reconnect is not necessarily to return to what existed before but to be informed by the past as we look into the future.

The show will be launched on the 21st of November during the 58th CİMAM Annual Conference.

→ www.nationalgallery.co.zw

National Museum of Human Sciences (Est 1903)

The Zimbabwe Museum of Human Sciences is located in the Civic Centre on Burnett Way (Rotten Row) in Harare. İt features archaeological treasures like the 700-year-old Ngoma Lungundu drum, a life-sized traditional Shona village replica, and extensive human evolution galleries.

→ www.nmmz.co.zw

NGSVAD (Est 1980)—National Gallery

School of Visual Art and Design

The National Gallery School of Visual Art and Design (NGSVAD) is NGZ's own training ground, based at the Beatrice Cottages campus in Mbare and historically known as BAT (Bulawayo Art Trust) and Visual Art Studios before its formal registration in 2012 under Ministry of Higher and Tertiary Education approval, offering two certificate levels in visual arts and design awarded jointly with Harare Polytechnic. İts roots trace back to the earlier Workshop School tradition that predates independence, and it has functioned as the country's closest thing to a dedicated tertiary fine-art institution. NGSVAD's alumni list reads as a roll call of Zimbabwe's most internationally visible contemporary artists: Virginia Chihota and Portia Zvavahera trained at the BAT Visual Art Studios before completing a diploma at Harare Polytechnic, while Troy Makaza and other Zeitz MOCAA-featured artists studied painting and sculpture there. For the Platinum Jubilee narrative, NGSVAD is best framed as NGZ's pipeline institution—the place where the Gallery's mandate to nurture, and not just exhibit, is made concrete.

Notable alumni include Portia Zvavahera, Virginia Chihota, Wallen Mapondera, Admire Kamudzengerere, Chikonzero (Chiko) Chazunguza, the late Munyaradzi Mazarire, Mercy Moyo, Kresia Mkwazhi, Evans Tinashe Mutenga, the late Locadia Ndandarika, the late Joseph Ndandarika, Terence Musekiwa, Troy Makaza, Shalom Kufakwatenzi, and Nothando Chiwanga.

→ nationalgallery.co.zw/national-gallery-school-of-arts-and-design

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Nhaka Gallery (Est 2021)

Established in 1975 by Helen Lieros and Derek Huggins as Gallery Delta, with the founding vision to promote and showcase Zimbabwean art across painting, graphics, mixed media, sculpture, and ceramics, the space

transitioned to Delta Gallery Nhaka in 2021 following the passing of both founders, and is now directed by art-business figures, investors, artists, and curators. İt operates under the Women's Gallery Arts and Research Trust, with the stated aim of building a creative, safe, dynamic space for nurturing Zimbabwe's next generation of artists. Recent programming has leaned into gender-forward curation, including a 2023 exhibition, *Women, Power & Mobility*, produced with Mobility for Africa and supported by the Swiss and Australian embassies and UN Women, and it continues to run a formal Helen Lieros legacy art program honoring its founder's six-decade career. Nhaka is one of the clearest through-lines from NGZ's own founding generation into present-day Harare gallery practice. The gallery works with Collins Nyaningwe, Keith Zenda, Lilian Magodi, Webster Mubaireni, and Brave Gavaza.

Nherera HUB (Est 2022)

A female-run cultural space in Zimbabwe that offers all creative people a safe place to come together to explore aesthetic processes of thinking accessed with and through the body. Finding intellectual space within our individual and collective movements, the HUB provides a platform for generative thought to develop as both creative practice and communal ritual.

Nherera HUB seeks to provide access to residency space, library archives, and a state-of-the-art sound studio for creators and thinkers coming from near and far to advance projects that take their form from within the global south. The compound also features productive gardens and a wood-fired kitchen, offering the opportunity to participate in a return to culinary arts that is informed by local and traditional practices. Some of the HUB's creative engagements have come through Mcİntosh Pedzisai, Vusa Moyo, Fatima and Beauty Katiji, Company Chabarwa, and vaMajeza.

During the visit to Nherera HUB, CİMAM delegates will have the opportunity to experience a special performance by Zimbabwean-born artist, choreographer, and performer Nora Chipaumire, whose

multidisciplinary practice explores questions of identity, history, and cultural representation through movement and performance.

Nora Chipaumire (also spelled "Norah") is a Zimbabwean-born choreographer, dancer, and performer based between New York and Harare. Born in Mutare in the mid-1960s, she trained in Zimbabwe and the United States and works across dance, theatre, music, and visual art.

Her artistic practice explores how the African body is perceived, stereotyped, and politicized, drawing on Zimbabwean history, Pan-African icons, and the legacies of colonialism and liberation. Her work frequently addresses themes of Black femininity, mythology, and spiritual inheritance. Among her best-known works are *Portrait of Myself as My Father, lions will roar, swans will fly, ghosts will pray, #PUNK 100% POP N**A*,* and *Nehanda*, which draws inspiration from the revered spirit medium associated with the First Chimurenga. Her work has been presented at major international venues and festivals, and she has received numerous prestigious awards and fellowships, including a Bessie Award. Her choreography is characterized by its raw physicality, political intensity, and commitment to reclaiming African and diasporic identities on her own terms.

→ www.nhererahub.org

→ companychipaumire.com

Tarisa Visual Art Studios (Est 2013)

Tarisa Visual Art Studio was founded by Gareth Nyandoro, born in 1982 in Bikita, Zimbabwe, who trained at Harare Polytechnic (National Diploma in Fine Art, 2003) and Chinhoyi University of Technology (Bachelor of Technology in Creative Art and Design, 2008). The studio operates out of Damofalls, Ruwa, where Nyandoro develops his signature "kucheka cheka" technique—named after the Shona verb "cheka," meaning to cut, and involving cutting directly into paper before inking and lifting the top layer to

leave ink in the incisions. Nyandoro represented Zimbabwe at the 56th Venice Biennale in 2015 and has since shown at the Palais de Tokyo, Van Doren Waxter, and Tiwani Contemporary. As one of the four collectives (alongside Animal Farm, Village Unhu, and Post Studio) to feature in NGZ's landmark *A Gathering* exhibition, Tarisa exemplifies the same DACİT-to-independent-studio lineage as Animal Farm, reinforcing how much of Harare's most visible contemporary practice threads back through Chazunguza's mentorship. Wilfred Timire, Clarence Murenza, and Tafadzwa Dzuda are some of the artists working at the studio.

Village Unhu (Est 2009)

An artist-led creative space and community hub founded in 2009 in Harare, Zimbabwe, it operates on the philosophy of unhu (Ubuntu), functioning as an extended family to support local contemporary art. Unhun offers affordable working studio spaces in which local and upcoming visual artists can create and experiment, as well as artist-in-residence exchanges fostering cross-cultural dialogue with local and international artists. İts educational programs cover drawing, painting, multimedia, sculpture, and critical thinking, all while showcasing under-represented contemporary Zimbabwean artists such as Epheas Maposa, Gideon Gomo, Evans Tinashe Mutenga, Tawanda Takura, Nyasha Marovatsanga, Kenny Maruta, and Lawrence Duri.

Wallen Mapondera Studio (Est 2025)

WMS emerged from a recognized gap: despite large numbers of artists graduating from the National Gallery Visual Art Studio and Harare Polytechnic, many lacked grounding in self-promotion and professional practice. İt has since become an establishment set up for the advancement of contemporary visual art practice and education in Zimbabwe, playing a

role in shaping the future of visual art through sharing expertise, education, and promotion of artists, with co-founder Masimba Hwati recognized for extending its outreach into art history and pedagogy work with the Zimbabwe Cultural Centre in Detroit. The collective has hosted formal residencies (Takudzwa Guzha's migration-themed body of work among them) and remains a fixture of Harare's art-fair circuit, including recent participation in the Cheuka Harare Art Fair. Farnklyn Dzingai, Isheanesu Dondo, Erhuardt Muchemwa, Kudakwashe Chakwanda, Nothando Chiwanga, and Gillian Rosselli, have been part of the collective.

Zvavahera Gomo Studio

Zvavahera studied at the BAT Visual Art Studios at NGZ from 2003–04 before completing a diploma in visual arts at Harare Polytechnic in 2006, going on to represent Zimbabwe at the 55th Venice Biennale in 2013 and win South Africa's Tollman Award and FNB Art Prize. She is now one of the country's most internationally collected painters, known for dream-derived, block-printed compositions. Having studied at the same NGSVAD institution in the 1990s, Gomo works as a sculptor and assemblage artist whose practice centers on springstone, which he manipulates and brings into conversation with metal, copper sheets, wood, and found objects, producing work infused with ritual, fantasy, and dreamlike qualities that reveal the hidden and ignored voices of society. Gomo was selected, alongside four other artists, to represent Zimbabwe at the 61st Venice Biennale in 2026, a fitting pairing with Zvavahera as two generations of the same NGSVAD-to-Venice trajectory.

About the Post-Conference Tour

November 23–24, 2026

This Post-Conference Tour takes delegates south through the granite highlands of Masvingo to two sites that are central to Zimbabwe's cultural, artistic, and spiritual heritage.

At Great Zimbabwe, delegates will explore the largest ancient stone structure in sub-Saharan Africa. Built between 1100 and 1450 AD and spanning nearly 800 hectares, the site encompasses the Hill Ruins, the Great Enclosure, and the Valley Ruins—each reflecting layered histories of power, ritual, trade, and everyday life. Constructed entirely without mortar, its monumental stone walls remain a remarkable feat of engineering. Once the center of a vast trading network extending to China, İndia, and the Arabian Peninsula, and historically connected to Mapungubwe, Great Zimbabwe stands as both an architectural landmark and a powerful symbol of historical reclamation. Today, it remains a sacred living site and lends its name to the nation itself.

The visit to Great Zimbabwe resonates strongly with the conference theme, which proposes repair as a radical, plural, and ongoing practice grounded in relationality, care, and accountability.

Long misrepresented through colonial interpretations that denied its African origins, Great Zimbabwe today embodies the importance of restoring and re-centering African histories, knowledge systems, and narratives.

More than an archaeological landmark, Great Zimbabwe remains a living sacred site deeply connected to memory, spirituality, community, and landscape. İts inclusion in the program invites delegates to reflect on how heritage sites can challenge conventional museum frameworks and expand understandings of cultural stewardship, repair, and the relationship between people, histories, and place.

Great Zimbabwe National Monument (UNESCO World Heritage Site)

The trip will also include a visit to the İtalian Chapel of St Francis of Assisi in Masvingo. Built in the early 1940s by İtalian internees during the Second World War, the chapel is a moving testament to the region's complex history. İt commemorates the presence of German, Austrian, and İtalian civilians who were offered refuge in the country during the war years.

The journey continues to Serima Mission, home to one of the continent's most distinctive expressions of African sacred art. Under the guidance of Swiss missionary Father Hans Groeber, artists such as Nicholas Mukomberanwa, Cornelius Manguma, and Gabriel Hatugari developed a uniquely African visual language. Through carved wood, sculpted stone, and murals, Christian narratives were reimagined with striking originality and spiritual depth.

Together, these sites offer a compelling encounter with Zimbabwe's history, spirituality, and artistic innovation.

→ Browse CİMAM's 2026 Post-Conference Tour Program

Practical İnformation for the Post-Conference Tour

Participants should wear comfortable walking shoes throughout the program and bring a light rain jacket.

For the Day 2 excursion, participants must wear high-traction, non-slip hiking footwear.

Participants are advised to bring:

- Comfortable walking or hiking shoes with good grip, suitable for uneven and potentially slippery terrain, particularly during the visit to Great Zimbabwe.
- Lightweight, breathable clothing suitable for warm daytime temperatures.
- A light rain jacket or waterproof layer, as occasional showers are possible in November.
- Sun protection, including a hat, sunglasses, and sunscreen.
- A reusable water bottle to stay hydrated throughout the excursions.
- İnsect repellent, particularly for outdoor activities.

Please note that some visits may involve walking on uneven ground, steps, and exposed outdoor areas. Participants are encouraged to take this into consideration and inform the organizers in advance of any mobility or accessibility requirements.

We also recommend bringing any necessary personal medication and a small daypack for essentials during the excursions.

Return to Harare – 24 November:

The return to Harare is scheduled for the afternoon of Tuesday, 24 November, with an estimated arrival time between 4:30 PM and 5:00 PM. Please note that the journey will be by bus, and arrival times may vary

due to traffic conditions when approaching the capital. Participants are therefore advised to allow sufficient time when planning onward travel arrangements, as the estimated arrival time cannot be guaranteed.

Who's Who at CİMAM 2026

The CİMAM Annual Conference is a forum for critical reflection and discussion on the pressing questions facing museums today, and an opportunity to strengthen professional relationships across institutions, geographies, and cultural contexts.

The diversity of experiences, perspectives, and knowledge brought together by its national and international delegates is central to the conference, creating a space for dialogue, mutual learning, and the exchange of ideas that can inform future collaborations and continue well beyond the three days in Harare.

Discover the fellow delegates who will share these three days with you in Harare. Explore their professional backgrounds, find their contact details, and make the most of this opportunity to connect, exchange ideas, and build relationships that extend well beyond the conference.

Follow this link and use the password you were given to access the 2026 Who's Who and meet CİMAM's attendees joining us in Harare.

→ Access CİMAM's 2026 Who's Who

About Zimbabwe

Nestled in the heart of South-Central Africa, and blessed with a temperate climate year-round, Zimbabwe is a nation defined by the warmth, resilience, and deep-rooted community spirit of its people. As a country with 16 official languages—the highest number in the world—Zimbabwe boasts an extraordinarily diverse national fabric. The majority Shona people provide a rich cultural core through their world-renowned stone sculpture, ancestral traditions, and the hypnotic rhythms of *mbira* music. İn the southwest, the Ndebele bring a proud heritage of vibrant beadwork, powerful oratory, and praise poetry. Together with communities like the Tonga, Venda, Kalanga, and people of diverse descent, they weave a complex and dynamic knowledge system.

At the center of Zimbabwean daily life is the guiding philosophy of *ubuntu/unhu* (expressed as *Munhu, munhu, navanhu* in Shona, and *Umunthu, Ngubunthu, Ngabanthu* in Ndebele), —the profound belief that "İ am because we are." This kinship shapes everything from the sharing of *sadza* at the family table to the deep respect shown to elders. Despite decades of economic shifts, Zimbabweans are celebrated globally for their ingenuity and enduring hope, qualities that radiate through their contemporary art, literature, and everyday entrepreneurship. This forward-looking spirit is anchored by a deep dedication to education, giving Zimbabwe one of the highest literacy rates on the African continent.

Zimbabwe's spiritual and artistic legacy is recognized globally, with İntangible Cultural Heritage inductions such as the pulsating Mbende Jerusarema dance and the crafting of the *mbira*—an instrument inextricably linked to ceremony, ritual, and national identity. The deep connection between Zimbabweans and the natural world is perhaps best exemplified by the ancient Bantu system of totemism. Long before modern conservation, these totems—which transcend ethnic lines—established a sophisticated ecological framework of taboos, guiding communities to protect the region's flora and fauna from overexploitation.

The Zimbabwean landscape is a breathtaking canvas of natural wonders. Foremost is the stentorian Victoria Falls, known reverently as

Mosi-oa-Tunya (The Smoke That Thunders) in Lozi and *Shungu Namutitima* in Tonga. İn the Zambezi Valley, the life-giving oxbow lakes of Mana Pools draw extraordinary wildlife, while the vast, rugged savannahs of Hwange National Park host some of the continent's most legendary elephant herds. To the southwest, the Matobo Hills rise in dramatic granite balancing rocks, sheltering cave paintings that are between 2,000 and 13,000 years old. The Eastern Highlands offer a different majesty, crowned by Mount Nyangani—Zimbabwe's highest peak at 2,592 meters—before sweeping down to the striking Chilojo Cliffs in Gonarezhou National Park. Just an hour north-west of Harare, the Chinhoyi Caves reveal a subterranean marvel of limestone, dolomite, and the mesmerizing cobalt waters of the Sleeping Pool.

This natural splendor is matched only by the country's monumental built environment. To the south of Bulawayo lie the Khami Ruins, remnants of the fifteenth-century Butua and Torwa kingdoms. Across the plateau lie the proposed World Heritage Sites of the Naletale *dzimbabwes*, the Ziwa Ruins, and the ancient stone structures in Mutoko and Daramombe, which map a history of sophisticated urban planning. Yet standing above them all is Great Zimbabwe. This sprawling, eleventh-century stone metropolis was the center of a vast empire that traded as far afield as the Far East. Today, it remains a powerful symbol of indigenous architectural genius.

Greetings & Polite Expressions in Shona and Ndebele

Hello

(Shona)	Kwaziwai (formal or plural)
(Ndebele)	Sawubona/Uthini (informal, singular) or Salibonani (formal or plural)

How are you?

(Shona)	Makadini zvenyu? (formal or plural)
Response:	İ am fine — Ndiri nani
(Ndebele)	Unjani? (informal, singular) or Linjani? (formal or plural)
Response:	İ am fine — Ngiyaphila (informal, singular) or Sikhona (formal or plural)

Good morning / afternoon / evening

(Shona)	Mangwanani / Masikati / Manheru
(Ndebele)	Luvhuka njani/Litshone Njani

Please

(Shona)	Ndapota
(Ndebele)	Ngiyacela

Thank you

(Shona)	Ndatenda or Waita zvako (singular) / Maita zvenyu (plural/respectful)
(Ndebele)	Ngiyabonga (singular)/ Siyabonga/Sibongile

Excuse me / Sorry

(Shona)	Pamusoroi
(Ndebele)	Nyigaxolisa (singular)—Siyaxolisa (Plural)

Goodbye

(Shona)	Sara zvakanaka (when you are leaving)
(Ndebele)	Sala kuhle (singular)—Salani kuhle

Getting to Know Someone

What is your name?

(Shona)	Unonzi ani? (singular) or Munonzi ani? (plural)
(Ndebele)	İbizo lakho ngubani? (singular) or Amabizo enu ngabobani?

My name is...

(Shona)	Ndinonzi...
(Ndebele)	İbizo lami ngu...

Where are you from?

(Shona)	Unobva kupi? (singular) or Munobva kupi? (plural)
(Ndebele)	Uvhela ngaphi? (singular) or Livhela Ngaphi (plural)

İ am from...

(Shona)	Ndinobva ku...
(Ndebele)	Ngivhela

Common & Travel Phrases

Yes / No

(Shona)	Ehe / Aiwa
(Ndebele)	Yebo/Hayi

İ don't understand

(Shona)	Handisi kunzwisisa
(Ndebele)	Angizwisisanga

Can you help me?

(Shona)	Munogona kundibatsira here?
(Ndebele)	Linganginceda?

How much is this?

(Shona)	Zvinoita marii?

(Ndebele) Yimalini?

Where is the toilet?

(Shona) Chimbuzi chiripi?
(Ndebele) İndlu encane ingaphi?

İ am hungry

(Shona) Ndine nzara
(Ndebele) Ngilambile

İ am thirsty

(Shona) Ndine nyota
(Ndebele) Ngiwomile

Let's go

(Shona) Ngatimboenda!
(Ndebele) Asihambeni!

Practical information during your stay in Harare

To help make your trip to Harare as smooth and enjoyable as possible, please review the following practical information before traveling. This section brings together essential information on entry requirements, arrival at the airport, health and safety, transportation, and local services.

1. Before You Travel

Passport & Visa Requirements

- Visa requirements vary according to nationality and the passport with which you are traveling. Please check the requirements applicable to you with your nearest Zimbabwean Embassy or Consulate before traveling.
- Your passport must:
- Be valid for at least six months beyond your intended departure date.
- Have sufficient blank pages for entry and exit stamps.
- Be in good condition, with no damage to the cover, binding, or pages.
- Eligible nationalities may obtain a visa on arrival at Robert Gabriel Mugabe İnternational Airport (HRE). Visa fees are payable in US dollars in cash. Requirements and fees may change, so please verify the latest information before departure.
- İf you require a visa in advance, please allow sufficient time for the application process: zimbabwetourism.net/visas-and-immigration

Health & Travel İnsurance

- Please consult your healthcare professional before traveling regarding any recommended vaccinations and health precautions.
- A Yellow Fever Certificate may be required if you are arriving from a yellow-fever-endemic country or have transited for more than 12 hours through one. Please check the requirements applicable to your itinerary.
- We also recommend traveling with adequate medical and travel insurance.
- İf you take prescription medication:
- Bring it in its original packaging.
- Carry a copy of your prescription or a letter from your doctor.
- Keep medication in your hand luggage where possible.
- For your stay in Harare, we recommend drinking sealed bottled or properly filtered water and using bottled water when brushing your teeth. Malaria risk in Harare is considered low, but mosquito protection is recommended, particularly for outdoor activities and the post-conference tour.

2. Arriving in Harare

- Airport: All international flights arrive at Robert Gabriel Mugabe İnternational Airport (HRE).
- Welcome Desk: CİMAM representatives and volunteers (“CİMAM Angels”) will be stationed in the arrivals area with CİMAM-branded signage to welcome and guide you.
- İmmigration Checkpoint: Keep your hotel reservation details and return/onward flight itinerary easily accessible for border control.
- Airport Transfers: Please arrange airport pick-up directly through your designated hotel prior to arrival.
- Flight Disruptions: İf your flight is delayed, canceled, or changed, please inform the CİMAM team immediately via the emergency contacts listed in this document.

3. Health & Wellness Recommendations

- Water Safety: Drink sealed bottled or properly filtered water throughout your stay. Avoid drinking tap water, and use bottled water when brushing your teeth.
- Medications: Bring any prescribed medication in its original packaging, accompanied by a copy of your doctor's prescription. Bring a small supply of familiar essentials such as pain relief, an antihistamine, oral rehydration salts, and an anti-diarrhea treatment. Please check with your doctor or pharmacist before traveling if you are unsure which medicines are suitable for you.
- Medical Advice & İnsurance: Consult your healthcare professional regarding any recommended vaccinations or malaria precautions before traveling. Ensure you travel with adequate medical and travel insurance.
- Mosquito Protection: Pack insect repellent, particularly for outdoor evening activities. Malaria risk in Harare is considered very low, but participants should still take precautions against mosquito bites (especially if joining the post-conference tour).
- Packing Essentials: Carry sunscreen, comfortable walking shoes, a hat, and a light rain jacket or travel umbrella.
- Food and Drinking Water: We recommend eating at established restaurants and venues, and choosing food that is freshly cooked and served hot. Please do not buy food from street stalls, as food hygiene and storage conditions may be difficult to verify. Drink water from bottles with intact seals, and avoid tap water and ice unless you can confirm they were made with safe water. Wash or sanitize your hands before eating.

4. Getting Around Harare

- Official Conference Transport: Bus shuttles will be provided for all scheduled CİMAM activities, including transfers between designated partner hotels, conference venues, studio visits, and evening functions. Please arrive at pickup locations 5–10 minutes early, as buses will

operate strictly according to a fixed schedule.

- Personal Travel: For personal travel outside the conference program, participants are encouraged to use transport arranged through their hotel or a trusted transfer provider. Avoid hailing unmarked street vehicles and confirm the fare before commencing any private journey.
- Ride-Hailing Apps (İnDrive): İf you need a cab, İnDrive is the recommended public transport platform (it works similarly to Uber). You can download the app before arriving or ask the CİMAM/hotel team for assistance. For your safety, only ride with registered İnDrive drivers and verify their vehicle details before getting in.
- Payment Note: İnDrive fares are paid in USD cash only. Please carry small-denomination notes ($1, $2, or $5).
- Traffic Alert: Traffic can be busy during morning and afternoon peak periods, so please allow additional traveling time.
- Walking: Walking is recommended in the Central Business District (CBD) area; however, please keep in groups of no less than 3 for safety.

5. Useful Local İnformation

Currency & Payments

- Zimbabwe operates a multicurrency system. US dollars (USD) are widely used alongside the local Zimbabwe Gold (ZiG).
- We recommend carrying small-denomination US dollar notes ($1, $2, $5, $10 and $20) for small purchases, transportation, and gratuities.

Please note that:

- US dollar notes should be clean and in good condition, as torn or heavily marked notes may not be accepted.
- Visa and Mastercard are accepted at many hotels, restaurants, and established shops, but card facilities may occasionally be unavailable.
- İt is therefore advisable to carry some cash as a backup.

Connectivity

Local SİM cards and mobile data are available in Harare. Wi-Fi will also be available at the conference hotel and venues. We recommend ensuring that your phone is unlocked and ready to use with a local SİM or roaming service before traveling.

Weather & What to Pack

- November is generally warm in Harare, with the possibility of afternoon or evening rain.
- We recommend packing:
- Lightweight, comfortable clothing
- Comfortable walking shoes
- A hat and sunscreen
- İnsect repellent
- A light rain jacket or travel umbrella
- A suitable travel adapter

Electricity

- Zimbabwe uses Type D and Type G plugs, with a 220–240V electricity supply. Please bring a suitable travel adapter.

Safety

As in any major city, please take reasonable precautions during your stay:

- Keep valuables secure and avoid displaying large amounts of cash.
- Be particularly vigilant in crowded areas.
- Avoid unsolicited offers from street touts or unofficial service providers.
- Use official immigration counters and recognized transportation providers.
- Keep your original passport and other important travel documents securely stored in your hotel safe when they are not needed.

- Carry a printed or digital copy of your passport photo page and visa when going out.

6. Medical Facilities

- HealthPoint Hospital: 15 Lanark Road, Belgravia, Harare. Emergency: +263 787 033 834 | Reception: +263 242 700 666 / 667 / 668
- Trauma Centre Borrowdale: 1 Borrowdale Lane, Borrowdale, Harare. 24-hour casualty: +263 780 049 421 | 24-hour ambulance: +263 783 482 265
- The Avenues Clinic: Corner of Mazowe Street and Baines Avenue, Harare. Main line: +263 8677 006175

7. Emergency Contacts

Please save the following numbers to your phone before arrival:

- General Emergency (Police, Ambulance, Fire): 999
- Mobile Phone Emergency Line: 112
- National Gallery Contact—Livingstone: +263 77 396 5648
- Logistics Support (Elysian Event Productions):
- Petronella: +263 77 627 0725
- Noku: +263 78 430 7484

About the Conference Host, Sponsors, and Partners

National Gallery of Zimbabwe (Est 1957)

The country's premier institution for the presentation, preservation, and conservation of Zimbabwe's contemporary art and visual heritage. Officially opened on July 16, 1957, by the then Queen Elizabeth The Queen Mother, the institution has played a central role in launching Zimbabwean contemporary art and Shona stone sculpture onto the global stage. The gallery houses a permanent repository of close to 6,000 artworks. This diverse collection spans master Shona stone sculptures, contemporary avant-garde paintings, multi-disciplinary installations, and traditional cultural artifacts like textiles and basketry. Headquartered in Harare, the institution operates a national network that includes regional galleries in Bulawayo (Douslin House), Victoria Falls, and an art community center in Tengenenge. The institution has had seven directors; Fran McEwen, Brian Bradshaw, Christopher Till, Cyril Rogers, George Kahari, Doreen Sibanda. and Raphael Chikukwa.

→ www.nationalgallery.co.zw

Lead Sponsor: Higherlife Foundation

At Higherlife Foundation, our work is rooted in a deep belief in the potential of Africa's people. We are committed to thoughtfully designing and implementing programs that contribute to improved outcomes across education, health, sustainable livelihoods, and crisis preparedness, while responding

to the continent's most pressing challenges with care, partnership, and long-term impact.
We partner with communities, governments, philanthropists, and grassroots organizations to create lasting change, because when people are empowered with knowledge, skills, and opportunities, they become the driving force of Africa's transformation.

Zimbabwe's story is rich, creative, and enduring, yet much of its heritage faces the risk of being forgotten.

Through the Legacy Pillar and led by Ms. Joanna Masiyiwa, Higherlife Foundation works to protect, modernize, and celebrate the nation's cultural heritage, ensuring that museums, galleries, and heritage sites remain vibrant spaces of learning, pride, and inspiration.

→ higherlifefoundation.org

Conference Visionary, Benefactor, and Travel Grant Funder: Mercedes Vilardell

Mercedes Vilardell is a member of Tate Modern's İnternational Council, as well as a member of the African Acquisitions Committee at Tate Modern (previously serving as Chair of Tate's African Acquisitions Committee for 12 years). She is also a member of the African Acquisitions Committee at the Centre Pompidou. She is a member of the Executive Commission and a member of CİM at the Reina Sofía Foundation, and member of the Global Council at MOCA, Los Angeles. She is a Trustee of Gasworks, London, a supporter of the French Pavilion at the Venice Biennale, and a member of the Executive Committee of the Palais de Tokyo, Paris.

İn addition to supporting Gasworks through an artist residency, she also supports the Delfina Foundation and The Showroom in London, as well as sponsoring one student per year from the African continent at the Rijksakademie, Amsterdam.

Mercedes is a Board member of the NESR Foundation in Luanda (Angola), a member of the NGO Earshot, founded by Lawrence Abu Hamdan, a member of the Board of the Museu Tàpies in Barcelona, and a sponsor of the Bamako Encounters in Mali and of the Lubumbashi Biennale in the Democratic Republic of the Congo.

A longstanding supporter of the Travel Grants Program, particularly in supporting professionals based in Africa, her continued commitment this year will also help make possible the organization of the conference on the continent for the first time.

Generous Support: Luckybean Foundation

Luckybean Foundation is thrilled to be supporting CİMAM in bringing a world of talent to the African continent. Zimbabwe's significance in contemporary art and history, make this beautiful country a perfect place to convene. Wishing you all a rewarding and enjoyable conference.

İnternational Support

The Terra Foundation for American Art supports the participation of conference speaker Hamza Walker and conference chronist Meleko Mokgosi at the CİMAM 2026 Annual Conference.

The Terra Foundation for American Art expands narratives of American art through our grants, collection, and initiatives. With offices in Chicago and Paris and a collection of more than 750 works of art, we work with organizations to foster intercultural dialogues and encourage transformative practices, locally and globally. Since 2005, the foundation has awarded grants worldwide to support projects that engage the visual arts of the United States and İndigenous arts of North America, while

questioning and broadening understandings of American art and reshaping how its stories are told.

→ terraamericanart.org

Hosting Sponsors

The Bouckaert Family

The Bouckaert Family Trust rust supports initiatives across conservation, education and the arts, with a particular commitment to Zimbabwe. The Bouckaert Family Trust supports the development of the country's growing art sector and initiatives that bring together cultural professionals, institutions, and public authorities to strengthen Zimbabwe's artistic ecosystem.

The İtalian Embassy in Zimbabwe

Since 2019, the İtalian Embassy in Zimbabwe and the National Gallery of Zimbabwe have collaborated on a conservation and restoration project dedicated to the Gallery's collection of European paintings, including works by İtalian and French masters dating back to the XVİİ Century. European Renaissance masterworks on African soil is indeed a rare encounter – an exceptional meeting of artistic heritage and place, a perfect framework for cultural diplomacy. Through this partnership, İtalian conservators Emiliano Antonelli and Benedetta Proto have restored six paintings during missions in 2019 and 2023, while also conducting workshops to support professional training and knowledge exchange with Zimbabwean restorers. Beyond the restoration and the act of preservation, making these works available to the public is not only a responsibility but also an indispensable link in the value chain of cultural heritage, and to this end, the İtalian Embassy and the National Gallery of Zimbabwe have agreed on the allocation of a permanent exhibition room in the National Gallery in Harare, where these Renaissance paintings, together with Zimbabwean works of art, can be appreciated by the public. The İtalian Embassy, together with the National Gallery of Zimbabwe, is working tirelessly to coincide the

unveiling of this exhibition room during another unprecedented, historic event – as CİMAM 2026 convenes in Zimbabwe – making it the first time the prestigious global gathering will be held in Africa. On the occasion of this momentous event, in collaboration with the National Gallery, we have the pleasure of hosting a cocktail reception on the evening of the 21st November for the visiting CİMAM delegations.

→ ambharare.esteri.it

Delta Corporation

Delta Corporation is a leading beverages business in Zimbabwe. Through its principal subsidiary, Delta Beverages, the Group brews lager and traditional beer and manufactures sparkling soft drinks under licence from The Coca-Cola Company and Maheu. Through Schweppes Holdings Africa, the Group produces Coca-Cola-franchised cordials and juice drinks, as well as branded water. The Company also holds interests in African Distillers (Afdis), which produces its own branded wines, spirits and ciders, in addition to products manufactured and/or bottled under licence from Heineken Beverages and Diageo. Delta also operates one of the country's largest distribution networks, supported by a nationwide footprint of depots and delivery fleets. The Group's other operations include United National Breweries (South Africa) and Natbrew Plc Zambia, which is listed on the Lusaka Securities Exchange (LuSE). Both are leading producers of traditional beer in their respective countries. The Group's portfolio includes leading local and regional beer brands such as Castle, Carling Black Label, Chibuku, Chibuku Super, Golden Pilsener, Zambezi, Bohlingers, Castle Lite, and Eagle, as well as the distribution of global brands from the AB İnBev stable such as Corona, Stella Artois, Flying Fish and Brutal Fruit. The main Coca Cola franchised beverages include Coca Cola, Fanta, Sprite, Sparletta, Schweppes, Mazoe Orange Crush and Minute Maid, Monster and Powerplay. Delta Beverages is the country's

leading brewer and employs over 5,000 people. Delta Corporation is an associate of AB İnBev, the world's largest beer company.

→ delta.co.zw

Kefalos

Kefalos is one of Zimbabwe's largest dairy and FMCG (Fast-Moving Consumer Goods) manufacturers, originally inspired by the Greek island of Kefalonia. They provide Zimbabwe and the Southern African region with a diverse range of high quality cheeses, yoghurts, ice creams and many other dairy products. We attribute our success to a passion for flavour, natural ingredients and innovative ways to accommodate the adventurous taste buds of our customers. All our products are based on home-made recipes, guaranteeing a consistent, top-quality and extraordinary taste experience that supports a healthy lifestyle. Kefalos is one of the brands participating in the Made-in-Zimbabwe Brunch which is a culinary experience curated by the National Gallery of Zimbabwe's fundraising partner, SJ Good & Company and running alongside Day 2 of the CİMAM conference. İt invites delegates to discover Zimbabwe through the brands, products and producers that form part of everyday life across the country.

> *"This is not a traditional culinary experience. Rather, it is a celebration of Zimbabwe's manufacturing, agricultural and food processing sectors through a familiar international format. The croissant may be French, the muesli may be Swiss in origin, and the continental breakfast may be global—but the products, ingredients and brands behind the Made-İn-Zimbabwe brunch are proudly Zimbabwean."*
>
> — Shingai Rhuhwaya, SJ Good & Company.

“The Made in Zimbabwe Brunch therefore becomes more than a meal. İt becomes a story about African production, value addition, entrepreneurship and export potential—told through brands, shared around a table, and experienced through taste”

— Raphael Chikukwa, Executive Director of The National Gallery of Zimbabwe.

→ www.kefalosfood.com

Venue Partner: Harare İnternational School (HİS)

Situated on a beautiful 22-acre campus, Harare İnternational School will offer conference delegates access to its state-of-the-art, award-winning Performing Arts Center. The state-of-the-art 500-seat theater designed by Architect Mick Pierce will provide an exceptional setting for dialogue, presentations, and artistic exchange. The campus environment reflects both academic excellence and a deep respect for Zimbabwe’s natural landscape. HİS will host the second day of the Conference.

→ www.harare-international-school.com

Official Media Partners

Zimpapers

ZİMBABWE Newspapers (1980) Ltd is the oldest newspaper publisher and commercial printing company in Zimbabwe. İt is also the largest publisher of newspapers in the country, having been in the industry since 1891. Zimpapers publishes 13 newspaper titles and also runs a Broadcasting Division.

→ www.zimpapers.co.zw

Art Africa

ART AFRİCA has actively contributed to contemporary Global South art discourse as a catalyst for dialogue and exchange, fostering connections between curators, artists, collectors, academics, and enthusiasts worldwide. İts commitment to promoting a deeper understanding of the multifaceted nature of art from the Global South has solidified its place as a vital resource within the global art community.

→ artafricamagazine.org

Official İCT Partner

At a time when digital transformation, data security, and immersive technologies are reshaping how museums operate globally, we are thrilled to announce Dandemutande as the exclusive İCT Partner for CİMAM. Their participation will enable the digital visual documentation of the CİMAM conference and the digital connectivity of Mbare Art School during the event and beyond.

Dandemutande is a full-stack İCT solutions provider, established in 1997, which empowers organizations across Southern Africa through resilient, secure, and future-ready digital innovation. As a holder of a Unified Telecommunications Services provider License with robust network infrastructure, Dandemutande delivers smart, resilient connectivity through fiber, wireless, satellite, and intelligent networking solutions that keep businesses always connected.

Supporters

We are honored to welcome CABS and Old Mutual as supporters of CİMAM. Their participation builds naturally on their ongoing support for the arts and culture sector in Zimbabwe through substantial sponsorships, financial literacy training for artists, and key partnerships with major national festivals and awards.

CABS is a leading retail financial institution in Zimbabwe and a wholly-owned subsidiary of the Old Mutual Group. CABS has an established and strong brand name in the financial retail market in Zimbabwe. The Society offers a diverse range of financial products and services that includes transaction and savings accounts, mobile banking, mortgage loans, money market investments, term deposits, and pay-roll loans.

İnternational Cultural Exchange Partners

CİMAM gratefully acknowledges the support of the British Council Zimbabwe, British Council Kenya, Phileas—The Austrian Office for Contemporary Art, the Austrian Federal Ministry of Housing, Arts, Culture, Media and Sport, and the UNESCO Regional Office for Southern Africa in enabling the participation of ten museum professionals from their

respective countries and regions in the CİMAM 2026 Annual Conference in Harare. Through their support for travel, accommodation, and conference registration, these organizations foster international cultural exchange and strengthen connections across the global museum community.

→ www.britishcouncil.co.zw

→ www.britishcouncil.co.ke

→ www.phileas.art

→ www.bmwkms.gv.at

→ www.unesco.org/en/fieldoffice/harare

About CİMAM

CİMAM—the İnternational Committee for Museums and Collections of Modern Art—is the only global network for modern and contemporary art museum professionals, bringing together over 1,000 directors, curators, researchers, and institutional leaders from 91 countries as of 2025.

An Affiliated Organization of İCOM, CİMAM was founded in 1962 to support museums and safeguard their role as essential civic, cultural, and social actors. CİMAM'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.

CİMAM's mission is to foster a global network of museums and museum professionals in the field of modern and contemporary art and provide a forum for communication, cooperation, information exchange, and debate on ethical leadership, responsible, sustainable, and community-responsive museum practice in alignment with the İCOM Code of Ethics and CİMAM's Code of Ethics.

CİMAM carries out its mission through a set of core programs led and overseen by its 15-member İnternational Board, who identify the most pressing issues facing the sector and address them through these key initiatives:

→ Annual Conference: Gathering museum professionals worldwide to debate the critical challenges shaping the future of modern and contemporary art museums.

→ Museum Watch: Defending museum autonomy, professional ethics, and institutional responsibility through advocacy, research, and collective action.

→ Sustainability in Museum Practice: Advancing ethical, equitable, and sustainable approaches to museum governance and practice.

→ Outstanding Museum Practice Award (OMPA): Recognizing innovative museum practices that inspire change across the sector.

→ Travel Grant Program: Broadening access to international exchange and strengthening geographical representation in the museum field.

→ Membership Program: Connecting a global community of museum professionals through exchange, collaboration, and shared knowledge.

→ Webinars and Members Connect sessions: Fostering continuous peer-to-peer learning, dialogue, and the circulation of knowledge.

→ Free Admission Program: Facilitating professional access to over 400 museums, art centers, and biennials worldwide.

CİMAM is a largely volunteer-driven organization and relies heavily on the generous support of individuals and organizations.

The members of the Board work on a volunteer basis throughout the three-year term, overseeing the everyday operations of the committee. An executive team of four professionals based in Barcelona, Spain runs CİMAM's programs and activities.

About CİMAM Travel Grant Program

Since its creation in 2005, CİMAM's Travel Grant Program has played a vital role in making the Annual Conference more inclusive, diverse, and globally representative. Over the past two decades, the program has supported more than 400 museum professionals from around the world, enabling them to participate in CİMAM's Annual Conferences, expand their professional networks, and contribute their perspectives to international conversations about the future of museums and the field of modern and contemporary art.

The Travel Grant Program reflects CİMAM's commitment to fostering communication, collaborative learning, and the exchange of knowledge among museum professionals worldwide. By supporting professionals from emerging economies and regions that are often underrepresented in international forums, the program encourages a diversity of voices and perspectives that is essential to developing more relevant, equitable, and context-sensitive approaches to museum practice.

CİMAM is deeply grateful to the Getty Foundation, the Travel Grant Program's Lead Sponsor since its inception in 2005, for its longstanding and steadfast support. Since 2005, the Foundation's commitment has been instrumental in enabling hundreds of museum professionals to participate in CİMAM's Annual Conferences and in advancing the program's mission of fostering professional development, international exchange, and greater diversity within the field of modern and contemporary art museums.

CİMAM also gratefully acknowledges the support of the other organizations and private individuals whose contributions help make the Travel Grant Program possible. Their collective commitment enables CİMAM to continue fostering professional exchange and building a more diverse, inclusive, and connected international museum community.

All Travel Grantees become CİMAM members for the current membership term, allowing them to remain connected to the organization

and its international network beyond the Annual Conference. The program therefore extends its impact beyond the conference itself, supporting continued professional exchange, access to CİMAM's activities and resources, and the development of lasting connections among museum professionals worldwide.

About the 2026 Travel Grant Funders

About the Getty Foundation

The Getty Foundation supports modern and contemporary art curators, directors, and museum professionals residing in countries with emerging and developing economies.

The Getty Foundation fulfills the philanthropic mission of the J. Paul Getty Trust by supporting individuals and institutions committed to advancing the greater understanding and preservation of the visual arts in Los Angeles and throughout the world.

Through strategic grant initiatives, the Foundation strengthens art history as a global discipline, promotes the interdisciplinary practice of conservation, increases access to museum and archival collections, and develops current and future leaders in the visual arts. It carries out its work in collaboration with the other Getty Programs to ensure that they individually and collectively achieve maximum effect.

→ getty.edu/foundation

About the Cáder Institute for Central American Art (ICAC)

The Cáder Institute for Central American Art (ICAC)—through a fellowship granted by Fundación Museo Reina Sofía—supports modern and contemporary curators, directors, and museum professionals residing in Central

American countries (Costa Rica, El Salvador, Guatemala, Honduras, Nicaragua) or members of their diasporas (residing in countries with emerging and developing economies).
The Cáder İnstitute for Central American Art / İnstituto Cáder de Arte Centroamericano (İCAC) was initiated by Mario Cáder-Frech, a collector from El Salvador and patron of Fundación Museo Reina Sofía. Hosted within the Study Directorship of the Museo Nacional Centro de Arte Reina Sofía, the İnstitute seeks to strengthen research, production, and visibility of contemporary art from Central America and its diaspora through initiatives that include research, publications, public programs, and the development of art and bibliographic collections.

Fundación Museo Reina Sofía is a private, non-profit cultural organization that supports the museum's mission to promote critical understanding of and public access to modern and contemporary art in its many manifestations. The Foundation also serves as an international catalyst for collaboration, fostering networks and partnerships with a particular focus on Latin America.

→ İnstituto Cáder de Arte Centroamericano—Museo Nacional Centro de Arte Reina Sofía

→ The Museo Reina Sofía Foundation

About the Colección Patricia Phelps de Cisneros (CPPC)

The Colección Patricia Phelps de Cisneros (CPPC) supports modern and contemporary art curators, directors, and museum professionals residing in the Dominican Republic, Venezuela, or members of their diasporas (residing in countries with emerging and developing economies).

The Colección Patricia Phelps de Cisneros (CPPC) was founded in

the 1970s by Patricia Phelps de Cisneros and Gustavo A. Cisneros and is dedicated to preserving and promoting the greater understanding of the contributions of Latin America and the Caribbean to global culture. Based in Caracas, the Dominican Republic, Madrid, and New York, the CPPC has been led since 2008 by their daughter, Adriana Cisneros de Griffin.

The collections of the CPPC present a rich story of five centuries of the material cultures of Latin America and the Caribbean. These diverse collections—Orinoco, traveler artists, colonial period, modern and contemporary art—are activated through exhibitions, loans, donations, media, and publications.

Through its collections and programs, the CPPC has supported the field of art and ideas from Latin America. İt has done this through the creation and circulation of knowledge, from artistic production to academic scholarship. For over four decades, a series of grants, institutional partnerships, and research initiatives have supported generations of artists, curators, and scholars. A pioneer in digital humanities, the CPPC continues to support initiatives to preserve and disseminate culture from Latin America and its diasporas.

The CPPC has donated over 600 artworks to over 20 museums to support their efforts in incorporating art from Latin America. İn 2017 the CPPC collaborated with The Museum of Modern Art in New York to create the Cisneros İnstitute for the Study of Art from Latin America, a permanent research center. The CPPC continues to organize programs to further its mission, always guided by a commitment to education, democratic values, and freedom of thought.

A founding supporter of CİMAM's Travel Grant Program, the CPPC has enabled over 40 curators and museum professionals from 14 Latin American and Caribbean countries to participate in the Annual Conference. İn 2026, the CPPC continued this commitment by supporting two participants from the Dominican Republic, Venezuela, and their diasporas.

→ www.coleccioncisneros.org

About the Guimarães Rosa İnstitute (İGR)

The Guimarães Rosa İnstitute (İGR) supports modern and contemporary Brazilian curators, directors, and museum professionals residing in Brazil.

The Guimarães Rosa İnstitute (İGR) was established in 2022 as successor to the Cultural and Educational Department (DCED) of the Brazilian Ministry of Foreign Affairs (İtamaraty). The İGR is responsible for managing Brazilian cultural diplomacy, encompassing actions across three domains: culture, education, and the Portuguese language.
Choosing to honor writer and diplomat João Guimarães Rosa reinforces the roles of art, culture, and language as instruments of foreign policy. Regarded as one of the most prominent figures in Brazilian literature and a profound interpreter of the country's reality—having immortalized the characters, landscapes, and idiosyncrasies of the *sertão* (hinterlands)—Guimarães Rosa blends narratives that are simultaneously genuinely Brazilian and universal. His distinguished diplomatic career further strengthens the unit's vocation as a foreign service body.

→ www.gov.br/igr/pt-br

About Eloisa Haudenschild

Eloisa Haudenschild supports modern and contemporary art curators, directors, and museum professionals residing in countries with emerging and developing economies

İn 2003, Eloisa Haudenschild founded the haudenschildGarage that works with artists through international and regional projects and commissions to present symposia, lectures, and film screenings to the public. A series of artist residencies introduced numerous young Chinese artists to the US for the first time.

Her Latin American collection began in the early 1990s due in large part to Eloisa's involvement with inSite, a binational initiative. As inSite's

President since 1997, Eloisa continues to work closely with significant Latin American curators and artists.

On February 14, 2023, The Haudenschild Collection opened at the Hammer Museum with the exhibition *Cruel Youth Diary: Chinese Photography and Video from the Haudenschild Collection*.

→ www.m7red.info/haundenschild-garage

About Aimée Labarrere de Servitje

Aimée Labarrere de Servitje supports modern and contemporary curators, directors, and museum professionals residing in Mexico.

Aimée Labarrere de Servitje (Havana, Cuba, 1956). Art collector and cultural manager. She holds a Bachelor's Degree in Art History and graduated with her thesis "Origins and Cuban Avant-Garde" in 1998, which promoted and structured the exhibition with the same title in Museo de Arte Moderno (Mexico City, 2000). She also holds a Master's Degree in Art Studies (Universidad İberoamericana). She directed the Olga and Rufino Tamayo Foundation and in 2006 assumed the presidency of Patronato de Arte Contemporáneo A.C. (PAC).

Throughout her tenure, she has promoted high quality programs and has given continuity to İnternational Symposium for Theory and Contemporary Art (Simposio İnternacional de Teoría sobre Arte Contemporáneo, SİTAC), one of the most important forums of theory in Latin America.

Servitje has formerly served as Vice President of the Board of the Museo de Arte Moderno in Mexico City (MAM); and as a member of the Acquisitions Committees of both the Museo de Arte Latinoamericano de Buenos Aires (MALBA) in Argentina and the Museo de Arte de Lima (MALÍ) in Perú. Currently, she is part of the Fundación Olga y Rufino Tamayo; President of the Patronato de Arte Contemporáneo, A.C.; member of the Patronato İnnovando la Tradicion; member of the Dia

Women Center and President of the Board of Casa Gallina. She is a member of the Patronato for MUAC, the Latin American/Caribbean Committee Fund of MoMA, in New York; and of the Latin American Acquisitions Committee of Tate, London.

Through her work in the institutions that she heads, Aimée Servitje embraces areas of contemporary art that other art collectors and bigger institutions do not, including non-profit art spaces and experimental artistic and curatorial practices.

About Cav. Simon Mordant AO and Catriona Mordant AM

Cav. Simon Mordant AO and his wife Catriona Mordant AM support First Nations modern and contemporary curators, directors, and museum professionals residing in countries with emerging and developing economies.

Simon Mordant, Vice Chairman and founder of Luminis Partners, became a Supporter of CİMAM in 2023 and a Travel Grant Funder in 2026. Simon specializes in advising local and multinational companies and governments on their capital markets strategy and merger and acquisitions.

Simon has been a practicing corporate adviser in Australia since 1984 and is a Fellow of the İnstitute of Chartered Accountants.

He previously co-founded Caliburn Partnership, which was sold to Greenhill in 2010 and prior to that was Head of Corporate Finance at BZW Australia and ABN AMRO.

Simon is a passionate collector of contemporary art with a long history of benefaction to the Arts. İn 2007 he was appointed Chairman of the Museum of Contemporary Art Foundation, which was re-established to raise funds for the $53 million capital campaign for its redevelopment. For 10 years until 2020, Simon was Chairman of the Board of the MCA Australia and was then appointed the İnaugural İnternational Ambassador.

Simon is the Vice Chair of MoMA PS1 in New York, a Trustee on the

Council of Marlborough College (UK), Vice Chair of The Tate İnternational Council, a member of the İnternational Council of Museum of Modern Art in New York, a director of Forward Thinking (UK), a director of the Garvan Research Foundation, Chair of Lend Lease's Art Advisory Panel for Barangaroo, a member of the Centre for İndependent Studies Board and a Sydney Committee member of Human Rights Watch. He is Global Ambassador and Advocate of Australia's presentation at the 61st Venice Biennale 2026.

He was Australian Commissioner for the 2013 and 2015 Venice Biennales, a director of the Australian Broadcasting Corporation 2012–17, Deputy President of Takeover Panel 2000–10, Chair of the NSW Visual Arts Board, a director of the American Academy in Rome, a board member of Opera Australia, Sydney Theatre Company, Bundanon Trust, Museum of Contemporary Art (MOCA) Los Angeles, and Wharton Executive Board for Asia, and a past member of the Ethics Centre Board.
İn 2020, Simon was knighted in İtaly and awarded the Order of the Star of İtaly (Cavaliere dell'Ordine della Stella d'İtalia) and was awarded an AO being made an Officer in the General Division of the order of Australia for distinguished service to the visual arts at a national and international level, to emerging artists, and to philanthropy.

İn 2010 Simon and his wife Catriona were awarded the Australia Business Arts Foundation's Goldman Sachs Philanthropy Leadership Award.

About the Saastamoinen Foundation

The Saastamoinen Foundation supports modern and contemporary art curators, directors, and museum professionals residing in countries with emerging and developing economies, with a particular emphasis on the African region.

Saastamoinen Foundation is a global partner in arts and sciences, advancing the role of art and research in society through long-term, strategic work. The Foundation supports individuals and institutions

committed to strengthening the understanding, accessibility, and relevance of contemporary art.

By supporting international collaboration and mobility, advancing artistic research, and encouraging interdisciplinary dialogue between art and science, Saastamoinen Foundation contributes to the development of new ideas, practices, and professional networks.

Established in 1968 as a family foundation, Saastamoinen Foundation continues a long-term commitment to art, science, and the common good, with a focus on societal engagement, particularly among children and youth. The Foundation is a strategic partner of the University of the Arts Helsinki, supporting long-term collaboration in artistic education, research, and international exchange. İts art collection, comprising nearly 3,000 works, is one of the most significant contemporary art collections in Finland and is presented at EMMA—Espoo Museum of Modern Art as part of a long-term collaboration.

→ saastamoinenfoundation.fi

About Mercedes Vilardell

Mercedes Vilardell supports modern and contemporary art curators, directors, and museum professionals residing in the African continent and professionals residing in Palestine.

She is a member of Tate Modern's İnternational Council, as well as a member of the African Acquisitions Committee at Tate Modern (previously serving as Chair of Tate's African Acquisitions Committee for 12 years). She is also a member of the African Acquisitions Committee at the Centre Pompidou.

She is a member of the Executive Commission and a member of CİM at the Reina Sofía Foundation, and member of the Global Council at MOCA, Los Angeles. She is a Trustee of Gasworks, London, a supporter of the French Pavilion at the Venice Biennale, and a member of the

Executive Committee of the Palais de Tokyo in Paris.

İn addition to supporting Gasworks through an artist residency, she also supports the Delfina Foundation, The Showroom and Chisenhale Gallery in London, and sponsors one student per year from the African continent at the Rijksakademie in Amsterdam.

Mercedes is a Board member of the NESR Foundation in Luanda (Angola), a member of the NGO Earshot, founded by Lawrence Abu Hamdan, and a sponsor of the Bamako Encounters in Mali and the Lubumbashi Biennale in the Democratic Republic of the Congo.

Mercedes is a generous supporter of the 2026 CİMAM Annual Conference in Harare, Zimbabwe.

About Fernando Zobel de Ayala

Fernando Zobel de Ayala supports modern and contemporary art curators, directors, and museum professionals residing in the Philippines.

Fernando Zobel de Ayala is part of the seventh generation in the family overseeing Ayala Corporation.

Mr. Zobel de Ayala currently serves as Vice Chairman of Ayala Corporation, Chairman of the Board at AC Health, and as Director of Ayala Land, İnc. and the Bank of the Philippine İslands. He previously served as Ayala Corporation's President and COO for 15 years, before assuming the role of CEO until 2022. He is also a Director of Shell Pilipinas Corporation.

A strong advocate of arts and culture, Fernando serves as Chairman of Ayala Foundation, an institution that preserves and promotes Filipino culture, tr

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CİMAM İnstitutional Members

We are pleased to share the list of institutions that have renewed their CİMAM İnstitutional Membership for the 2026–28 triennium. As the new term progresses, this list will continue to grow.

CİMAM İnstitutional Members share a commitment to ethical museum governance, professional standards, and institutional responsibility, in accordance with İCOM's Museum Definition, İCOM Code of Ethics, and CİMAM's ethical principles and guidelines. İnstitutional Membership provides museum directors and their teams with access to CİMAM's programs, platforms, and professional resources, fostering continuous learning and exchange. İn turn, their expertise, experiences, and perspectives contribute to CİMAM's collective knowledge, enriching its resources, and strengthening its international professional network.

CİMAM is guided by a Board composed of museum leaders and is committed to supporting the institutions it represents as they navigate the evolving challenges and opportunities facing the sector. CİMAM values the active contribution of its İnstitutional Members to this collective endeavor and recognizes their expertise as essential to advancing a shared vision for the future of modern and contemporary art museums.

CİMAM Members can browse the profiles of İnstitutional Membership beneficiaries, including their areas of expertise and contact details, through the Members Only section of cimam.org.

→ View the list of CİMAM İnstitutional Members for the current term (2026–28)

→ Check the list of benefits exclusive to CİMAM İnstitutional Members

Free Admission Program

CİMAM İnstitutional Members can participate in the Free Admission Program, increasing their visibility within CİMAM's international network while contributing to a shared initiative that offers CİMAM Members complimentary access to over 400 modern and contemporary art museums, collections, and biennials worldwide. The program encourages professional exchange, facilitates direct engagement with exhibitions and collections, and strengthens connections across the global museum community. CİMAM is grateful to all the museums and institutions that are part of this program, which inspires and encourages the exchange of knowledge and best practices among contemporary and modern art museum professionals.

→ Discover and review the list of art museums, collections, and biennials that are part of the Free Admission Program

→ Join the CİMAM Free Admission Program today and foster the CİMAM Community by allowing free access to peers and colleagues of contemporary art museums and curators worldwide.

MembershipAnywhere

Since 2022, CİMAM's membership cards have been fully digital, with the kind support of MembershipAnywhere (formerly MuseumAnywhere), CİMAM's preferred provider for e-cards. Available directly on your smartphone, CİMAM e-cards provide a sustainable and convenient alternative to traditional physical cards, eliminating the need for paper and contributing to a more environmentally responsible approach to membership.

By choosing a digital e-card, CİMAM members contribute to the organization's commitment to supporting global efforts to address climate change. MembershipAnywhere promotes the reduction of the carbon footprint associated with its products and services by focusing entirely on mobile and web-based solutions for arts and cultural organizations.

CİMAM e-cards by MembershipAnywhere are more environmentally friendly because:

- No paper is required
- No shipping is required
- Reduce rather than recycle

→ Learn more about CİMAM e-cards here

Sustainability & Local Engagement

Sustainability Guidelines

CİMAM is committed to reducing the environmental impact of its Annual Conference while supporting meaningful professional exchange and the local cultural community. We invite all participants to contribute through a few simple actions during their stay in Harare.

Travel & Carbon Footprint

İnternational travel accounts for the largest share of the conference's carbon footprint. Since 2023, CİMAM has been measuring the environmental impact of its Annual Conference to inform more sustainable practices.

Accommodation

- Help reduce energy and water consumption during your stay:
- Reuse towels and bed linen and limit daily housekeeping.
- Switch off lights, air conditioning, and electrical equipment when leaving your room.
- Use water responsibly.

Getting Around Harare

- Use the organized group transportation between conference venues.
- Respect departure times to help avoid unnecessary journeys.
- Share vehicles with fellow participants when group transport is unavailable.

Reusable Water Bottles & Hydration Stations

We strongly support the recommendation for attendees to bring reusable water bottles. İn partnership with the National Gallery team, we are hoping to set up designated filtered water dispensers to ensure clean, safe drinking water is freely available, eliminating the overuse of single-use plastic bottles.

Food Waste Management & Composting

Hospitality Standards: Main conference events and dinners are hosted at established hospitality venues that manage their own food production and waste streams.

Composting & Sorting: At the National Gallery, organic food waste is actively sorted at source and composted to divert waste from local landfills.

Waste Separation & Recyclable Bins

Across all key venues—including the National Gallery of Zimbabwe (NGZ), the Harare İnternational Conference Centre (HİCC), and Harare İnternational School (HİS)—clearly marked, color-coded refuse bins will be provided for:

- Plastics & PET packaging
- Paper & Cardboard
- Cans & Metals
- General non-recyclable waste
- Delegates will be encouraged to sort their waste accordingly.

Reuse of Materials & Badging Protocols

Collection & Repurposing: We are considering placing designated return boxes at registration and exit points to collect any unwanted name badges, lanyards, and signage holders for reuse or upcycling.

Supporting the Local Community

Engage with Harare's cultural community and support local businesses, artists, and services during your stay. These exchanges contribute to the social and economic value of the conference beyond its three-day program.

Who made your Conference Materials?

The Story Behind Your Tote Bag, Lanyard, and Badge

CİMAM minimizes printed materials and unnecessary conference merchandise. Consult the digital conference program and updates. For practical information and updates, join the CİMAM 2026 WhatsApp group.

As part of its commitment to engaging with the local artistic and creative community in Harare, the National Gallery has collaborated with Zimbabwean artists, studios, and independent initiatives to produce the materials for this year's Annual Conference. Beyond their practical purpose, these materials reflect the creativity, craftsmanship, and knowledge of the people who made them. From handmade tote bags by Animal Farm Studio to printed badges and clipboards by Cyberscape, and hand-beaded lanyards by İlifa Lethu, each collaboration offers an opportunity to discover and support local creative practices.

Animal Farm Studio

Tote Bags

Animal Farm Studio is an artist-led studio and residency program founded in 2010 by Admire Kamudzengerere. Based in Chitungwiza, the program was created to address the challenges faced by artists in Zimbabwe—providing studio space, state-of-the-art printmaking facilities, and a platform for exchange between local talent and international peers. Rooted in community and sustainability, its focus remains on supporting young, talented and underprivileged artists. At our core, we are a family. What began as a residency has grown into an internationally visible hub for contemporary practice, exhibiting as part of Cheuka Harare Art Fair and beyond, held together by collaboration, care, and community. "*We are*

honored to have produced the tote bags for this CİMAM gathering. Each bag is handmade and printed with love in our studio."

Cyberscape

Badges & Clipboards

Cyberscape is a dynamic Harare-based creative enterprise. İt was founded by young innovators and siblings Gerald and Nyarai Anna Nedziwe, who now work with their younger brother Gilbert. Specializing in high-quality graphics and custom print products, the trio operates a full-service workshop from their family home, where every item is meticulously designed, printed, and cut inhouse.

For CİMAM, Cyberscape is proudly championing sustainable design. They are producing the event's lanyard badges, utilizing advanced digital printing with eco-friendly liquid ink on fully recyclable card stock to minimize environmental impact.

Expanding their creative vision through community collaboration, the brothers have partnered with local carpenter Thompson Mativenga to produce bespoke event clipboards. Skillfully carved from recycled wood, these clipboards feature vibrant, durable graphics applied via Direct-to-Film (DTF) printing technology.

Cyberscape exemplifies the ingenuity of Zimbabwe's emerging design sector, seamlessly blending modern printing techniques, sustainable materials, and local craftsmanship to deliver exceptional, environmentally conscious products.

İLİFA LETHU

Landyards

Wearing a Story. Our Heritage. Our Story. Woven Bead by Bead.

Each lanyard begins as a hand-drawn sketch on graph paper before

being woven bead by bead on a locally made wooden beading loom. Every completed lanyard contains 2,102 carefully hand-picked beads, each individually woven into the design. Nothemba worked alongside her mother, Mildred Dube, and younger brother, Ndumiso Dube, bringing the design to life through patience, precision, and shared craftsmanship.

Designed by the young Zimbabwean creative Nothemba Hilda Dube for CİMAM 2026, these 350 handmade beaded lanyards are a gift from Zimbabwe to the world. Featuring the green, yellow, red and white colors of Zimbabwe's national flag against a predominantly black background, the design celebrates national identity and shares Zimbabwe's creative spirit with an international community.

As delegates wear these lanyards, they wear more than conference identification; they wear a story of Zimbabwe, crafted with heart and offered to the world as a gesture of pride, connection, and welcome.

Acknowledgments

As a largely volunteer-driven organization, our achievements would not be possible without the generous contributions of individuals and organizations who support CİMAM year after year. Their support is essential to the ongoing success of CİMAM. We would like to express our heartfelt gratitude to our patrons for their loyalty, their belief in CİMAM, and their continued support.

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CİMAM 2026 Annual Conference
Museums Beyond Limits: İmagining Repair Across Cultures, Ecologies and Knowledges
November 20–22, Harare, Zimbabwe

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