

CiMAM

2024

Annual Report

CiMAM — International Committee of
Museums and Collections of Modern Art

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Report from Suhanya Raffel, CiMAM President

As we reflect on the past year, the CiMAM 2024 Annual Report provides an important summary of the many activities we have undertaken to fulfill our mission of offering a safe and professional platform for communication, for intellectual debate among museum professionals working in modern and contemporary art, and to promote ethical standards and best practices within our sector.

Throughout 2024, CiMAM continued to serve as a global platform for knowledge exchange connecting more than 900 members in 87 countries. This network is vital to maintaining our shared commitment to the role of museums as public-facing institutions committed to the public good.

In this spirit, the CiMAM Board carried out a series of programs throughout the year that addressed urgent issues facing our sector. These discussions culminated in our Annual Conference held in Los Angeles in December, just before the devastating fires that raged across the city area and destroying so many homes and studios, disrupting communities and artists' spaces. We were fortunate to visit many of the venues included in the outstanding program organized by Clara Kim and her team at MOCA Los Angeles, which co-hosted the conference with the Hammer Museum and LACMA. The timely issues discussed in LA feel more relevant now than ever before.

The theme of this year's conference, "Sustainable Futures: How? When? For Whom?", brought together more than 270 colleagues from 50 different countries. We are grateful to the Content Committee, composed of members of the CiMAM Sustainability Working Group and chaired by Clara Kim, for curating this timely and urgent program that explored several inspiring sustainable perspectives presented by 21 guest speakers.

And as always, we are immensely grateful to our travel grant funders for supporting the attendance of 34 professionals from 23 countries, whose voices and perspectives enriched the conversations and have informed how we proceed at our next conference in 2025. This important event received the lead sponsorship of the Getty Foundation.

During the General Assembly held at the conference, we announced the winners of the CiMAM Award for Outstanding Museum Practice 2024: the İstanbul Museum of Modern Art, the Rio de Janeiro Museum of Modern Art and the Bohdan and Varvara Khanenko National Art Museum in Kyiv. These institutions were recognized for their work in promoting gender equality, social inclusion, and community participation, values that are at the core of CiMAM's vision for museums as active contributors to social development.

To offer more opportunities for communication and knowledge exchange to our community throughout the year, in 2024 we continued with our Rapid Response Webinars Program offering six sessions covering a range of topics, including indigenous perspectives in curatorial practice, architecture sensitive to climate change, the role of AI in museums, and institutional leadership in turbulent times, among others. In addition, we launched CiMAM Connects, a new initiative that allows our members to initiate and lead conversations on topics of common interest.

CiMAM continues to grow as a dynamic community. Every week we welcome new members and institutional members, many of whom contribute to our Free Admission Program, which promotes knowledge sharing and collaboration between professionals and institutions. We are also grateful to the Biennials that have joined this initiative by offering exclusive programming and meeting spaces for our members, like Manifesta 15 in Barcelona.

Our Museum Watch program remains an essential part of our work, monitoring cases of poor governance, censorship and institutional risk. In 2024, we addressed several cases that highlighted the challenges museums face in maintaining their autonomy and ethical standards in difficult circumstances. As we move into 2025, this program takes on greater importance with the launch of a research initiative aimed at establishing a set of ethical principles to guide the relationship between artists and modern and contemporary art museums. These principles will take into account the legal and constitutional rights of all parties involved and will emphasize human-centered relationships based on transparency and fairness. This is being urgently



developed as we witness a deplorable increase in situations censorship and the loss of artistic freedoms across a range of locations. I thank the CIMAM Board and Executive staff and the many members who continue to support and provide essential information to assist in this project.

All of this would not be possible without the support of our esteemed patrons. This year, we are pleased to welcome eleven new patrons who joined a growing group of individuals and institutions passionate and committed to advancing the goals of CIMAM, fostering ethical principles, and supporting the global modern and contemporary art museum community who together build a network of committed individuals and institutions. I thank you sincerely on behalf of CIMAM. Looking ahead, we remain steadfast in our belief that museums are powerful agents for the development of society. Through collective action, ethical leadership, and shared knowledge, we can continue to strengthen our field and its impact.

With best wishes,

Suhanya Raffel,
President of CIMAM



CiMAM Board Meeting in Barcelona, September 2024

Installation of the MACBA Collection (Museu d'Art Contemporani de Barcelona) by the artist Eva Fàbregas.



CiMAM Board Meeting in Los Angeles, December 2024

Board meeting at the MOCA Los Angeles, as part of the 56th CiMAM Annual Conference.

About CIMAM

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

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

Founded in 1962, CIMAM's vision is a world where the contribution of museums, collections, and archives of modern and contemporary art to the cultural, social, and economic well-being of society is recognized and respected.

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



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

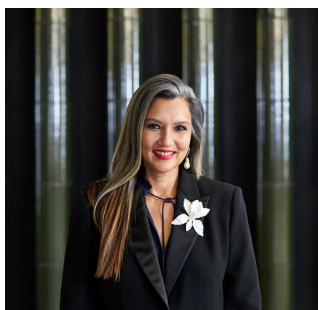
By fostering debate and promoting collaboration among art institutions and individuals at various stages of development worldwide, CIMAM plays a crucial role in the growth of the sector.

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

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

Board Members 2023-25

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



Suhanya Raffel
CiMAM President,
Museum Director,
M+, Hong Kong,
Hong Kong



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



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



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



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



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

Board Members 2023-25



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



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



Agustín Pérez Rubio
Independent Curator,
Madrid, Spain



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



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



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



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



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



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

Honorary Members 1962–2024

Tuula Arkio

Helsinki, Finland

Zdenka Badovinac

Ljubljana, Slovenia

Manuel J. Borja-Villel

Madrid, Spain

Renilde Hammacher-van den Brande

(1913–2014)

Brussels, Belgium

María de Corral

Madrid, Spain

David Elliott

Berlin, Germany

Rudi Fuchs

Amsterdam, Netherland

Olle Granath

Stockholm, Sweden

Jürgen Harten

Berlin, Germany

Mami Kataoka

Tokyo, Japan

Elizabeth Ann Macgregor

Sydney, Australia

Bartomeu Marí

Ibiza, Spain

Thomas Messer

(1920–2013)

New York, USA

Richard Oldenburg

(1933–2018)

New York, USA

Suzanne Pagé

Paris, France

Alfred Pacquement

Paris, France

Margit Rowell

Paris, France

Patricia Sloane

Mexico City, Mexico



In 2024, CĪMAM welcomed 904 new individual and institutional Members

We welcome Muzeum Sztuki as a new institutional CĪMAM Member



Muzeum Sztuki in Łódź (Poland) is one of the oldest museums of modern art in the world. The Museum's connections with the avant-garde date back to the turn of the 1920s and 1930s, when a group of radical artists from the "a.r." group began gathering works of the most important artists of the day for the Museum.

A warm welcome to CĪMAM to Eugenio Viola!

”

Joining CĪMAM's global network of art museum experts would provide me with an inspiring possibility for exchange and discussion with peers and colleagues about responding to the evolving needs of modern and contemporary art institutions.



Eugenio Viola,
Artistic Director,
Bogotá Museum of Modern Art – MAMBO,
Bogotá, Colombia

Welcome to CĪMAM to John Zeppetelli!

”

I want to make a concerted effort to be in touch with my global professional community, to both learn from and contribute to ongoing discussion and debate and help define and shape the role of museum culture for the 21st century.



John Zeppetelli,
Carol and Morton Rapp Curator,
Modern and Contemporary Art,
Art Gallery of Ontario (AGO),
Toronto, Canada.

We are pleased to welcome Adam Welch to CĪMAM!

”

I'm most excited to join CĪMAM in order to meet and collaborate with fellow curators working in modern and contemporary art museums. I'm passionate about thinking about histories of modernism globally, and appreciate CĪMAM's deep commitment to working across and beyond national boundaries.



Adam Welch,
Curator, Modern Art,
Art Gallery of Ontario (AGO),
Toronto, Canada.

We are glad to welcome Melanie Keen to CĪMAM!

”

Being part of Wellcome, the global charity, means that a significant part of being able to successfully fulfil our vision and mission requires more outward facing international relationships. I believe that CĪMAM will give me a platform to build new collaborations shaped by a desire to collaborate and share resources as much as ideas.



Melanie Keen,
Director,
Wellcome Collection,
London, UK

We welcome the MUNCH Museum as CĪMAM institutional Member



At the helm of MUNCH is longstanding CĪMAM member Tone Hansen, who has served as Director since October 2022.

Welcome to CĪMAM, Sarah Johanna Theurer!

”

In light of a radicalized and deeply biased public discourse, the importance of organizing and building strong transcultural networks has become even more urgent. I believe there is a critical need for public institutions and their caretakers to rethink their infrastructures and reorient toward more distributed programming



Sarah Johanna Theurer
Curator,
Haus der Kunst München,
Munich, Germany.

Fondazione MAXXI Joins CĪMAM as an institutional Member!



MAXXI, the National Museum of 21st Century Arts, is the first Italian national institution devoted to contemporary creativity. Conceived as a broad cultural campus, MAXXI is managed by a Foundation constituted in July 2009 by the Ministry for Cultural Heritage and Activities and headed by Alessandro Giuli.

We are happy to welcome Omar idtnaine to CĪMAM!

”

I believe that through CĪMAM and its member opportunities, I can contribute to the evolution of Moroccan art museums and enhance the artistic creation of my country.



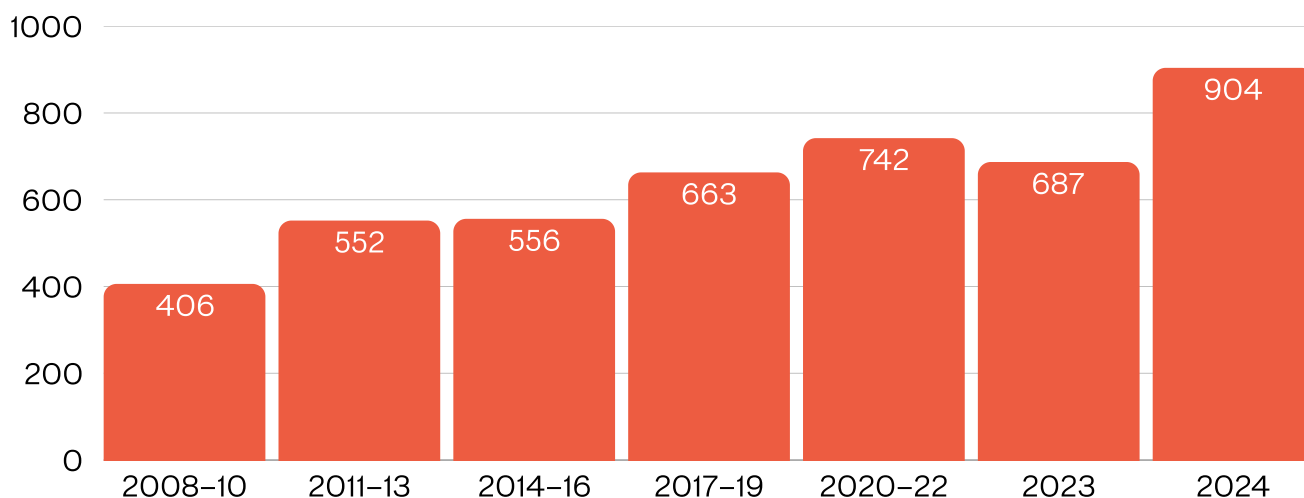
Omar idtnaine,
Curator,
Agadir Museum of Art,
Agadir, Morocco.

Membership Program

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

In 2024, CiMAM's membership program counted 904 contemporary art curators and museum directors from 91 countries.

CiMAM membership program runs for terms of three years. In 2024, CiMAM performed its second year of the membership term. All memberships will expire in December 2025.



Membership Program

Professional Profile:

Museum Directors and Leadership 286 (31.64%)

Positions in Museums

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

Chief Curators and Curatorial positions 316 (34.96%)

Other positions in Museums

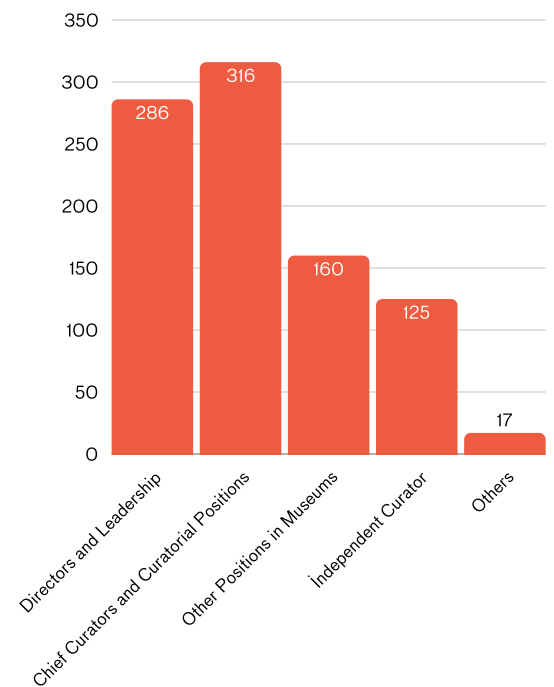
(Head of Collection, Head of Exhibitions, Manager, Departments Director, etc) 160 (17.7%)

Independent Curator

(Former / Emeritus Directors, Professors, Researchers) 125 (13.83%)

Other

(lecturers, critics, art historians, assistant professors, artists) 17 (1.88%)



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

1930's 5 (0.55%)

1940's 25 (2.77%)

1950's: 65 (7.19%)

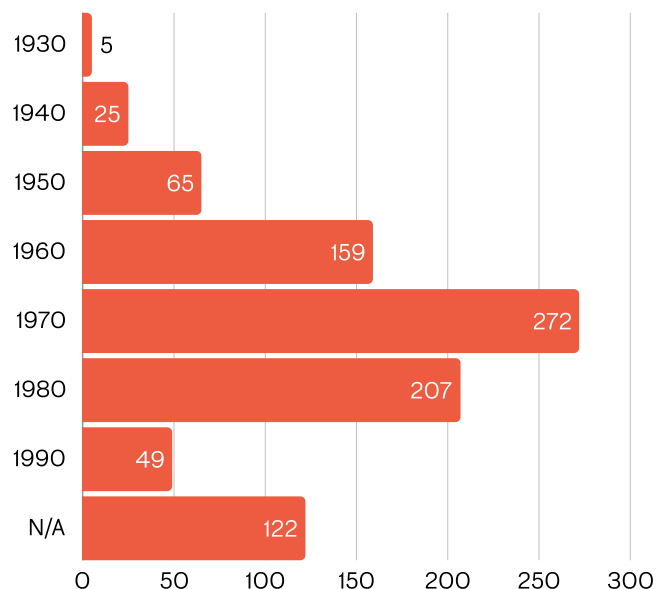
1960's 159 (17.59%)

1970's: 272 (30.09%)

1980's: 207 (22.9%)

1990's: 49 (5.42%)

N/A: 122 (13.5%)



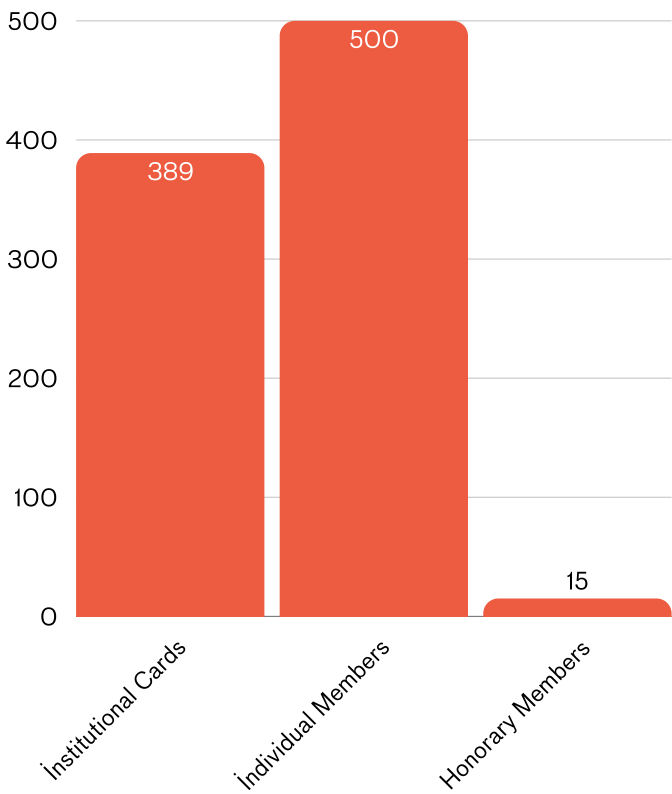
Membership Program

CIMAM members comprise the following membership groups

Institutional Members	97
Institutional Cards (issued)	389 (43.03%)
Individual Members	500 (55.31%)
Honorary Members (alive)	15 (1.66%)

CIMAM Growth in 2024 – Comparison with 2023:

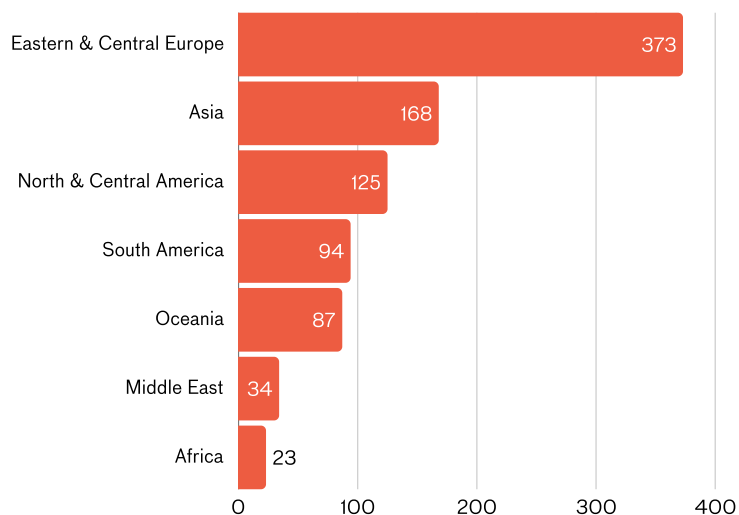
New Individual Members in 2024	+ 127
New Institutional Card Beneficiaries in 2024	+ 90
New Institutional Members in 2024	+ 34



Our members are museum directors, and curators based in 91 different countries:

Number of members by continent

Eastern & Central Europe	373 (41.26%)
Asia	168 (18.58%)
North & Central America	125 (13.83%)
South America	94 (10.4%)
Oceania	87 (9.62%)
Middle East	34 (3.76%)
Africa	23 (2.54%)



Country	N. of Members
USA	85
Australia	77
Spain	62
Argentina	58
Germany	49
China	45
United Kingdom	37
Japan	32
Poland	31
Netherlands	30
South Korea	26
Finland	23
Canada	19
Switzerland	19
Brazil	17
France	17
Norway	16
Mexico	15
Sweden	13

Turkey	13
Belgium	12
Philippines	12
Singapore	11
United Arab Emirates	11
New Zealand	10
Peru	8
Italy	7
Malaysia	7
Portugal	7
Austria	6
Croatia	6
GD Luxembourg	6
Indonesia	6
Chile	5
Hungary	5
India	5
Morocco	5
Sri Lanka	5

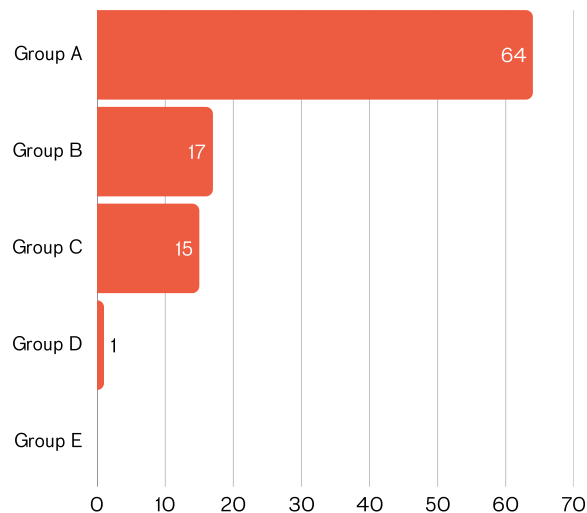
Our members are museum directors, and curators based in 91 different countries:

Colombia	3
Denmark	3
Ecuador	3
Israel	3
Jordan	3
Lithuania	3
Macedonia	3
Qatar	3
Russia	3
South Africa	3
Thailand	3
Angola	2
Bangladesh	2
Georgia	2
Greece	2
Guatemala	2
Kenya	2
Kyrgyzstan	2
Panama	2
Romania	2
Taiwan	2
Vietnam	2
Zimbabwe	2
Armenia	1
Azerbaijan	1
Bosnia and Herzegovina	1
Cameroon	1
Cuba	1
Czech Republic	1
Democratic Republic of Congo	1

Egypt	1
Ethiopia	1
Honduras	1
Iran	1
Iraq	1
Ireland	1
Kazakhstan	1
Kosovo	1
Lebanon	1
Liechtenstein	1
Mali	1
Mongolia	1
Montenegro	1
Nepal	1
Nigeria	1
Saudi Arabia	1
Senegal	1
Serbia	1
Slovenia	1
Uganda	1
Ukraine	1
Zambia	1

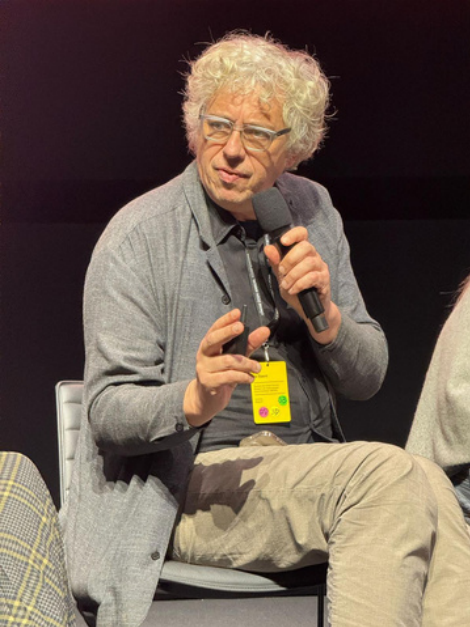
Individual membership affiliations according to the new fees's geographical groups established by ICOM, and implemented by CIMAM since 2023:

Group A	64	65.98 %
Group B	17	17.53 %
Group C	15	15.46 %
Group D	1	1.03 %
Group E	0	



Breakdown Institutional Members per Operating Budget

over €10,000,000/year	28	28.87 %
between €5,000,000 and €10,000,000/year	13	13.4 %
between €1,000,000 and €5,000,000/year	32	32.99 %
between €100,000 and €1,000,000/year	16	16.49 %
between €30,000 and €100,000/year	6	6.19 %
less than €30,000/year	2	2.06 %



CiMAM Working Groups

Sustainability, governance, best practices, learning, exchange and cooperation, and support for curatorial and professional development are some of the subjects in which CiMAM wants to take a leadership role in the international museum landscape through the projects developed by the CiMAM Board.

During their three-year tenure, the CiMAM Board plays a crucial role in guiding CiMAM's strategic direction to ensure we accomplish our mission to foster knowledge exchange and support to museum directors and curators.

The CiMAM Board meets in person three times a year, while the members of the different working groups meet regularly online.

2024 CiMAM Programs and Working Groups

Membership Program	CiMAM Annual Conference	Museum Watch Program
Travel Grant Program	Rapid Response Webinars	Sustainability and Ecology in Museum Practice
Free Admission Program	Outstanding Museum Practice Award #OMPA	CiMAM Connects

Free Admission Program

CiMAM's Free Admission Program is composed of more than 350 contemporary art museums, collections, and biennials worldwide that have agreed to offer, as a matter of professional courtesy, free access to CiMAM Members.

Museums adhered to this program increase their international visibility through CiMAM's communication networks.

Since 2022, CiMAM members receive a fully digital and sustainable e-card allowing them save it in the wallets in a very quick and straightforward process.

[Visit the Free Admission Program](#)

Manifesta 15, a collaborative case of success

The Manifesta 15 biennial took place in Barcelona, with preview days scheduled from September 5 to 7, 2024. CiMAM collaborated with Manifesta, Han Nefkens Foundation, and the Institut Ramón Llull to create an exclusive program for CiMAM members, with invitation to the preview days and opening gala at the Pedralbes Palace in Barcelona.

Benefits for CiMAM Members

- Free access to the preview days.
- Guided tours to Manifesta's main exhibition venues.
- Transportation to Manifesta's exhibition venues.
- Reception hosted by Manifesta 15 and the Cultural Ministry of Generalitat de Catalunya
- Opening Ceremony of Manifesta 15 at The Three Chimneys

Benefits for Manifesta 15

- Biennial promoted through the CiMAM website, social media, and newsletters.
- Special invitation emails send to more than 900 CiMAM Members.
- More than 50 CiMAM professionals attended Manifesta. Directors and curators from the following countries: Azerbaijan, Belgium, China, Finland, France, India, Ireland, Jordan, Norway, Poland, Qatar, Spain, Switzerland, Turkey, and USA.



Artist Eva Fábregas explains to the CiMAM group her installation at MAC Mataró, one of the art centers participating in the various routes of the Manifesta 15 in Barcelona.



Museum Watch Program

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

In 2012, CIMAM initiated a series of news publications regarding the different critical situations of modern and contemporary museums and collections around the world, especially in regions affected by world economic and political crises. The Museum Watch Program that came out of this serves as an advocacy program addressing specific situations that impact museum professionals and not-for-profit institutions of modern and contemporary art.

Bart de Baere has been the Chair of this working group since 2017 and in April 2024, he passed the baton to Zeina Arida who was appointed Chair.

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

The Museum Watch aims to build a strong ecosystem within the museum community and beyond, encouraging awareness, collaboration, and intervention for the betterment of the museum field.

The overall objectives are:

- Generate deeper understanding within the field, by analyzing and discussing cases in the MWC, leading up to documentation that will be then archived by CIMAM,
- Uphold ethical principles, good governance, and best practices for modern and contemporary art museums, including codes and guidelines about that, eventually uncovering topics for future conferences,
- Inform the CIMAM community and society at large about critical situations that impact the museums' ability to maintain their mission,
- Express concern by focusing on CIMAM principles,
- Enact support and solidarity when it appears necessary and feasible, including activism,
- Provide a network to support CIMAM members.

The Museum Watch Committee investigates situations that affect the ability of museums to maintain their mission, and CIMAM members can send their cases and comments about news or any ongoing case through the email museumwatch@cimam.org.

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

Museum Watch Program

January 15, 2024

Cancellation and censorship in times of war



Untitled, 2014 by artist Taysir Batniji.

The Museum Watch committee published its concern with the dreadful situation in Gaza and its repercussions in the worlds of art and culture — more specifically, its consequences for artists and curators who express their support for the Palestinian people. In this time of conflict and crisis, CIMAM stressed the importance of preserving the museum as a space for the free artistic expression.

March 4, 2024

Two alarming cases of bad practices by the administration in regional museums in Spain: CAAC, Seville and IVAM, Valencia.



Centro Andaluz de Arte
Contemporáneo (CAAC), Sevilla



Institut Valencià d'Art Modern
(IVAM), Valencia

CIMAM's Museum Watch is very concerned with recent developments in Spain regarding two important regional contemporary art museums and their professionals. Both cases involve a regression in terms of codes of good practice for the cultural sector. The Protocol of Best Practices in Museums and Art Centers, created in 2007 by Spanish contemporary art museums, galleries, artists and critics associations, councils, and unions, and endorsed by the Spanish Ministry of Culture and Sport, has been fundamental both for the proper functioning of the protocols of governance in the country's museum institutions, as well as for the protection, care, and reputation of professionals working in museums.

Museum Watch Actions

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



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

Two alarming cases of bad practices by the administration in regional museums in Spain: CAAC, Seville and IVAM, Valencia



4th March, Barcelona. CIMAM's Museum Watch is very concerned with recent developments in Spain regarding two important regional contemporary art museums and their professionals. Both cases involve a regression in terms of codes of good practice for the cultural sector.

Cancellation and censorship in times of war



15 January 2024. The Museum Watch committee is following with concern the dreadful situation in Gaza and its repercussions in the worlds of art and culture —more specifically, its consequences for artists and curators who express their support for the Palestinian people. In this time of conflict and crisis, CIMAM would like to stress the importance of preserving the museum as a space for the free artistic expression.

To the public opinion



26 October 2023. The Museum Watch Committee has been paying close attention to the current situation regarding the exhibition of the artist Tania Bruguera at the Museo de la Solidaridad Salvador Allende (MSSA) in Santiago, Chile. Freedom of expression and speech for artistic projects are basic principles and a necessary working frame for cultural institutions. It guarantees artistic freedom, even when the institution does not necessarily support or agree with the position taken by an artist or an artistic project.

Revisiting the trajectories of Gary Garrels and Nancy Spector



13 October 2023. The COVID-19 pandemic undoubtedly has shed light on the systemic manifestations of all kinds of racism and discrimination around the world. In 2020 the brutal murder of George Floyd ignited a worldwide outcry for social justice and anti-racism that is long overdue. In the climate of those days, the Museum Watch Committee was informed of a series of cases in the United States in which senior professionals were accused of racism and promptly compelled to resign.

Questions as a Base to Learn and Teach



22 September 2023. During the past few years Museum Watch has been attentive to exceptional changes that are transforming museums and galleries into more open, diverse, accessible and inclusive institutions. At the same time we want to reflect on and speak about some difficult questions and situations that have arisen in this moment.

Signs of Troubling Times: Recent Developments at the State Tretyakov Gallery



13 March 2023. While spirituality is one of the key lines of modern and contemporary art, art will always resonate with the society in which it acts and with its values. Art can never be an instrument for politicians and regimes to steer societies.

On the recent situation and debate around the National Gallery of Canada



18 January 2023. CIMAM is looking forward to the concrete strategic plans of the board and the new director that balances the diverse axes of the NGC, addresses tensions between national and international focusses, critically engages the blurring of boundaries between fine art and contemporary art, and finds a decolonial narrative in between the patriotic citizens of 1880 and the indigenous people.

Kurt Schwitters Merzbau



14 November 2022. The Board of CIMAM (2020-22) is responding to the current sensitive situation regarding the future of the Merz Barn and in the context of its potential sale by auction.

Sustainability and Ecology in Museum Practice

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

The CIMAM Sustainability Working Group was established in 2019 to respond to the urgent need for museums to address the climate emergency and align their practices with the UN Sustainable Development Goals (SDGs) and the 2030 Agenda.

In 2024 the group focused on promoting sustainability in museum practices by curating the content of the CIMAM Annual Conference “Sustainable Futures: How? When? For whom?”



Edgar Cael, Artist, San Juan Comalapa, Guatemala, in his presentation in the thematic framework “Sustainable Communities: Indigenous Perspectives and Worldviews.”



Sara Zewde, Principal of Studio Zewde, New York, during her presentation on the theme of “Sustainable Ecosystems: Rethinking Museum Collections and Buildings in the Urban and Social Realm.”



From left to right, the members of the Content Committee of the Annual CIMAM Conference: Rita González, Kitty Scott, Clara Kim, Suzanne Cotter, Joselina Cruz, and Aram Moshayedi.

Sustainability and Ecology in Museum Practice

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

Indigenous Perspectives in Curatorial Practice for a Different Future

[Watch it now](#)

With guest panelists **John Kenneth Paranada**, **Lucía Sanroman**, **Tarah Hogue**, and **Lukretia Booyesen**. Moderated by CIMAM Board Member **Amanda de la Garza**.



Rewilding the Museum.

Exploring the Sensitive Museum Architecture in a Changing Climate

[Watch it now](#)

With guest panelists **Daniel Vega**, **Graciela Melitsko Thornton**, and **Edson G. Cabalfin**, Moderated by CIMAM Board members **Joselina Cruz** and **Malgorzata Ludwisiak**.

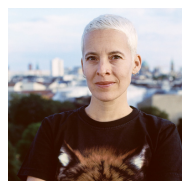
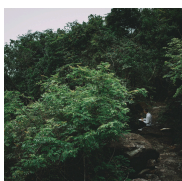


Learning from others.

Towards a Visitor-Centered Museum by Creating Diverse, Inclusive and Equitable Spaces

[Watch it now](#)

With Guest panelists, **Zheng Bo**, **Candice Breitz**, and **Hiuwai Chu**. Moderated by CIMAM Board members **Yu Jin Seng** and **Amanda de la Garza**.



Sustainability and Ecology in Museum Practice

Additionally, the [Toolkit on Sustainability in Museum Practice](#), which offers museums practical resources and inspiration for adopting sustainable practices, has been updated on a monthly basis.

About this Toolkit



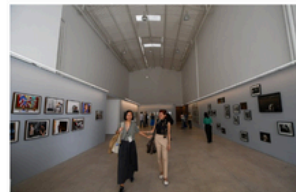
The Toolkit was launched in May 2021 and it is updated on a monthly basis. It offers museums resources, tools, guidelines, and examples to promote sustainable change towards equity, inclusion, diversity, justice, environmental respect, and sustainable economic growth. At CIMAM, we acknowledge the urgency of the climate and ecological crisis and are dedicated to working towards sustainability as outlined in the UN Sustainable Development Goals, Agenda 2030.

(1) Examples of Immediate Actions



This section collates a series of actions and solutions that are currently being implemented in the museums and curatorial projects of CIMAM members and the professionals who took part in the survey conducted by CIMAM in 2022.

(2) Action Plans, Guidelines and Protocols



Almost everything can be reinvented, and looking at successful guidelines and examples will give you the confidence to take the pledge and make the necessary changes in your institution.

(3) Carbon Footprint Calculators and Certificates



Knowing your current carbon print is the best way to help you set clear goals and a strategy to become carbon neutral.

(4) Sustainability Consultants



Some of these consultants are focused on cultural organizations, and those who are not been recommended by the members of the CIMAM Board.

(5) Inspiring Projects, Platforms, and Resources



There are many organizations working to foster the necessary changes to protect the environment. We have included here those platforms focused on museums and curatorial projects that contribute to raising awareness in society.

(6) Readings & Podcasts List



The papers and books listed in this section have been recommended for being powerful sources of inspiration.

(7) Climate Control and Conservation in Museums

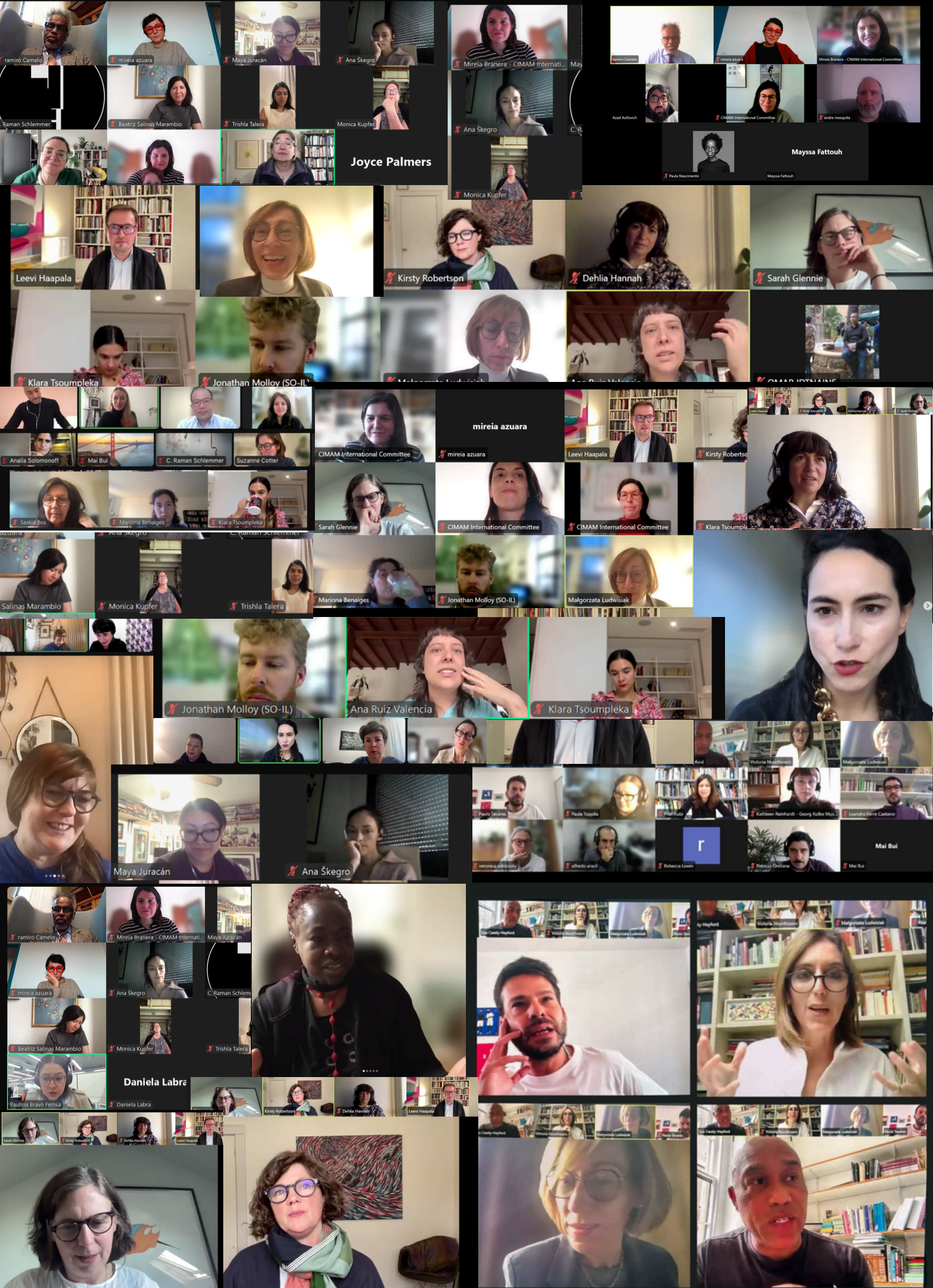


Here you will find guidelines and plans by museums and galleries looking for ways to reduce their operating expenses and carbon footprint and improve their long-term sustainability by using appropriate technologies, products, and systems.

About the Toolkit on Sustainable Museum Practices



Clara Kim, Chief Curator and Director of Curatorial Affairs, The Museum of Contemporary Art, Los Angeles, USA, and a member of the CIMAM Board and The Sustainability Working Group, highlights the availability of various resources for museum professionals to adopt more sustainable practices in museum management in the updated Toolkit on Sustainable Museum Practices by CIMAM.



Rapid Response Webinars

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

In 2020, CiMAM took the new virtual scenario as an opportunity to launch a series of online activities exclusively for our community. This initiative responds to CiMAM's spirit and commitment to be a platform for global discussion, a space for sharing and connecting, learning, and encouraging cooperation.

At the end of each year, all CiMAM members are invited to take part in a survey to identify the topics that interest them most. The results serve as a guide for the Webinars Working Group in shaping the editorial program for the following year.

Sessions are recorded and posted in the Members Only section of the CiMAM website for those who could not participate live.

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

In 2024, CiMAM organized 6 webinars attended by over 400 modern and contemporary art museum professionals.



Indigenous Perspectives in Curatorial Practice for a Different Future

With guest panelists John Kenneth Parana, Lucia Sanroman, Tarah Hogue, and Lukretia Booyen.
Moderated by CiMAM Board Member Amanda de la Garza.



February 29, 2024

Delving into the intersection of curatorial practices and indigenous perspectives and explore strategies for facing a relevant demand in the museum field nowadays.

[Watch it now](#)



Rewilding the Museum. Exploring the Sensitive Museum Architecture in a Changing Climate

With guest panelists Daniel Vega, Graciela Melitsko Thornton, and Edson G. Cabalfin.
Moderated by CiMAM Board members Joselina Cruz, and Malgorzata Ludwisiak.



March 20, 2024

Architecture and the design of the functions that a museum performs – towards the artworks and also the teams and its audiences – it is still very dependent on modern ideals of representation. To challenge these views implies an imagination of another “climate” inside the museum.

[Watch it now](#)

Rapid Response Webinars

Rapid Response Webinar

The Stupid Museum? Museum Practices in the Era of Artificial Intelligence, Development and Science



May 2, 2024

Museum & Science. How art supports and co-creates an awareness of science goals? Consequences of AI. Discovering how we can interact with data and create new spheres of study, research and education thanks to digital tools, technology and science should be part of our debate today.

[Watch it now](#)

Permanent Disruption: Sharing experiences on leading our Museum teams through a complex and rapidly changing environment

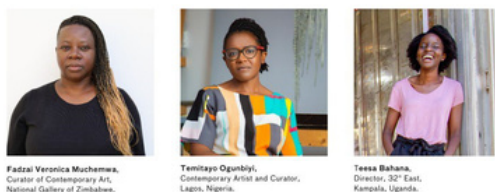


Victoria Noorthorn,
Director,
Museo de Arte Moderno de Buenos Aires,
Buenos Aires, Argentina

François Giannesini,
CEO,
SHERPA21, Management des institutions
culturelles.

June 26, 2024

Museum directors who are compelled to meet the increasingly higher expectations of their stakeholders and to address the challenges posed by a more and more complex environment. This session delved into effective strategies and tactics for managing teams in a healthy and productive manner, overcoming all sorts of practical issues.



Fadza Veronica Muchemba,
Curator of Contemporary Art,
National Gallery of Zimbabwe,
Harare, Zimbabwe.

Temitayo Ogunbiyi,
Contemporary Artist and Curator,
Lagos, Nigeria.

Tessa Bahane,
Director, 32° East,
Kampala, Uganda.

Rapid Response Webinar

Delving into the working methodologies of African Art Museums in Contemporary Times

Thursday, 10 October 2024,
13:00 hrs, Kampala, Uganda (AET)



Chus Martinez,
Director,
Art Gender Nature Institute HGK,
Basel, Switzerland

Meskerem Assegued,
Curator, Anthropologist, Writer,
and Co-Founder,
Zoma Museum
Addis Ababa, Ethiopia

October 10, 2024

The development of museums in Africa over recent decades showcases various models being adopted in different contexts. Analysis of the specific methods and approaches they are defining for their institutions, their audiences, research and educational environments.

[Watch it now](#)



Zheng Bo
Artist,
Hong Kong.

Candice Breitz
Artist
Berlin, Germany.

Hsiuwei Chu
Head of Exhibitions and Curator
Museu d'Art Contemporani de Barcelona (MACBA),
Barcelona, Spain.

Rapid Response Webinar

Learning from others. Towards a Visitor-Centered Museum by Creating Diverse, Inclusive and Equitable Spaces

Tuesday, 19 November 2024
16.00 hrs Singapore (SGT)



Amanda de la Garza
Deputy Artistic Director,
Museo Nacional Centro de Arte Reina
Sofía,
Madrid, Spain.

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

November 19, 2024.

How can we identify problems, invent new languages, and implement relevant policies so that museums realize their potential as a social good?

[Watch it now](#)

Rapid Response Webinars

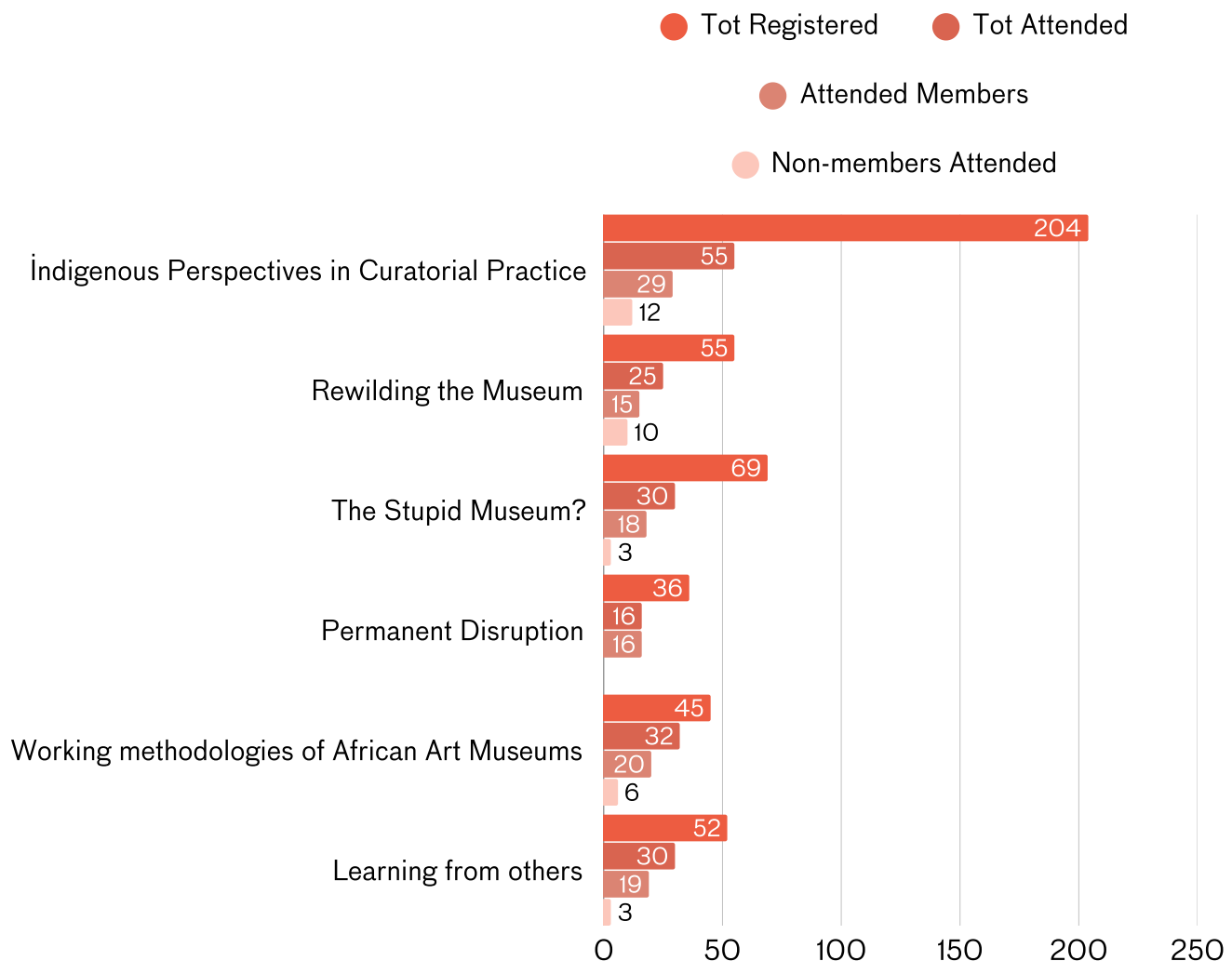
General Participation Overview

Total webinars hosted in 2024	6
Total registrations	461
• CiMAM Members	250 → 54% of total registrations
• Non-Members	211

Actual Attendance

• CiMAM Members who attended	117 → 47% of registered members
• Non-Members who attended	34 → 16% of registered non-members
• Total actual attendees	151 → 33% of all registrants

The average attendance per webinar was approximately 25 participants



CiMAM Connects: Conversations around Contemporary Art Museum Practices

Since 2024, CiMAM started offering its Members a new series of participant-driven online sessions focusing on peer-to-peer learning. These sessions are designed to facilitate networking and knowledge sharing among CiMAM Members and encourage participants to discuss challenges faced by modern and contemporary art museums and share inspiring solutions.

This approach has been proposed to allow for casual and organic discussions among CiMAM Members.

In 2024, CiMAM proposed 4 sessions with different topics:

- *Innovative Museum Exhibition Practices*, in March.
- *Contemporary Art Museum Evolution and Social History*, in April.
- *Art in Public Space and Community Participation*, in September.
- *Sustainability and Intersectionality*, in November.

26 CiMAM members from 17 countries attended the four sessions, creating a space for the exchange of ideas and knowledge, and offering insights into diverse perspectives shaped by different contexts and geographies.

Thursday, March, 14, 2024

CiMAM Connects

*Innovative Museum
Exhibition Practices*

Thursday, April 11, 2024

CiMAM Connects

*Contemporary Art
Museum Evolution and
Social History*

Thursday, 19th of September 2024

CiMAM Connects

*Art in Public Space and
Community
Participation*

Thursday, November 7, 2024

CiMAM Connects

*Sustainability and
Intersectionality*

How was the last CiMAM Connects?

Koan Jeff Baysa
Director
iBiennale

”

The conversations grew organically and several existing links came to light. Adnan and I knew the late Turkish artist Huseyin Alptekin and Kurdish artist Rey Akdogan. Rebeen reached out through LinkedIn and we have been exchanging websites of exhibitions to view online. Very much looking forward to future CiMAM online events that educate and reveal the diverse interests and goals that connect us.

Annual Conference

Sustainable Futures: How? Where? For Whom?

The 56th CiMAM 2024 Annual Conference was held in Los Angeles, United States of America on December 6-8, hosted by The Museum of Contemporary Art (MOCA), the Hammer Museum at UCLA, and the Los Angeles County Museum of Art (LACMA).

A total of 277 modern and contemporary art curators and museum professionals from 50 different countries attended the CiMAM 2024 Annual Conference.

The production of the 2024 Annual Conference was made possible thanks to the lead sponsorship from the **Getty Foundation** and the generous support from the **Terra Foundation for American Art**. Additional support for the conference was provided by the **Perenchio Foundation** and the **Helen Frankenthaler Foundation**. **Hauser & Wirth**, **Getty Foundation**, **Jarl Mohn**, and **East West Bank** provided hosting sponsorship.

The post-conference tour to the desert was made possible through the support of **Desert X**, **Sunnylands Center & Gardens**, **High Desert Test Sites**, **Visit Greater Palm Springs**, **Palm Springs Art Museum**, and **Tamarisk Country Club**.

Graphic identity of the CiMAM Annual Conference in 2024, designed by Rogier Delfos Studio

CiMAM 2024
ANNUAL CONFERENCE

DEC 6-8
LOS ANGELES

Sustainable
Futures

How?

When?

For whom?

AT MOCA, HAMMER
& LACMA

LEAD SPONSOR
GETTY FOUNDATION

Annual Conference

The conference program consisted of 21 speakers and 3 panel discussions with respondents.

The three-day event fostered a progressive conversation, delving into the different inspiring sustainable perspectives presented by 21 guest speakers who addressed key questions that amplified the notion of sustainability: How do museums navigate the tensions of the ongoing cycles of crisis and change? What does it mean in the context of art institutions? How are museums putting it into practice? And how do we acknowledge different contexts, cultures, and economies?



The 277 international delegates who attended the CiMAM Conference in Los Angeles at the entrance of The Geffen Contemporary at MOCA

DAY 1: Friday, December 6

Keynote: **Mark Bradford**, Artist, Los Angeles. Arts Education and the Potential for Impact.
Session #1

What is our Agency? The Contemporary Art Museum and Climate Crisis

With presentations by:

- **J Fiona Ragheb**, Deputy Director for Curatorial and Exhibitions, Los Angeles County Museum of Art (LACMA), Los Angeles.
- **Kelsey Shell**, Environmental & Sustainability Strategist, MOCA, Los Angeles.
- **Daniel Vega**, Deputy Director for Exhibitions and Conservation, Guggenheim Museum Bilbao, Bilbao.
- **Cecilia Winter**, Project Specialist, Getty Conservation Institute, Los Angeles.
- **John Kenneth Paranada**, Curator of Art and Climate Change, Sainsbury Centre, University of East Anglia, Norwich.

Moderated by **Suzanne Cotter**, CiMAM Board Member, Member of the 2024 Contents Committee, and Director, Museum of Contemporary Art Australia (MCA), Sydney.

Annual Conference

Session #2

Sustainable Ecosystems: Rethinking Museums within the Urban and Social Realm

With presentations by:

- **Michael Maltzan**, Principal, Michael Maltzan Architecture, Inc., Los Angeles.
- **Andrea Lissoni**, Artistic Director, Haus der Kunst, Munich.
- **Sara Zewde**, Principal, Studio Zewde, New York.

Moderated by **Chus Martinez**, CIMAM Board Member, and Director, Institute Art Gender Nature, Basel, Switzerland.

Respondents

Aileen Burns and **Johan Lundh**, Directors, Remail Modern, and **Apsara DiQuinzio**, Director, Nevada Museum of Art.

DAY 2: Saturday, December 7

Keynote: **Zita Cobb**, CEO of Shorefast, Co-Founder, Shorefast, Ottawa / Joe Batt's Arm.
Fogo Island: The Possibility of a Place.

Session #3

Economies of Sustainability: Ethics, Values, and Resilience

With presentations by:

- **Manuel Segade**, Director, Museo Nacional Centro de Arte Reina Sofia (MNCARS), Madrid.
- **Mai Abu ElDahab**, Director, Mophradat, Brussels.
- **Ibrahim Mahama**, Artist and Founder, Savannah Centre for Contemporary Art (SCCA) and Red Clay Studio, Ghana, in conversation with **Yesomi Umolu**, Arts Leader and Curator, London.
- **Andrea Fraser**, Professor, UCLA, Los Angeles.

Moderated by **Aram Moshayedi**, Member of the 2024 Contents Committee, and Interim Chief Curator, Hammer Museum, Los Angeles.

Respondents

Deepanjana Klein, Director of Acquisitions & Development, Kiran Nadar Museum of Art, and **Eungie Joo**, Curator and Head of Contemporary Art, San Francisco Museum of Modern Art (SFMOMA).

Annual Conference

DAY 3: Sunday, December 8

Keynote: **Candice Hopkins**, Executive Director and Chief Curator, Forge Projects, Taghkanic.
The Potential in Not Being a Museum.

Session #4

Sustainable Communities: Indigenous Perspectives and Worldviews

With presentations by:

- **Edgar Cael**, Artist, San Juan Comalapa, Guatemala.
- **Pablo José Ramírez**, Curator, Hammer Museum, Los Angeles.
- **Taloi Havini**, Artist, Brisbane.
- **Djon Mundine**, Artist, Curator, Activist and Writer, Australia.

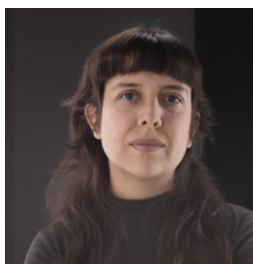
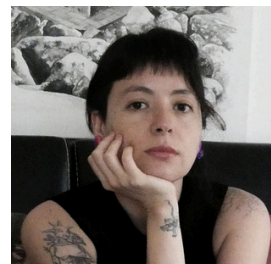
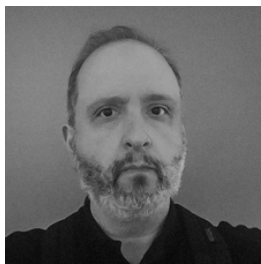
Moderated by **Rita Gonzalez**, Member of the 2024 Contents Committee, and Terri and Michael Smooke Curator and Department Head of Contemporary Art, Los Angeles County Museum of Art (LACMA), Los Angeles.

Respondents

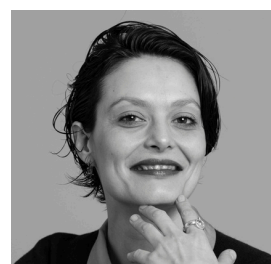
Michelle LaVallee, Director, Indigenous Ways Department and Curatorial Initiatives, National Gallery of Canada, and **Stephanie Rosenthal**, Director, Director Guggenheim Abu Dhabi Project, Guggenheim Museum Foundation.

[Read CIMAM 2024 Annual Conference Report](#) [Watch all the pannels and presentations now!](#)





CiMAM 2024 Travel Grant Beneficiaries



Travel Grants

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

Launched in 2005, CiMAM's Travel Grant Program is designed to foster cooperation and cultural exchange between contemporary art curators and museums directors in emerging and developing economies and their counterparts in other regions of the world.

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

Over the years CiMAM's travel grantees have constituted a remarkable group of professionals, many of whom have gone on to become important participants in the field of museums of modern contemporary art.

Since 2005 over 300 young curators and museum directors from emerging economies have been awarded support to attend CiMAM's Annual Conference.

In 2024, CiMAM awarded 34 modern and contemporary art museum directors, artistic directors, curators, and researchers from 20 different countries who attended CiMAM's 56th Annual Conference, which took place in Los Angeles from December 6-8, 2024.



Travel Grants

Selection of feedback received from 2024 Travel Grant beneficiaries:

- Thanks to the conference, I now feel better equipped to navigate the tensions between local specificity and global relevance, and to translate these into meaningful projects. The exchange with peers reaffirmed the value of dialogue in sustaining creative and critical resilience. This experience will truly ripple through my future collaborations and curatorial explorations.

- I connected with many people and institutions I am already in dialogue with that I am sure we/I will collaborate with in the future. For my own development I also really appreciated many of the exhibitions we saw, so many great works and artists! And I will continue the research, most likely some artists will be invited to take part in my curatorial program in the future too. To be there also made the institution I work for more visible for networking in the future.

- I had never had the opportunity to engage with so many experiences; I think I'm leaving with a much broader sense of the art world.

- They will be of immense help in future collaborations with other grantees and symposium participants. The topics discussed at the symposium in Los Angeles are already helping me a lot in my curatorial research related to ecology; the institutional contacts will also be important for future dialogues between museums and the institution where I work.

- As a young curator, this experience has allowed me to recognize and explore different ways of understanding not only curating but art. This has allowed me to learn about a new context and determine my position on what the function of art and museums should be. From my context, having the opportunity to create a link with other cultural agents from around the world has allowed me to recognize shortcomings and challenges within cultural work. This is without forgetting that when you meet with so many people from around the world, the differences and inequalities that apply to our work field become visible. This congress, above all, has left me with many questions and concerns about how to bet on proposals that educationally dialogue with museum audiences while allowing them to have a simple, broader experience about the world.

- I have many ideas and inspirations to take back to my institution with me, which will definitely inspire how we work now and in the future. Without a travel grant, it would not have been possible for me to attend or even travel to this part of the world, so I am very grateful for this opportunity.

- This experience opened my mind to the numerous possibilities and opportunities available for art practitioners to actively contribute to building art infrastructure, particularly in countries where museums, art spaces, and cultural policies remain limited.

Travel Grants

CIMAM is deeply grateful to the institutions and individuals who have made possible the 2024 Travel Grant Program:

The Getty Foundation (Los Angeles)

- Santiago Ávila Albuja, Exhibitions and Public Programs Manager, Quito Contemporary Art Center, Quito, Ecuador.
- Douglas de Freitas, Curatorial Coordinator, Inhotim Institute, Museum and Botanical Garden, Belo Horizonte, Brazil.
- Aindrea Emelife, Curator, Modern and Contemporary Art, Museum of West African Art (MOWAA), Benin City, Nigeria, and Curator, Nigeria Pavilion, 60th International Art Exhibition, Venice Biennale.
- Marie-Nour Hechaime, Curator, Nicolas Ibrahim Sursock Museum, Beirut, Lebanon.
- Mayari Juracan, Director, Bienal en resistencia, Santa Lucía Milpas Altas, Guatemala.
- Erëmirë Krasniqi, Curator, National Pavilion of the Republic of Kosovo at the 60th International Art Exhibition—Venice Biennale, Pristina, Kosovo.
- Alejandra Labastida Escalante, Curator, MUAC (Museo Universitario Arte Contemporáneo), Mexico City, Mexico.
- Christina Li, Independent Curator, Kowloon, Hong Kong.
- Ana Ruiz Valencia, Junior Curator, Medellín Museum of Modern Art, Medellín, Colombia.
- Aprille Tijam, Associate Director and Head of Exhibitions and Collections, Ayala Museum, Makati City, Philippines.
- Armen Yesayants, Director of Exhibitions, Cafesjian Center for the Arts/Cafesjian Museum Foundation, Yerevan, Armenia.
- Chahrazad Zahi, Independent Curator and Researcher, Marrakech, Morocco.
- Larisa Zmud, Independent Curator, Member of Belleza y Felicidad Fiorito, and Director of Sin Destino Aparente, Buenos Aires, Argentina.

Saastamoinen Foundation (Helsinki)

- Ramiro Camelo, Curator and Project Manager, Myymälä2, Helsinki, Finland.
- Milja Liimatainen, Curator, Changing Exhibitions, Helsinki Art Museum (HAM), Finland.
- Ingrid Orman, Chief Curator of Exhibitions, Espoo Museum of Modern Art (EMMA), Helsinki, Finland.

Mercedes Vilardell (London/Mallorca)

- Teesa Bahana, Director, 32° East, Kampala, Uganda.
- Martha Kazungu, Founding Director, Njabala Foundation, Kampala, Uganda

Travel Grants

Aimée Labarrere de Servitje (Mexico City)

- Adriana Flores, Independent Curator and Director of Lava, Mexico City, Mexico.
- Fabiola Iza, Curator and Researcher, Mexico City, Mexico.
- Fernanda Ramos Mena, Independent Curator, Mexico City, Mexico.

Eloisa Haudenschield (United States)

- Ilaria Conti, Executive Director and Chief Curator, La Nueva Fábrica (LNF), Santa Ana Antigua, Guatemala.
- Aditya Lingga Rohadi, Assistant Curator, Museum of Modern and Contemporary Art di Nusantara (Museum MACAN), Jakarta Pusat, Indonesia.
- Fernando Zobel de Ayala (Manila)
- Maria Consuelo Cabrera, Instructor and Independent Curator, Department of Art Studies, College of Arts and Letters, University of the Philippines, Quezon City, Philippines.
- James Luigi Tana, Independent Curator, Arts Writer, Educator, Cultural Worker, Museum of Contemporary Art and Design, Manila, Philippines.

OCA – Office for Contemporary Art Norway (Oslo)

- Silja Leifsdottir, Exhibition Curator, Bergen Kunsthall, Bergen, Norway.
- Irene Pernille Snarby, Ph.D. Candidate, Curator, The Arctic University of Norway (UiT), Tromsø, Norway.
- Eva Rowson, Director Bergen Kjøtt, Bergen, Norway.

SAHA (İstanbul)

- Deniz Kirkali, Curator and Co-Founder, Garp Sessions, topsoil, İstanbul, Türkiye.
- Esra Özkan, Independent Curator, İstanbul, Türkiye.

Spanish Support (Spain)

- Alex Alonso Díaz, Director, fluent, Santander, Spain.
- Patricia Sorroche Quesada, Head of Exhibitions, Museu Tàpies, Barcelona, Spain.

Consulate General of Brazil (Los Angeles)

- André Luiz Mesquita, Curator, Museu de Arte de São Paulo Assis Chateaubriand (MASP), São Paulo, Brazil.

Byucksan Cultural Foundation (Seoul)

- Jina Kim, Project Director, Space for Contemporary Art, Seoul, Republic of Korea.

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

Travel Grants

29 April 2024

CiMAM 2024 Call for Travel Grant Applications



CiMAM – the International Committee for Museums and Collections of Modern Art – is delighted to offer around 30 travel grants to support the attendance of modern and contemporary art curators, directors, and museum professionals at CiMAM's 2024 Annual Conference, in Los Angeles from 6 to 8 December 2024.

7 May 2024

Travel Grants for Asian Curators and Museum Directors



CiMAM invites Asian curators and directors of contemporary art museums to apply for a Travel Grant to attend CiMAM's 2024 Annual Conference, taking place in Los Angeles from December 6 to 8, 2024.

28 May 2024

Travel grants for curators and museum directors from Norway, Finland, and the Baltic Countries



CiMAM invites curators and directors of modern and contemporary art museums from Norway, Finland, and the Baltic Countries (Estonia, Latvia, and Lithuania) to apply for a travel grant to participate in CiMAM's 2024 Annual Conference. Deadline, June 9th, 23:00h CEST

31 May 2024

Travel grants for curators and directors of museums in Spain and Brazil



CiMAM invites curators and directors of modern and contemporary art museums from Spain and Brazil to apply for a travel grant to participate in CiMAM's 2024 Annual Conference. Deadline, June 9, 23:00h CEST

13 May 2024

Travel Grants for African Curators and Museum Directors



CiMAM invites African curators and directors of contemporary art museums to apply for a Travel Grant to attend CiMAM's 2024 Annual Conference, taking place in Los Angeles from December 6 to 8, 2024.

21 May 2024

Travel grants for curators and museum directors from Latin America and Mexico



CiMAM invites curators and directors of modern and contemporary art museums from Latin America and Mexico to apply for a travel grant to participate in CiMAM's 2024 Annual Conference. Deadline, June 9, 23:00h CEST

Outstanding Museum Practice Award

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

Launched in 2021, the CIMAM Outstanding Museum Practice Award recognizes exemplary practices in museums around the world. It is dedicated to promoting excellence in innovation in modern and contemporary art museums, and to encouraging public accessibility and exchange, and sustainability within the sector.

This year, the call for submissions registered **38 nominations from 28 countries**, indicating the increasing relevance of OMPA as a resource for museum professionals around the world seeking guidance and inspiration for sustainable and socially impactful practices.

In addition, as one of the ICOM Bodies of the ICOM Sustainability Award, in 2024 CIMAM nominated a practice submitted for OMPA 2024 that met the 5 P's criteria required for the award.

The presentation ceremony, introduced by Suzanne Cotter, was attended by **Yuliya Vaganova**, General Director of the Bohdan and Varvara Khanenko National Art Museum of Kyiv; **Neslihan Varol**, Director of the Department of Education and Social Projects of the İstanbul Modern; and **Pablo Lafuente**, Artistic Director of the Museu de Arte Moderna do Rio de Janeiro, representing their institutions.



Outstanding Museum Practice Award

The three winning institutions were recognized for innovative and transformative programs, exemplifying museum practices that foster long-term systemic change and have the potential to catalyze structural transformation within the sector.

Suzanne Cotter noted that "This year's awards celebrate groundbreaking programs in Turkey, Brazil, and Ukraine, each exemplifying new possibilities for museums that respond to CIMAM's ambition to encourage and inspire models for sustainability in the broadest sense in modern and contemporary art museums. A significant number of this year's nominations came from museums in the Global South, which face significant challenges and yet develop innovative and substantial programs, many of these operating under precarious institutional conditions. Their approaches reflect the need to de-hierarchize structures within institutions, promoting equity among programs, and underscoring that all are of equal value rather than perpetuating the primacy of exhibitions over other forms of public engagement."

The awarded nominations were recognized for advancing gender equality, social inclusion, and community engagement, reflecting a commitment to equity and to adapting and broadening the role of the museum in ways that are relevant to their contexts.

Istanbul Museum of Modern Art, Istanbul, Turkey.

Program: *Following a Dream*

The "Following a Dream" program is a sustainable educational model that empowers young women aspiring to pursue art by connecting them with established female artists and art professionals.

Selection Rationale: The program's commitment to long-term mentorship addressing the specific cultural context of Turkey while taking a universal approach makes it a standout initiative. By focusing on the empowerment of young women, it takes a necessary and impactful approach to gender equality in art that is emancipatory and that has the potential to empower future generations. Istanbul Modern's program addresses the complexities of social exclusion and women's empowerment, a vital issue in its context. Its clear focus and potential impact make it worthy of recognition.



Outstanding Museum Practice Award

Museum of Modern Art, Rio de Janeiro, Brazil Program: "Inclusion"

The Museum of Modern Art in Rio's "Inclusion" program, a long-term accessibility initiative, integrates individuals with disabilities as active contributors within the institution. This residency program invites participants with disability to experience, evaluate, and inform museum practices, ensuring accessibility is not just an add-on but an integral institutional priority.

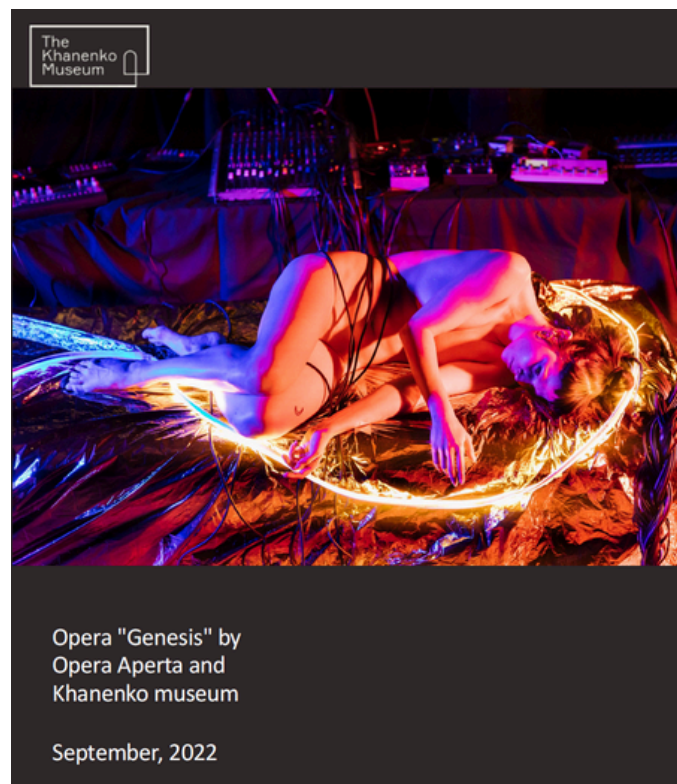
Selection Rationale: "Inclusion" exemplifies a progressive and long-term approach to accessibility, emphasizing the importance of agency and ongoing representation within institutional spaces. By centering individuals with disabilities in decision-making processes, the program fosters systemic change and serves as an inspiring model for museums aiming to create environments where accessibility is woven into the fabric of their operations.



Bohdan and Varvara Khanenko National Museum of Art, Kyiv, Ukraine

Responding to the ongoing war in Ukraine, the Khanenko Museum redefined its role, transforming its space into a center of community solidarity, safety, and resilience. Despite not having a contemporary art collection, the museum introduced programs featuring contemporary artists to support mental well-being and promote unity among residents.

Selection Rationale: The Khanenko Museum's brave response to societal adversity during armed conflict highlights the potential of museums as safe havens and spaces for cultural expression. The museum has shown its capacity to adapt to crisis by embracing the languages and tools of contemporary art, allowing it to redefine its role in society and provide a public space that fosters care, solidarity, resilience, protection, and cultural connection amid the challenges of war.





Finances

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

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

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

In 2024, CiMAM's conference registration fees, which had remained the same since 2013, were aligned with ICOM's. This adjustment was implemented to ensure CiMAM's sustainability, and it offered different fees for CiMAM members based on their geographic country of residence and for non-CiMAM members:

Board and Honorary Members	295,00 €
Members Group A from 350,00 € to	450,00 €
Members Group B from 350,00 € to	450,00 €
Members Group C	350,00 €
Members Group D	350,00 €
Non-Member from 490,00 € to	590,00 €
Post-tour Registration Fee from 490,00 € to	540,00 €

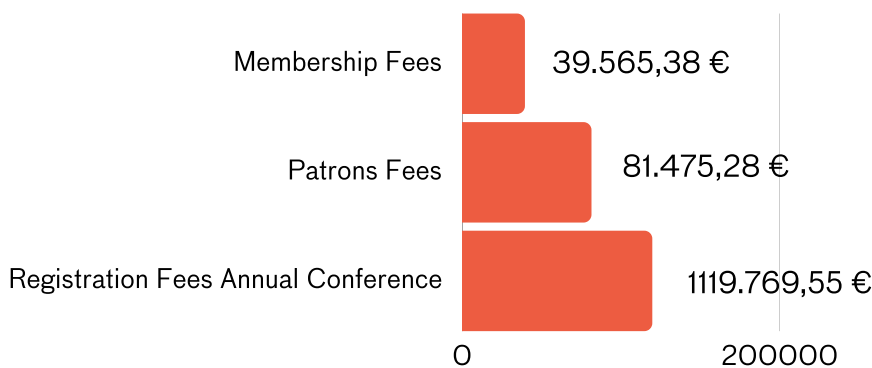
CiMAM concluded 2024 with healthy and stable finances, reflecting both prudent management and the strength of our global community. This positive outcome was made possible in large part thanks to the essential and generous support of our Patrons, whose continued commitment is fundamental to sustain CiMAM's mission and programming.

We would also like to highlight the outstanding contribution of Clara Kim, the contents committee, the hosting institutions, and sponsors of the 2024 Annual Conference in Los Angeles. Their exceptional work resulted in a highly engaging and relevant program that generated significant interest worldwide. The conference sold out well in advance, allowing CiMAM to increase its much needed reserves, and reinforcing CiMAM's role as a vital platform for dialogue and exchange in the field of modern and contemporary art museums.

Breakdown of Income in 2024

CIMAM's main sources of income in 2024 were:

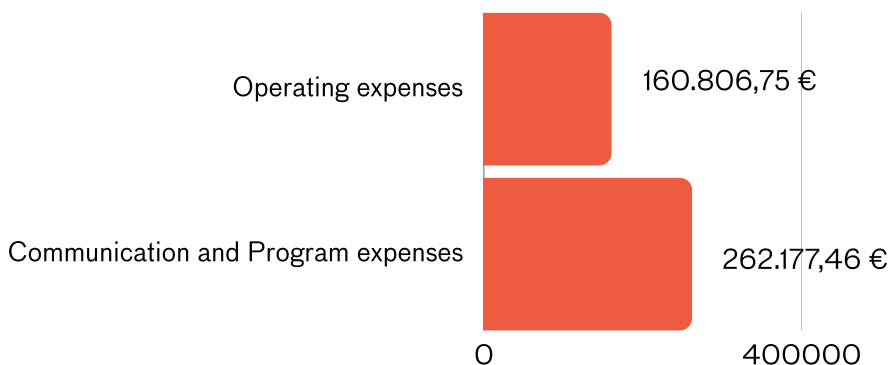
• Membership fees	39.565,38 €
• Patron fees	81.475,28 €
• Registration fees Annual Conference	119.769,55 €



Breakdown of Expenses in 2024

CIMAM's main expenses are:

• Operating expenses	160.806,75 €
• Communication and Program expenses	262.177,46 €



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

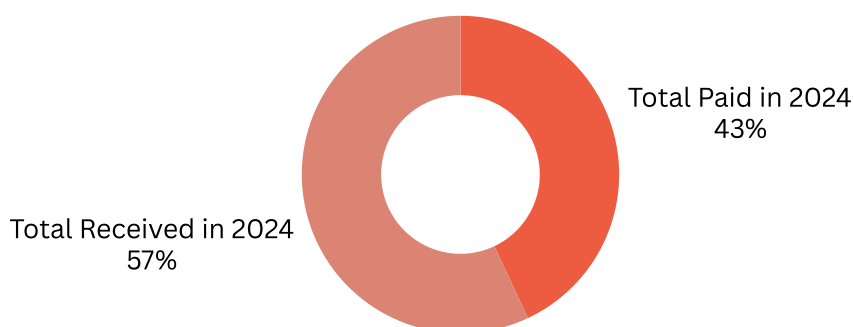
Operating expenses include staff, social security taxes, accountancy, office supplies, web and IT maintenance, CIMAM identity and graphic design, legal services, and bank charges.

CiMAM's bank account status 2024

CiMAM accounts as of 1 January	276.068,98 €
Net Income or Loss	79.578,69 €
CiMAM accounts 31 December	355.647,67 €

Cash Status as of 31 December 2024

Cash Status 01.01.2024	276.068,98 €
Received Income	341.756,15 €
Received Expenses	262.177,46 €
Cash as of 31.12.2024	355.647,67 €



Total received in 2024	341.756 €
Total paid in 2024	262.177 €
Total 2024 cashflow	79.578,69 €

MEMBERSHIP INCOME	Accounted 2014-16	Accounted 2017-19	Accounted 2020-22	Accounted 2024
Individual	24.131,54 €	35.008,57 €	44.988,87 €	
Reduced individual	3.607,17 €	4.162,66 €	5.665,85 €	10.339,24 €
Institutional	22.446,56 €	34.039,01 €	31.810,05 €	29.226,14 €
Total Membership	50.185,27 €	73.210,24 €	82.464,77 €	39.565,38 €
Benefactor (10.000)				10.000,00 €
Major Patron (5.000)	0,00 €	0,00 €	5.000,00 €	19.970,04 €
Founding Patron (3.500)	62.311,17 €	62.895,00 €	50.395,00 €	14.000,00 €
Patron (3.000)	6.000,00 €	32.949,50 €	21.000,00 €	23.975,61 €
Supporter (1.500)	18.628,50 €	13.500,00 €	15.000,00 €	13.529,63 €
Total Patronage	86.939,67 €	109.344,50 €	91.395,00 €	81.475,28 €
Bank charges	36.065,57 €	320,01 €	962,00 €	266,85 €
TOTAL MEMBERSHIP INCOME	173.190,51 €	182.874,75 €	174.821,77 €	121.307,51 €
CONFERENCE INCOME	Accounted 2014-16	Accounted 2017-19	Accounted 2020-22	Accounted 2024
Conference Registration	176.028,60 €	169.216,48 €	116.315,67 €	119.769,55 €
Conference Sponsorship	103.436,07 €	52.744,00 €	1.000,00 €	0,00 €
Conference fees and sponsors	279.464,67 €	221.960,48 €	117.315,67 €	119.769,55 €
Rapid Response Webinars	0,00 €	0,00 €	5.144,88 €	573,21 €
Total Travel Grants	112.354,62 €	156.600,00 €	145.395,33 €	100.105,88 €
TOTAL CONFERENCE/WEBINAR RECEIVED	391.819,29 €	378.560,48 €	267.855,88 €	220.448,64 €
TOTAL RECEIVED	565.009,80 €	561.435,23 €	442.677,65 €	341.756,15 €

OPERATING EXPENSES	Accounted 2014-16	Accounted 2017-19	Accounted 2020-22	Accounted 2024
Staff	163.089,77 €	116.224,85 €	128.232,85 €	85.284,26 €
Social Security Taxes	0,00 €	57.606,59 €	65.186,26 €	39.048,98 €
IRPF (Personal Income Tax)	30.999,31 €	25.292,35 €	30.955,22 €	16.106,63 €
Accountance	10.569,12 €	13.755,28 €	15.445,08 €	5.532,12 €
Office Supplies	9.817,44 €	9.281,49 €	7.285,00 €	7.762,10 €
Web maintenance and identity	398,62 €	13.424,44 €	5.895,33 €	5.314,01 €
Office rent	2.695,00 €	2.310,00 €	0,00 €	0,00 €
Legal services	2.753,40 €	5.645,82 €	9.506,90 €	1.590,00 €
Bank charges	2.257,15 €	398,98 €	1.014,50 €	168,65 €
TOTAL OPERATING EXPENSES	222.579,81 €	243.939,80 €	263.521,14 €	160.806,75 €
CONFERENCE EXPENSES	Accounted 2014-16	Accounted 2017-19	Accounted 2020-22	Accounted 2024
Communication and Programs	6.531,56 €	11.188,28 €	49.355,67 €	965,88 €
Organization AC 2014	64.380,86 €	0,00 €	0,00 €	0,00 €
Organization AC 2015	32.741,49 €	0,00 €	0,00 €	0,00 €
Organization AC 2016	92.519,94 €	2.214,13 €	0,00 €	0,00 €
Organization AC 2017	0,00 €	13.968,55 €	0,00 €	0,00 €
Organization AC 2018	0,00 €	25.933,01 €	0,00 €	0,00 €
Organization AC 2019	0,00 €	12.065,83 €	1.672,00 €	0,00 €
Webinars/Annual Conf. 2020	0,00 €	0,00 €	3.602,19 €	0,00 €
Webinars/Annual Conf. 2021	0,00 €	0,00 €	27.106,15 €	0,00 €
Organization AC 2022	0,00 €	0,00 €	23.807,14 €	0,00 €
Organization AC 2023	0,00 €	0,00 €	0,00 €	1.882,59 €
Organization AC 2024	0,00 €	0,00 €	0,00 €	24.153,37 €
ICOM General Meeting	0,00 €	0,00 €	1.877,77 €	0,00 €
Total Conference Expenses	189.642,29 €	54.181,52 €	58.065,25 €	26.035,96 €
Rapid Response Webinars	0,00 €	0,00 €	2.879,80 €	3.225,30 €
Total Travel Grants Expenses	85.234,51 €	133.941,48 €	88.788,51 €	65.706,55 €
Publication AC 2012 - 2022	6.812,72 €	38.701,27 €	549,74 €	0,00 €
60 Anniversary Book 2022	0,00 €	0,00 €	22.956,07 €	0,00 €
Publication AC 2023	0,00 €	0,00 €	0,00 €	5.437,02 €
Publication AC 2024	0,00 €	0,00 €	0,00 €	0,00 €
Total Publication Expenses	6.812,72 €	38.701,27 €	23.505,81 €	5.437,02 €
TOTAL PROGRAM EXPENSES	288.221,08 €	238.012,55 €	222.595,04 €	101.370,71 €
TOTAL PAID	510.800,89 €	481.952,35 €	486.116,18 €	262.177,46 €

Press and Communication

CiMAM 2024 Results Report: Strategy and Visibility

In 2024, CiMAM implemented a tailored communication strategy to meet the specific needs of its professional community. This involved strengthening external communication channels, such as social media and the press, while segmenting internal communications through targeted email campaigns and newsletters.

The strategy focused on maintaining accurate information about the various programs and opportunities available to our members. We aimed to enhance correspondence by considering factors such as time zone, topic of interest, and professional profile.

CiMAM continues to establish itself as a thought leader in the sector by addressing critical issues through its key programs. These include discussions on sustainability during the last Annual Conference in Los Angeles, tackling social and industry challenges in rapid-response webinars, advocating best practices in Museum Watch cases, celebrating outstanding projects that impact the museum's mission with the OMPA award, and providing opportunities for learning and ongoing dialogue through programs like Travel Grants. Additionally, resources such as the Sustainability Toolkit further reinforce CiMAM's visibility and credibility.

Performance Metrics and Benchmarking

CiMAM Social Media Results 2024



659,000 users reached
worldwide
+12,4% vs. 2023



110,000 content interaction
+1% vs. 2023



Most Engaging Content

- Annual Conference
- Travel Grants



Consistent Engagement from

- New members announcements
- Webinars



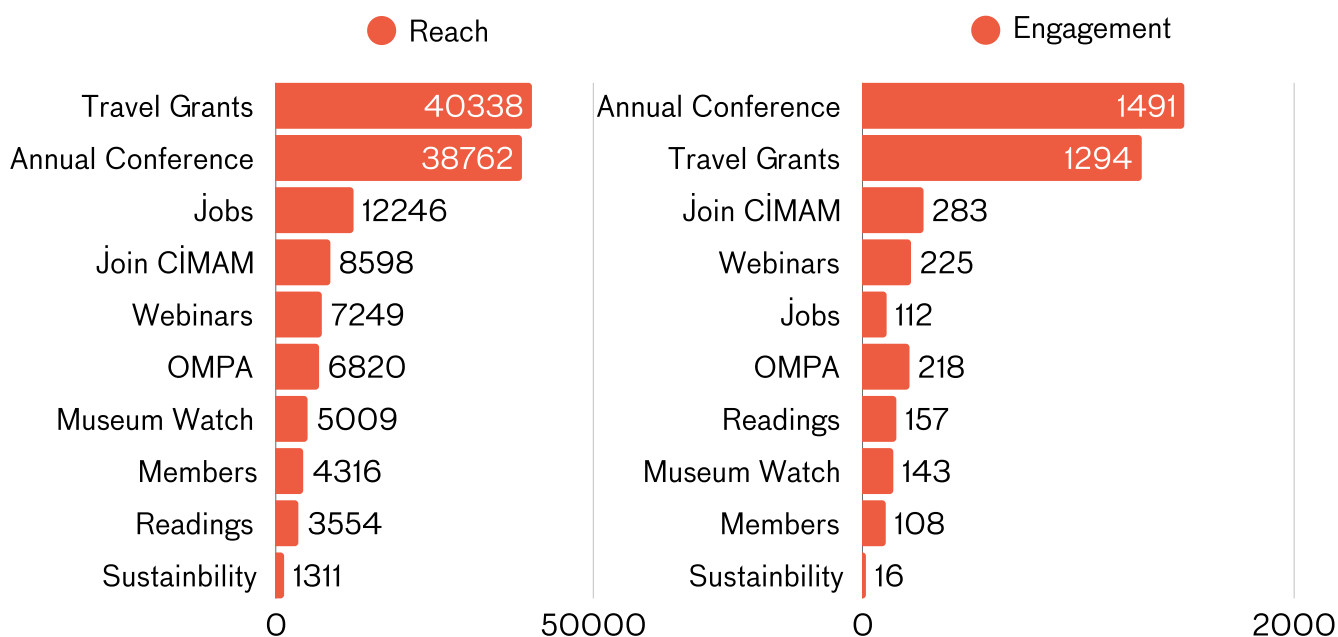
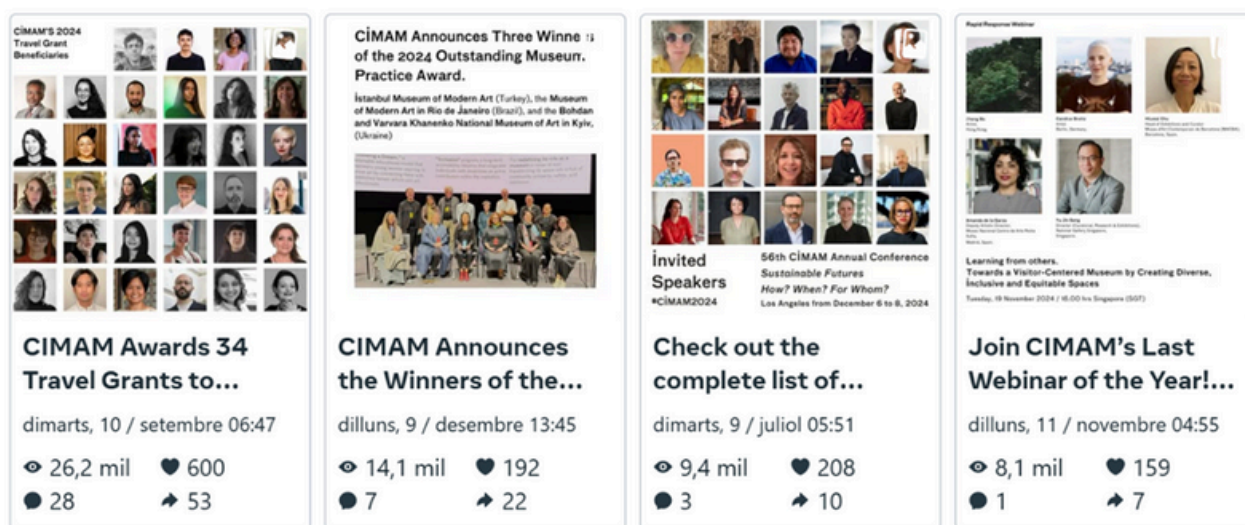
Membership Growth
From 15,523 (2023) to 18,067 (2024)
+16,4% increase

Press and Communication

CIMAM Social Media Results 2024

Top content by views

Boost



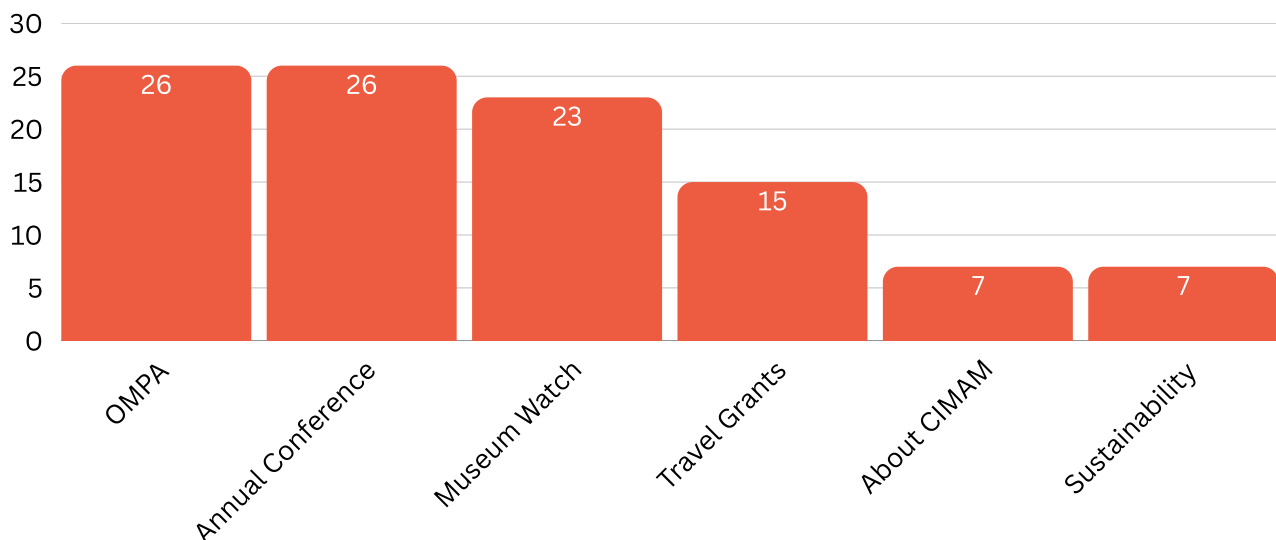
Press and Communication

Press Coverage

In 2024, CiMAM issued eight press releases, two fewer than the previous year, resulting in a total of 104 press articles. This is slightly lower than the 119 articles in 2023 (-12.6%), largely due to the reduced number of press releases. Coverage expanded to 27 countries, up from 26 in 2023.

Of the articles published, 66.3% (69 articles) focused exclusively on CiMAM content, while 33.7% (35 articles) mentioned its programs or the organization. The Annual Conference and the Outstanding Museum Practices Award greatly impacted media visibility, validating their strategic importance.

Programs with Greater Visibility in the Press:



Best Articles of 2024:

Interview with Suhanya Raffel with El Mundo (Spain), October 23, 2024
[Suhanya Raffel, the world 'boss' of modern art museums: "There is more and more political intervention, there is surprising censorship"](#).

Article by Suzanne Cotter for the Museum ID Magazine, June, 2024.
[How Museums Can Shape a More Equitable and Sustainable World](#)

Interview with Candice Hopkins on the podcast "The Art of Social Change" on the occasion of her speech at the CiMAM Annual Conference in Los Angeles, 2024.
[Candice Hopkins, Forge Project](#)

Press and Communication

Press Coverage

Article on Arts Asia Pacific about a Museum Watch Statement, January, 16, 2024 [CIMAM Criticizes Censorship of Pro-Palestinian Voices](#)

Article on Hyperallergic about a Museum Watch Statement, January, 17, 2024 [Museum Watchdog Group Decries Silencing of Pro-Palestine Voices](#)

Mention of CIMAM and Suhanya Raffel in Artreview's article on the most important visions of 2024 Museum directors, December 2024.
[The Arty Types Who Shaped 2024](#)

Mention of CIMAM as a member of the Art Charter for Climate Action (ACCA) initiative, an official pillar of a United Nations partnership. The Art Newspaper, May 13, 2024.
[New UN partnership signed in Venice places visual arts sector at heart of climate battle](#)

Dedicated article on the Outstanding Museum Practice Award in Artishock Magazine, May 19, 2024.
[Award for Outstanding Museum Practice / CIMAM](#)

Article dedicated to one of the winners of the OMPA award, by the Ukrainian Fashion Week magazine, December 2024.
[The Bohdan and Varvara Khanenko National Museum of Arts – received the Outstanding Museum Practice Award from the International Committee of Museums and Collections of Contemporary Art CIMAM.](#)

Interview with Suhanya Raffel where she talks about the CIMAM Annual Conference in Los Angeles with Artshub, May 13, 2024.
[Building a contemporary museum: learnings with Suhanya Raffel](#)

Interview with Suhanya Raffel where she talks about the Travel Grants Program and the CIMAM Annual Conference in Los Angeles, with Culture 360, 27 June, 2024.
[CIMAM conference 2024 on Sustainable Futures | Interview with Suhanya Raffel](#)

Article about the CIMAM Annual Conference in Turin, 2025, by Arte Magazine, December 2024.
[Torino 2025: il ritorno di CIMAM in Italia dopo 50 anni](#)

[→ Visit CIMAM's press section at \[cimam.org\]\(http://cimam.org\) to read the latest media appearances and the complete press clippings dossier 2024.](#)



LA LECTURA



LA LECTURA

Suhanya Raffel, la 'jefa' mundial de los museos de arte moderno: "Cada vez hay más intervención política, existen censuras sorprendentes"

Preside el Comité Internacional de Museos de Arte Moderno y dirige el potente M+ de Hong Kong. "Los ciudadanos no confían en los políticos ni en los medios, pero sí en los museos" lamenta en su primera entrevista a un medio español

HYPERALLERGIC

Sign in



News

Museum Watchdog Group Decries Silencing of Pro-Palestine Voices

The International Committee for Museums and Collections of Modern Art said it is witnessing "unprecedented international censorship of artists and curators."

Maya Pontone January 17, 2024



C& AMÉRICA LATINA

search for something

GO TO CONTEMPORARY AND (C&)

CONVOCATORIAS PARA APLICACIONES

CIMAM 2024 Call for Travel Grant Applications

06 diciembre - 08 diciembre 2024

CIMAM

Los Angeles, Estados Unidos

Deadline: 09 junio 2024



ARTnews Est. 1902

Artists ARTnews Recommends Top 200 Collectors Digital Issue

ACTIONS, NEAR AND FAR. In a statement published this week, the **International Committee for Museums and Collections of Modern Art** (CIMAM) decried the "unprecedented international censorship of artists and curators who have expressed their political views and support for the Palestinian people." CIMAM is a nonprofit affiliated with the International Council of Museums, a leading coalition of over 35,000 museum employees and institutions. Meanwhile, multiple commercial art spaces in Manhattan's Chinatown were **pasted** with anti-Zionist messages. The posters pasted to both galleries' windows seemed to refer to both "gentrifying Chinatown" and "colonizing Palestine," and seemed to accuse these businesses of being "complicit in genocide." "STOP SELLING TO ZIONISTS," read one on Maxwell Graham's windows, a sentiment that was reiterated in another pasted to

ARTASIAPACIFIC

NEWS IDEAS SHOWS MARKET PEOPLE VIDEO PRINT SHOP

NEWS JAN 16, 2024

CIMAM Criticizes Censorship of Pro-Palestinian Voices

BY ANNA LENTCHNER



artasiapacific.com/news/weekly-news-roundup-november-1-2024



CiMAM Patrons, Thank you!

We are deeply grateful to our esteemed CiMAM Patrons, both those who have supported us for many years and the eleven new Patrons who joined us in 2024. Their contributions energize CiMAM in its efforts to achieve sustainability while promoting our shared values, vision and mission.

As a largely volunteer-driven organization, the support and dedication of our Patrons are vital to our success. Their assistance is essential for CiMAM's programs and daily operations. As Patrons of CiMAM, your contribution helps us to continue our work in the following areas:

- Advocating for the rights of museums and their collections.
- Facilitating international exchange and collaboration among museums.
- Providing professional development opportunities for museum professionals.
- Organizing conferences, webinars, and networking sessions to foster discussion of current issues in the field.

In 2024, we were thrilled to welcome eleven new Patrons to CiMAM. Among them is **Her Excellency Sheikha Al Mayassa bint Hamad bin Khalifa Al Thani**, who joined us as a Benefactor. We also welcomed **Mimi Brown**, the **Teiger Foundation**, and **The Andrzej Wróblewski Foundation** as new Major Patrons. Additionally, we are grateful to the **Saastamoinen Foundation**, the **Tselinny Center of Contemporary Culture**, and **Pooja and Ashok Reddy** for their support as Patrons. Lastly, we would like to acknowledge **Bozar Centre for Fine Arts**, **Zita Cobb**, **Bridget Grant Pirrie**, and **Colección FEMSA**, who have come on board as Supporters.

We invite the CiMAM community of members to learn about and be inspired by the spirit, aims, and motivations behind our Patrons' relationship with modern and contemporary art and museums, as well as their connection to CiMAM.

Visit CiMAM's website to discover more about the passions, backgrounds, and goals of our esteemed Patrons, who support CiMAM's operations and programs through the interviews we conducted with them.

Thank you for your loyalty and enthusiasm. Your support is the driving force that makes CiMAM possible. Your generosity allows CiMAM to serve as a cornerstone for the international community of modern and contemporary art professionals by fostering a space where diverse perspectives come together.

Benefactor

Her Excellency Sheikha Al Mayassa bint Hamad bin Khalifa Al Thani



Sheikha Al Mayassa bint Hamad bin Khalifa Al Thani is Chairperson of Qatar Museums, Doha Film Institute, Reach Out to Asia, Qatar Leadership Centre, and Co-Chair of Fashion Trust Arabia. In having the privilege to serve her country in multiple fields – among them culture, leadership, education, and philanthropy – she has been able to facilitate conversations across borders and fields.

As a public servant, her objective is to invest in Qatar's local community and celebrate the country's diversity using the visual arts as a vehicle for communication. Her current interests are in human development, cultural regionalism, environmental stewardship and sustainability, and economic growth using culture as a catalyst for education, dialogue, and exchange.

Through her work as Chairperson of Qatar Museums, Sheikha Al Mayassa connects and amplifies the nation's growing network of museums, heritage sites, festivals, public art installations and programmes. Qatar Museums provides authentic and inspiring cultural experiences, spearheads innovative research and environmental education through exhibitions and programming and preserves and expands the nation's cultural offerings, sharing art and culture from the Middle East, North Africa and South Asia (MENASA) region with the world and enriching the lives of citizens, residents and visitors. QM also initiates and supports projects that nurture artistic talent and create opportunities to build a strong and sustainable cultural infrastructure.

Through her public work and support of the Qatar Vision 2030, she is building an exciting creative future for the country that will connect artistic communities in all areas of culture.

[Learn more about Her Excellency Sheikha Al Mayassa bint Hamad bin Khalifa Al Thani](#)

Major Patrons

Patrizia Sandretto Re Rebaudengo, Turin



Patrizia Sandretto Re Rebaudengo became a Major Patron of CIMAM in 2023.

Patrizia Sandretto Re Rebaudengo is founder and president of the Fondazione Sandretto Re Rebaudengo. After graduating in Economics, she approached contemporary art as a collector in the early 1990s. Her passion for art became an organised activity in 1995 when she established the Fondazione Sandretto Re Rebaudengo. In 1997, the Fondazione's first site was inaugurated in Guarene, in Palazzo Re Rebaudengo, an 18th century residence in the hills of Piedmont. In 2002, the Fondazione continued its development and promotion of contemporary art, inaugurating the headquarter Turin, an art centre of international standing. In 2017 she founded the Fundación Sandretto Re Rebaudengo Madrid of which she is president.

“I was introduced to contemporary art during the time of the Young British Artists, the new generation then emerging on the art scene. Meeting an artist like Anish Kapoor, Rachel Whiteread or Julian Opie, conversing with them in their studio, in the midst of their works, made me realise the extraordinary possibility that contemporary art offers us: to get to know the world and its complexities through the vision of creative people living in our own time.

My Collection has been developing following a definite approach, that favours art that has a strong connection with the present. For me, an interesting work of art captures the present, anticipates the future and, in the future, will tell a story of the past.”

[Learn more about Patrizia Sandretto Re Rebaudengo](#)

Major Patrons

Mimi Brown, Hong Kong



Mimi Brown became a Major Patron of CIMAM in 2024.

Mimi Brown is an arts collaborator curious about spirit, (de)growth, and unquantifiables. Educated as a composer, she grew the interstitial experiment Spring Workshop (2011-18) in Hong Kong side-by-side with community creators to offer soil for alternative gestures, residencies, and pluralist improvisation. Spring hosted 200 public and private events, commissioned dozens of new artworks and publications, and welcomed 196 residents and other overnight guests to its beds, sofas and air mattresses. At Spring's heart were partnerships with sister organizations such as Asia Art Archive, Para Site, Witte de With Center for Contemporary Art (now Kunstinstituut Melly), Hong Kong New Music Ensemble, M+ Museum, Things that can happen, HK Farm, Learning Together, and soundpocket.

While Spring Workshop lays fallow in a season of hot decay, the space plays host to the engaging and eclectic Current Plans. Mimi has kept the faith on the boards of Asia Art Archive, M+, HKNME, the Signet Society, and in the ecology of Afield's network of cultural changemakers. She is studying for a masters with the Schumacher College community and poets like Alice Oswald and Bayo Akomolafe, learning to center mutuality and regenerative economics, the preposterous and the unresolvable, and the open field of wordlessness.

[Learn more about Mimi Brown](#)

Major Patrons

Andrzej Wróblewski Foundation, Warsaw



The Andrzej Wróblewski Foundation become a Major Patron of CĪMAM in 2024.

The Andrzej Wróblewski Foundation (Fundacja Andrzeja Wróblewskiego), was registered on February 27, 2012.

Founders: **Marta Wróblewska**, Krystyna Łysik, dr **Magdalena Ziółkowska**, **Wojciech Grzybała**.

The Board: Wojciech Grzybała (President), dr Magdalena Ziółkowska (Vice-President)

“The foundation’s aim is to work with the artist’s oeuvre in the broadest sense. We understand our role as being research focused, gathering knowledge about Wróblewski’s life and practice in various fields. We also initiate and conduct conservation projects, disseminate the results of our work and share it with scholars, curators, critics, artists. It is similarly important to contextualize his exceptional work in different times and geographic perspectives.

As a foundation and the estate of a single artist — Andrzej Wróblewski (1927–57)—we concentrate on his oeuvre. Of course, in our curatorial practice we acknowledge his influence on later generations of Polish postwar artists.

“Education is — in our case — always related to exhibitions. It is an essential element within our projects, developed by the partners we work with such as a museum’s education department. We very much trust and rely on their experience of working with local communities.”

[Learn more about The Andrzej Wróblewski Foundation](#)

Major Patrons

Teiger Foundation, New York



Photo Credit: Douglas Ross

Larissa Harris, Executive Director,
Teiger Foundation

Teiger Foundation has become a Major Patron of CIMAM in 2024.

Teiger Foundation supports contemporary visual art with a primary focus on curators. It honors the vision of founder David Teiger, who, in his lifetime, championed professionals who pursued their own paths in making exhibitions, leading organizations, conducting research, and pursuing other aspects of curatorial practice.

In dialogue with artists and other art workers, curators are thinkers and leaders who play multiple and changing roles in their organizations and communities. Teiger Foundation's goal is to support these activities and their continued reinvention.

Acknowledging uncertainty, fear, and loss in a time of enormous change, Teiger Foundation is committed to experimentation and creativity in exhibitions and programs; widely varied, innovative curatorial research and partnerships; and new perspectives on community-building and positive structural change within the field of visual art.

Teiger Foundation affirms the importance of visual art and experimental practice to culture and society at large, and therefore positions its work in support of racial justice and against white supremacy, in support of free expression, and towards an equitable transition from fossil fuels amidst the climate crisis.

[Learn more about Teiger Foundation](#)

Founding Patrons

Fundació "la Caixa", Barcelona



"la Caixa" Foundation became Founding Patron in 2002.

Its commitment to CÍMAM has been strong and active for a considerable time. Our contribution to CÍMAM started with María de Corral, former Head of Exhibitions at "la Caixa" Foundation, who became a member in 1986. She was elected Secretary-Treasurer for 1990-92, became CÍMAM Vice-President in 1992 and was on the CÍMAM board until 2001.

"la Caixa" Foundation has participated in the three annual conferences held in Barcelona. In 1997 we organised the meeting together with MACBA and Fundació Tàpies, and published and funded the excellent book entitled *The Curator, the Museum, The Collection*. In 2001, we hosted the annual conference a second time, which was very special because we were able to share our excitement about the new CaixaForum that was about to be opened. Then, after 15 years, the annual conference was once again held in Barcelona in close cooperation with the city institutions: MACBA, Fundació Joan Miró, Fundació Antoni Tàpies and "la Caixa" Foundation.

"Since its origins in 1904, "la Caixa" Foundation has been guided by a strong cultural and social commitment. It is a not-for-profit institution dedicated to stimulating and developing social, charitable, research, educational and cultural works with the purpose of having a transformative impact on society."

[Learn more about "la Caixa" Foundation](#)

Founding Patrons

Fondation LVMH, Paris



Fondation LVMH is a Founding Patron of CIMAM since 2009.

CIMAM has developed and grown thanks to the support of generous and passionate individuals and institutions like Fondation Louis Vuitton. CIMAM has also a very special connection through Ms. Suzanne Pagé, Director of Fondation Louis Vuitton pour la Création, and current Honorary Member of CIMAM. We are very grateful for their solid support to CIMAM

LVMH is the world leader in high quality products. Our group was created in 1987 by its Chairman and CEO Bernard Arnault. He has brought together an exceptional portfolio of over 70 maisons that are emblematic of a unique French and European art de vivre, spanning champagnes, wines and spirits, fashion and leather goods, watches and jewelry, perfumes and cosmetics. Dior, Bulgari, Louis Vuitton, Moët & Chandon, Fendi, Hennessy, Guerlain and others all embody the very best of French and European culture.

LVMH has also since its founding actively pursued a significant corporate philanthropy agenda, supporting the arts, culture and youth education, as well as major humanitarian and scientific efforts. Part of the group's business success thus benefits very tangible and useful initiatives that serve the general interest and contribute to the common good, both in France and around the world. This commitment to philanthropy figures at the heart of the corporate purpose articulated by Bernard Arnault and reflects LVMH's core values.

"The Fondation Louis Vuitton in Paris now symbolizes this dialogue with the creative talents of our era across all disciplines."

[Learn more about Fondation LVMH](#)

Founding Patrons

Marc and Josée Gensollen, Marseille



Marc and Josée Gensollen are Founding Patrons of CiMAM since 2005.

There is nothing more satisfying than being able to thank those who allow our organization to continue growing and fulfilling its mission. And it's even better when you can say thank you in person. Marc and Josée have participated in CiMAM's Annual Conferences and post-tours over the years, faithfully from Sydney to Barcelona, via Singapore or Doha. Marc and Josée Gensollen share an admirable and fervent passion for contemporary art and thinking. We invite CiMAM members to read these enlightening words by Marc and Josée Gensollen about their relationship with contemporary art, their fulfillment through collecting, and their support to CiMAM. We are sincerely honored to count on their commitment, enthusiasm with CiMAM throughout all these years.

“The story of Josée and myself dates back fifty years to 1970. It revolves around our training as psychiatric doctors and around art in the making. Our wish to live in an environment in which questions are raised, that reflects on the great human issues, and that challenges the society to which we belong, prompted us to gather together a number of works from after 1967, and from years of great questioning. The form that Conceptual art has taken in its rigor, in its concern to shun any indulgence, and in its integrity played out in our favor as it matched our values. We were naturally drawn not to speculative options, but rather to radical, demanding art.”

[Learn more about Marc and Josée Gensollen](#)

Founding Patrons

Leeum, Samsung Museum of Art, Seoul



Leeum Samsung Museum of Art is a Founding Patron of CIMAM since 2000.

Since the Samsung Foundation of Culture was established in 1965, the Samsung Museum of Art has been striving to preserve and promote precious cultural heritage to the public. In 2004, the Leeum Museum of Art opened with the new museum construction in Hannam-dong, Seoul.

With remarkable activities and achievements, such as holding high-quality collection exhibitions and special exhibitions, Leeum has grown into a leading museum in Korea. Leeum Museum of Art is opened to the world where the distinctive beauty of Korean traditional art, contemporary art vibrant with life, and international art that reflects changing values coexist harmoniously.

By seeking the future based on the past and present, Leeum aspires to become a cultural space, a fusion art museum that communicates with people, across time and genre.

[Learn more about Leeum Samsung Museum of Art](#)

Patrons

Andrea Arditi Schwartz, Buenos Aires



Andrea Arditi Schwartz, Buenos Aires, Argentina joined CIMAM as a Patron of CIMAM in February 2024.

Graduated in Business Administration from Universidad de Belgrano, her academic background includes an MBA from IAE and IESE, postgraduate studies at UC Berkeley oriented to Emerging Women Leaders, Institute for Leadership Development and Strategy for Latinamerica, as well as a postgraduate degree in NGO Leadership from Universidad de San Andrés, Argentina. She stands out for her work as CFO for Latin America in different international technology companies. Among her philanthropic tasks, she is second vice-president of the Board of Directors of the Asociación Amigos Museo de Arte Moderno de Buenos Aires, a member of the Círculo Internacional del Museo MALBA, vice-president of the Tzedaka Foundation and also carries out philanthropic actions in her role as a businesswoman.

[Learn more about Andrea Arditi Schwartz](#)

Patrons

Sunpride Foundation, Hong Kong



Patrick Sun, Executive Director and Founder,
Sunpride Foundation, Hong Kong.

The Sunpride Foundation became a Patron of CIMAM, in February 2023.

Sunpride Foundation was founded in Hong Kong in 2014 by Patrick Sun, with a goal to raise awareness and respect for the LGBTQ community through art. In 2017, Sunpride Foundation and the Museum of Contemporary Art Taipei co-hosted Spectrosynthesis - Asian LGBTQ Issues and Art Now, the first LGBTQ-themed exhibition staged in a public art museum in Asia.

Two years later, the foundation and Bangkok Art and Culture Centre co-organised Spectrosynthesis II – Exposure of Tolerance: LGBTQ in Southeast Asia, marking the largest-ever survey of regional contemporary art exploring LGBTQ creative history in Southeast Asia and beyond. In late 2022, the foundation and Tai Kwun Contemporary co-presented the latest iteration of the Spectrosynthesis series titled Myth Makers — Spectrosynthesis III in Hong Kong. Besides leading Sunpride Foundation as its founder and executive director, Patrick Sun also supports a number of major art institutions worldwide.

He is a member of Tate's Asia-Pacific Acquisitions Committee, Solomon R. Guggenheim Museum's Asian Art Circle, the M+ Council for New Art, a Founding Friend of Para Site, and more recently he joined Hong Kong Palace Museum as a Founding Patron and Asia Art Archive's Member of Collectors Circle.

[Learn more about the Sunpride Foundation](#)

Patrons

Nguyen Art Foundation, Ho Chi Minh



Quynh Nguyen, Founder of Nguyen Art Foundation

The Nguyen Art Foundation, Ho Chi Minh, Vietnam, became a Patron of CIMAM in 2023.

Established in 2018 by Quynh Nguyen, Nguyen Art Foundation (NAF) was born from a desire to better serve the artistic community of Vietnam. Acting as a branching support structure, NAF expands the possibilities for contemporary art in Vietnam by facilitating artistic and intellectual exchange through our Collection, Exhibitions, Education and Public Programs, and Development Projects, in the hope that such initiatives will not only enrich individual practices but also promote the overall growth of our local art scene.

“Our Collection focuses on artists connected in any way to Vietnam and refuses to limit artists by a definition of identity that is restricted to nationality, instead prioritizing their practice, experimentation, and criticality as defining factors. The Collection thus features work from both Vietnamese and foreign artists, enlarging the definition of what can be considered ‘art from Vietnam’”.

“Our mission is two-fold. First, to preserve and share with our public the different (and often marginalized) perspectives of Vietnamese history as traced by and told through visual art; and second, to support artistic practices that reflect its complexities and challenge the dominant socio-political narratives of today's world.”

[Learn more about The Nguyen Art Foundat](#)

Patrons

Saastamoinen Foundation, Helsinki



Marja Karttunen, Director of the Saastamoinen Foundation



Petteri Karttunen



Saastamoinen Foundation, Helsinki, Finland has become Patron of CIMAM in 2024.

Since 1968, Saastamoinen Foundation has supported art and artists, education, and cutting-edge research as well as social projects for children and young people. The promotion of international research, education, and networking is one of the Foundation's top priorities. This is done in partnership with three major Finnish Universities; the Academy of Fine Arts of the University of the Arts. The University of Arts Helsinki receives funding for programmes like overseas residencies, mentoring, and research in artist pedagogy and analogue filmmaking.

Saastamoinen Foundation Art Collection is one of the major collections in Finland. The family foundation actively collects Finnish and international art, and the collection is deposited at EMMA – Espoo Museum of Modern Art. The collection currently comprises nearly 3,000 works.

[Learn more about the Saastamoinen Foundation](#)

Patrons

Mori Art Museum, Tokyo



Mori Art Museum is a Patron of CiMAM since 2015.

Mrs. Kyoko Mori, Chairperson, Tokyo, Japan

The Mori Art Museum strives to be a place for enjoyment, stimulation and discussion - a place where what is important in our culture and society is openly debated, not only through the exhibitions that are shown there but also through a wide range of Learning programs. It engages an audience ranging from young school children to students and senior citizens, from people living in the local community to the whole region and around the world.

“Our location in Japan and East Asia is important and we consider it one of our missions to become a platform for artists from this region.”

Since opening the Museum has received high critical acclaim for its wide variety of original exhibitions, many of which have been organized around universal themes. We look forward to continuing this work, and bridging the best art of our times and Tokyo’s many residents and visitors.

[Learn more about the Mori Art Museum](#)

Patrons

Claudio Engel, Santiago de Chile



Claudio has faithfully supported our organization since 2017.

Claudio Engel, President Fundación Engel

Claudio Engel, President of the Fundación de Arte y Cultura, Claudio Engel e Hijos is the first Chilean patron in the history of CiMAM. Claudio has faithfully supported our organization since 2017. Since the very first day, he has always shown absolute dedication to CiMAM, involving his team and sons in all the projects that CiMAM carries out. Their regular attendance at CiMAM's Annual Conferences has always added a new and interesting perspective to the discussions. We appreciate the confidence they have placed in CiMAM, and we are proud to share with our members this interview in which Claudio expresses his desire in supporting the art world and other latest news, such as their exciting project of building the Nuevo Museo NUMU in Santiago!

“Our mission is to collect, conserve, research, exhibit and publicize contemporary Chilean and Latin American art. Our main objectives include enriching public art heritage, expanding Chile's cultural offering, educating the public and awakening an interest in artists from the region; fostering recognition of cultural and artistic diversity and promoting collaboration and exchange among artists, professionals and international institutions across all fields of culture.”

[Learn more about Claudio Engel](#)

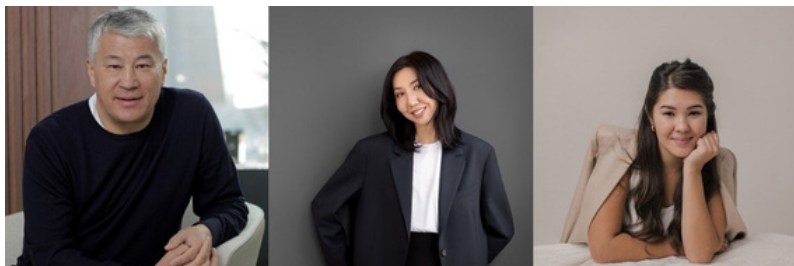
Patrons

Tselinny Center of Contemporary Culture, Almaty



Tselinny Center of Contemporary Culture in Almaty, Kazakhstan, joined CIMAM as a Patron of CIMAM in January 2024.

Tselinny Center of Contemporary Culture is a regional institution that aims to empower the local general public and enhance an intellectual community by building a dialogue within Kazakhstani latitude and therewith the wider central Asian perspective. Tselinny Center unites contemporary artists, emerging theorists, and scholars for open reflection and critical debate on its platform. Tselinny Center of Contemporary Culture was founded in 2018 by a Kazakh businessman and entrepreneur Kairat Boranbayev as the country's first private cultural institution. The center has been operating since 2018 and will move in 2025 to its permanent venue at a former cinema building after which it was named.



Tselinny Center of Contemporary Culture is founded by Kairat Boranbayev and led by Jamilya Nurkalieva, Director, and Alima Kairat, Artistic Director.

[Learn more about the Tselinny Center of Contemporary Culture](#)

Supporters

Fundación Botín, Santander



© Fundación Botín. Centro Botín. Architect: Renzo Piano, Santander 2019.

Fundación Botín has been a supporter of CÍMAM since 2012

The commitment and continued support received by Fundación Botín throughout the years have an enormous impact on CÍMAM's activities. It provides the means and the confidence to continue developing the mission and principles that CÍMAM represents.

“Core to the mission and activity of Fundación Botín is art in all its forms. The foundation has supported emerging talents in all creative fields since its founding, with a specific focus on visual arts since the early 1990s.”

“Fundación Botín organizes programs in the realms of art and culture, education, science, and rural development. It has also created a Trends Observatory to gain in-depth knowledge of society and discover key factors to help generate wealth and guide development, which also drives talent detection and development programs in the social and public sectors.”

[Learn more about the Fundación Botín](#)

Supporters

François Giannesini, Paris



François Giannesini became a Supporter of CIMAM in January 2023.

François Giannesini, CEO, SHERPA21,
Management des institutions culturelles.

During the first part of his career — as Director and Senior partner of the Fleishman-Hillard consulting group — he worked as a consultant in strategic communications advising senior management of multinational corporations. He has spearheaded the development of innovative services and program in venture philanthropy, sponsoring and charity, by creating an international practice group across offices.

During the second part of his professional career, he has created his own consulting firm, now branded STUDIOLLO-F-GIANNESINI, which generated studies *, reflections and actions to promote art and culture.

* In the context of the pandemic and its short-term and long-term impact on museum traditional models, he initiated a pro-bono study “Museums in global crisis” conducted with members of the CIMAM Board

[Learn more about François Giannesini](#)

Supporters

SAHA, İstanbul



SAHA has been a Supporter of CİMAM since 2022.

CİMAM and SAHA have successfully collaborated in the past through the Travel Grant Program. Today we are grateful to them for becoming Supporters of CİMAM.

“SAHA Association was founded to support artists, curators, and writers working in visual arts from Türkiye in improving their production and development environments, and enhancing their interactions with international art institutions and networks. Founded in 2011 by nine founding members, SAHA believes in the importance of collective effort to create an independent “field” [saha] that helps integrate art from Türkiye into the universal artistic ecosystem.”

While endorsing art organizations and professionals from abroad to conduct research in Türkiye, SAHA enables artists and curators from Türkiye to participate in residency and research programs abroad through the international partnerships it establishes. In order to maintain the sustainability of independent art production SAHA supports contemporary art biennials, independent art initiatives, and support programs geared towards artists and art writers.

“Over the course of the last 12 years SAHA has collaborated with art institutions from 46 countries and facilitated the achievement of the projects of over 650 artists, curators, and art writers. In 2023 alone, SAHA has provided support to 80 artists, curators, and writers within the scope of 32 international projects and 10 institutional partnerships. “

[Learn more about SAHA](#)

Supporters

Albert M.A. Groot, Sittard



Albert M.A. Groot, has faithfully supported CIMAM since 2010.

Albert M.A. Groot, Director, and Founder, Collection G+W, Sittard,

“From my early adolescence, I perceived that the most human and existential questions can be asked in Art.

In art, boundaries are examined on every level of existence.

So Art is for me not about esthetics only and certainly not about the value of commodity: it is about me and the people and the world surrounding me.

Through my work as a neuropsychiatrist I have always tried to understand by exploring, with the skills and means available to me, the existence that includes me.

In my work and in my relation to art, my interest helps to shape more than the accepted imagination of a common reality in the here and now.

It is this I try to share with the world around me.”

“My support mission is to bring art to people who do not (yet) realize the possibilities of art to their lives, as a means of better understanding, as a means of comfort, as a means of self-realization, and means of communication.

Therefore I bring art in my everyday working space, ask people about their emotions and reactions, with regard to the art they are confronted with, and bring private collectors together, to open up their and my collected artworks to the public (Art needs Public!).”

[Learn more about Albert M.A. Groot](#)

Supporters

Simon Mordant, Sydney, Italy, and New York



Simon Mordant became a Supporter of CIMAM, in February 2023.

Simon Mordant, Executive Co Chairman and founder of Luminis Partners in affiliation with Evercore

“I started collecting art over 40 years ago, a passion I share with my wife, Catriona. My professional life and my life in the arts are about creativity- my work requires us to seek creative and innovative solutions. I find that surrounding myself with extraordinary talent from the visual and performing arts stimulates my mind and challenges me. I do not see this as two lives but rather one.”

“We are very engaged philanthropists and have enjoyed every moment of our journey. We have met incredible people and enjoyed working with great organizations.”

“I am passionate about seeing Australian contemporary artists displayed internationally alongside their global peers.”

“In a post-pandemic world, I believe museums must play a key role in rebuilding their local communities, and I look forward to getting involved in helping Museums deal with some of the challenges of today.”

[Learn more about Simon Mordant](#)

Supporters

Bozar Centre for Fine Arts, Brussels



Bozar Centre for Fine Arts has joined CIMAM as Supporter in June 2024.

The Centre for Fine Arts (Bozar) is located in the heart of Brussels in a historic Art Deco building by world-reknown architect Victor Horta. A leading European arts center, BOZAR offers a myriad of artistic and societal events from exhibitions, to music, workshops, cinema screenings and performances. With over 200 European partners, BOZAR leads international artistic initiatives to strengthen European and global connections. Its facilities include large exhibitions spaces, a 2,200 seats concert hall, multiple theatres and hybrid spaces.



Zoë Gray, Director of Exhibitions at Bozar



Christophe Slagmuylder, CEO and Artistic Director of Bozar

“Bozar aspires to be a leading place for the creation and presentation of hybrid artistic projects, a space for mediation and reflection. We create a visionary programme that is conscious of diverse traditions; one that is international but firmly anchored in Brussels.”

[Learn more about The Centre for Fine Arts \(Bozar\).](#)

Supporters

Zita Cobb, Joe Batt's Arm, Fogo Islands



Zita Cobb has joined CIMAM as Supporter in June 2024.

Zita Cobb, Co-Founder and CEO of Shorefast,
Joe Batt's Arm, Fogo Islands, Canada

Zita Cobb is an eighth-generation Fogo Islander, Co-Founder and CEO of Shorefast, and Innkeeper of the Fogo Island Inn. A registered Canadian charity, Shorefast uses business-minded means to help secure economic and cultural resilience for Fogo Island, Newfoundland: a centuries-old settler fishing community off Newfoundland's northeast coast. Zita graduated high school on Fogo Island before leaving home to study business in Ottawa. Following a subsequent successful career in hightech, Zita returned to Fogo Island to help grow another leg on the island's struggling economy to complement its ever-important fishery.

"Upon returning home, we wanted to take a stand for this place that we love and has given us everything. Everything you need to know about me can be found in Fogo. It all began with the simple idea of boosting the economy in a way that supports the cultural and social development of the area."

"Art, in a way, acted like an electric eel in the pond – it activated local energies and brought Fogo Islanders together in what has become known as the Fogo Process. I experienced this when I was 10 years old. It helped the community unite during a difficult time to resist forced resettlement of the island. The community adapted by making slightly larger boats, enabling them to go further out to sea and fish for different species."

[Learn more about Zita Cobb](#)

Supporters

Bridget Grant Pirrie, Surrey Hills



Bridget Grant Pirrie joined CIMAM as a Supporter in July 2024.

Bridget Grant Pirrie is a Sydney arts executive and CEO, with a 25-year curatorial practice. Bridget is a former managing director of GRANTPIRRIE (2000–12), one of Sydney's leading contemporary Australian galleries featuring the work of acclaimed artists, including Paddy Bedford, Lionel Bowden, Maria-Fernanda Cardoso, Rosemary Laing, Mel O'Callaghan, Ben Quilty, Caroline Rothwell, Tim Silver, Sam Smith, Hossein Valamanesh and Michael Zavros.

In conjunction with her partner Stephen Grant, Bridget is a major sponsor and philanthropist, contributing to the Venice Biennale (1999–19), Biennale of Sydney (2000–20), Art Gallery of New South Wales (2001–2018), the MCA, plus other arts organisations.

[Learn more about Bridget Grant Pirrie](#)

Supporters

FEMSA Collection, Nuevo Leon, Mexico



30 Years in the Art World. A Revision of the Bienal FEMSA. Museo de Arte e Historia de Guanajuato (MAHG), 2024. Photography: Roberto Ortiz Giacomán. Courtesy of Colección FEMSA.

Colección FEMSA joined CÍMAM as a Supporter in September 2024

For more than 45 years, the Collection has promoted, documented, and disseminated modern and contemporary Latin American artworks through temporary exhibitions and a works-on-loan program, as well as through varied educational activities and discussions.

“The arts respond to their context; they do not arise spontaneously. The intention of connecting the challenges we face as a species responds to the Colección FEMSA interest in detonating critical thinking through interaction with art and inviting reflection on social issues. Through an intersectional approach, we seek to raise questions about how we inhabit the planet, how we relate to it and to all beings that inhabit it. In addition, we believe in the power of each individual's actions to generate a multiplying effect of collective participation.”

“Colección FEMSA understands art as a means to detonate creativity and knowledge, as well as to generate connections with reality through critical thinking and imagination. The public program develops activities that complement the exhibition dimension while simultaneously serving as a link with the Bienal FEMSA.”

[Learn more about Colección FEMSA](#)

Program Sponsors

To achieve its mission, CiMAM undertakes a number of projects, such as Best Practices Guidelines for Art Institutions, the Annual Conference, the Museum Watch Program, Sustainability and Ecology in Museum Practice, the Outstanding Museum Practices Award, the Rapid Response Webinars, and the Travel Grant Program.

Rapid Response Webinars

The Getty Foundation, Los Angeles

CiMAM 2024 Annual Conference and Post-Tour

The Getty Foundation

Terra Foundation

The Perenchio Foundation

The Helen Frankenthaler Foundation

Hauser & Wirth

East West Bank

High Desert Test Site

Desert X

Sunnylands Center & Gardens

Visit Greater Palm Springs

Palm Springs Art Museum

CiMAM 2024 Travel Grant Program

The Getty Foundation, Los Angeles

Saastamoinen Foundation, Helsinki

Mercedes Vilardell, London/Mallorca

Aimée Labarrere de Servitje, Mexico

Eloisa Haudenschild, United States

Fernando Zobel de Ayala, Manila

OCA – Office for Contemporary Art Norway, Oslo

SAHA, Istanbul

Consulate General of Brazil in Los Angeles

Byucksan Cultural Foundation, Seoul

CiMAM e-card in-kind provider

MembershipAnywhere, Washington

CiMAM — International Committee of Museums and Collections of Modern Art

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

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