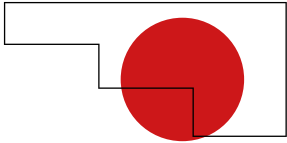
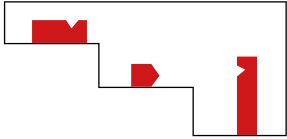


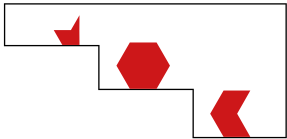
**MICAS** Malta International  
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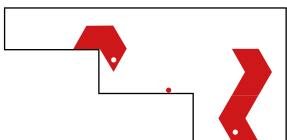
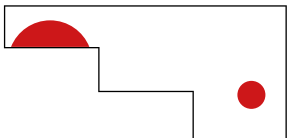
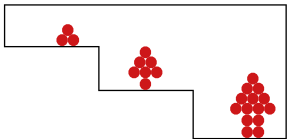
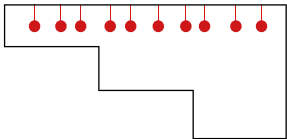
**MICAS International Symposium 2026**



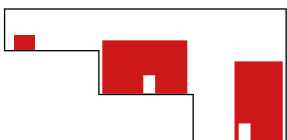
# Museum Typologies and Public Aspiration



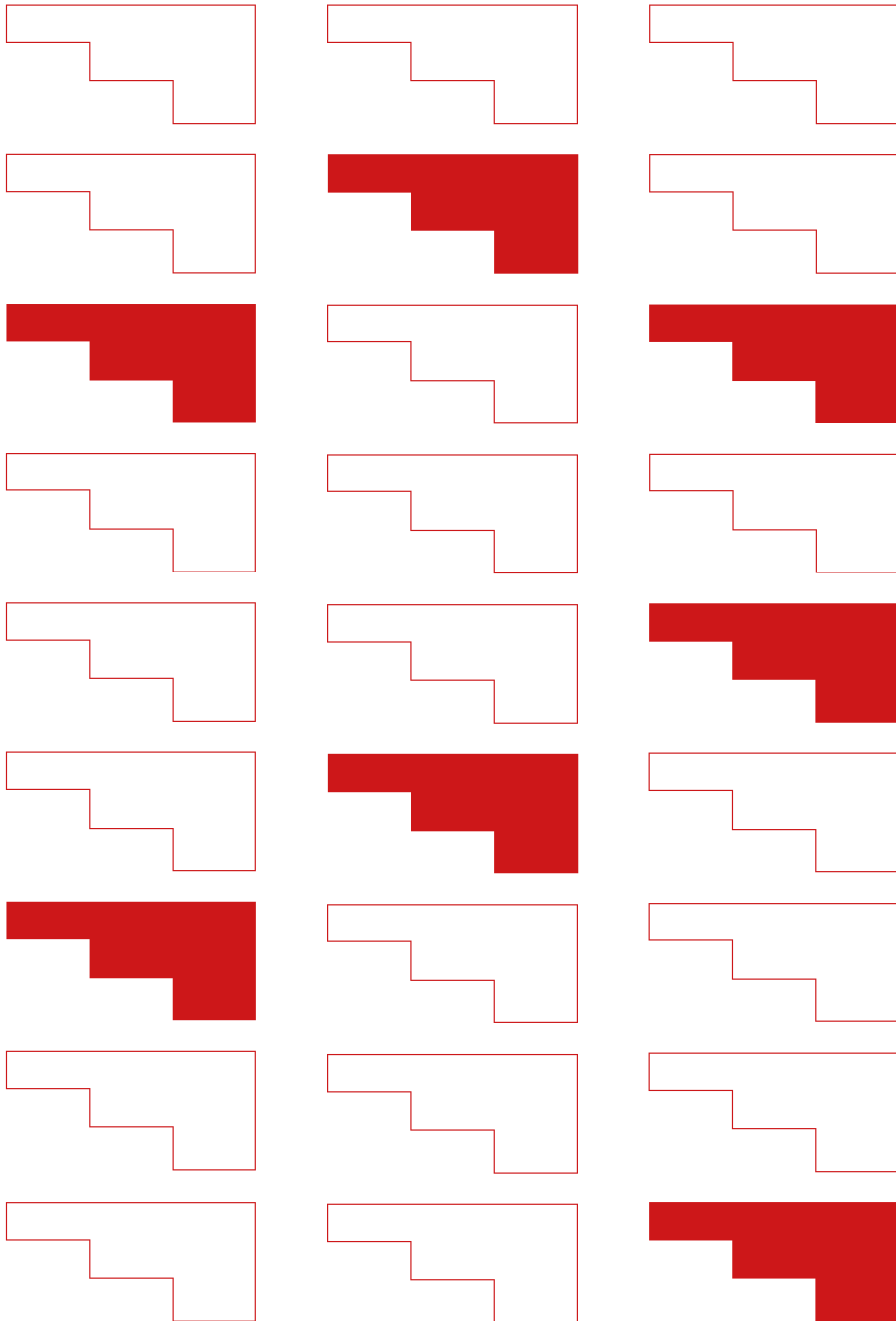
Heritage, Architecture,  
Contemporary Art,  
and the Small-State Condition



18 - 19 June 2026  
MICAS, Floriana



## Introduction



The MICAS International Symposium is conceived as a focused two-day research event, bringing together architects, architectural historians, curators, museologists, and sociologists to examine how contemporary art institutions emerge within historically layered environments, with particular attention to the relationship between architecture, museum formation, and public cultural presence. In small island and small-state contexts, public aspiration places specific demands on cultural institutions and their architectural form. Taking place at MICAS, Malta International Contemporary Art Space, the symposium draws on this and other institutional examples to consider how these demands are negotiated in practice, and how architecture engages existing spatial and material structures to produce new forms of institutional and cultural presence. The programme moves from the structural forces shaping such institutions, through questions of formation and architectural intervention, to the curatorial negotiation of historically layered sites and the role of practice in giving form to spaces for contemporary art.

Alongside these institutional questions, the symposium engages with broader questions of architectural practice — about the conditions under which architecture responds to the specific character of existing places, and about where, in the current moment, the conditions for genuine architectural experimentation are most likely to be found.

These discussions are anchored locally through an architectural walkthrough of the site led by the project architects and brought into focus through moderated discussion and a concluding research roundtable.

## Programme Moderated by Vicky Richardson

### 18 June 2026 – Day 1

#### MICAS: Malta International Contemporary Art Space

*Structural Conditions, Institutions & Architectural Intervention*

08:30 – 09:00	Registration and Coffee
09:00 – 09:10	Opening Remarks
09:10 – 09:55	<b>Godfrey Baldacchino</b> Professor of Sociology, University of Malta <i>Openness or closure? Rendering the dilemma of a port city and a fortress economy</i>
09:55 – 10:15	Coffee Break
10:15 – 11:15	<b>Dominique Poulot</b> Professor Emeritus, historian of museums and cultural heritage, University Paris I Panthéon-Sorbonne <i>New territorial scales in cultural institutions: a challenge for national museums</i>
11:15 – 11:35	<b>Dr. Georgina Portelli</b> Deputy-Chair and Chair of the Education Committee, MICAS <i>The Constraint as method: MICAS as calculated experiment</i>
11:35 – 12:45	Lunch
12:45 – 13:45	<b>Francesco Dal Co</b> Professor Emeritus, architectural historian, critic, and longstanding editor of Casabella, IUAV Venice <i>Museums and exhibition spaces: opportunities to give architecture a second life. Two strategies compared: Carlo Scarpa and the reconstruction of Castelvecchio in Verona; Hans Döllgast and the reconstruction of the Alte Pinakothek in Munich.</i>
13:45 – 15:30	<i>Architectural walkthrough: MICAS in Situ</i>  Walkthrough orientation by <b>Marco Mulazzani</b> Professor of History of Architecture, University of Ferrara  Architectural walkthrough + Q&A by <b>Carlo Terpolilli</b> Professor of Technology of Architecture, University of Florence; founding partner Ipostudio Architetti; architect of the MICAS galleries
15:30 – 16:00	Closing remarks

### 19 June 2026 – Day 2

#### Architecture and the Contemporary Art Museum

08:30 – 09:00	Arrival Coffee
09:00 – 10:00	<b>Alina Payne</b> Professor of History of Art and Architecture, Harvard University; Paul E. Geier Director of Villa I Tatti, Florence <i>The Museum and the Monument. Then and Now.</i>
10:00 – 10:20	Coffee Break
10:20 – 10:40	<b>Edith Devaney</b> Artistic Director MICAS <i>Navigating the relationship between art and architecture in the museum</i>
10:40 – 11:40	<b>Adam Caruso</b> Professor of Architecture and Construction, ETH Zurich; founding partner Caruso St John Architects <i>Architecture made in the present</i>
11:40 – 13:00	Lunch
13:00 – 14:30	<b>Vicky Richardson</b> Moderated Synthesis Roundtable <i>Architecture, institution, and public aspiration in dialogue - bringing the perspectives of all speakers into open critical conversation across the two days</i>
14:30 – 15:00	Closing Remarks



Godfrey Baldacchino PhD (Warwick, UK) is Professor of Sociology at the University of Malta and 'the father of island studies'. From 2003 to 2020, he served as Canada Research Chair and then UNESCO co-Chair in Island Studies at the University of Prince Edward Island, Canada. He was Malta's Ambassador-at-Large for Islands and Small States (2021-25).

He is the founding editor of *Island Studies Journal* and *Small States & Territories*, both online, diamond open access journals. He has some 200 peer reviewed journal articles and book chapters to his credit, along with the authorship or editorship of over 50 books and monographs. His work deals mainly with how geography nuances the spaces for human agency.

### Openness or closure? Rendering the dilemma of a port city and a fortress economy

The availability of a natural, sheltered, deep water harbour in Malta thrust the island into the covetous eyes of all Mediterranean powers, while paving the way to a raft of maritime and marine practices and industries that include shiprepair, cruise tourism, mercantile trade and a ship registry. At the same time, whoever controlled Malta wanted to protect it from invasion and potential loss to enemy forces: hence a landscape riddled by the instruments of defence: notably the fortifications around Grand Harbour, Mdina and Cittadella (in Gozo); as well as numerous forts, redoubts and pillboxes. This has set in place a clash between openness and closure, a lingering contradiction that is part of the lived experience of Maltese society. It has led to schizotopia: two parallel worlds, reflected in two parallel sets of words: the written realm, open to globalisation, expressed in English; a more covert, local, spoken and informality-driven realm, hatched in Maltese.

This paper playfully examines the origins, manifestations and implications of these concurrent cultural signatures.



Dominique Poulot is a French historian specializing in the history of museums, heritage, and cultural memory. He is a professor emeritus at the University of Paris 1 Panthéon-Sorbonne.

His research focuses on the formation of national heritage in France and Europe, particularly from the Enlightenment through the 19th century. He has extensively studied the Revolutionary period and its role in shaping museum culture, notably the creation of the Louvre as a public institution.

Among his major works are *Musée, nation, patrimoine (1789-1815)* (1997), a landmark study of museum policy during the French Revolution, and *Une histoire des musées de France* (2005), a broad survey of French museum history. He also authored *Patrimoine et musées : l'institution de la culture* (2001).

Poulot has been a visiting professor at several international universities and has participated

### New territorial scales in cultural institutions: a challenge for national museums

In recent decades, there has been a proliferation of new national museums, as well as the reconfiguration of existing ones, in the wake of decolonisation and territorial reorganization. Concurrently, there has been an emergence of alternative, modest and personal museums, situated in accessible locations and dedicated to the expression of shared identities and experiences. New museology has, since at least the 1970s, advocated for a rethinking of the museum across diverse spatial scales, including local and transnational contexts. Exemplary cases in point are ecomuseums, neighbourhood museums, and memory museums, which offer an alternative to conventional models housed in former palaces of power and dedicated to communal epics, whether of ancient or recent origin. The proliferation of contradictory museum models, conceived on different scales, has thus played out in the eventual abandonment of grand national narratives and their civic pedagogies – sometimes in the name of singular, if not intimate, expressions, and sometimes in the name of tourist-cultural values promoted on a global scale. This phenomenon is indicative of a paradigm shift in national references, their modalities, and their horizons, as well as in the forms of cultural institutions with which they had previously been closely associated.



Georgina Portelli is deputy chairperson of MICAS. A specialist in concept formation, language representation and multilingualism, she holds a PhD (Psych) from the University of London.

She has worked extensively in the education, communications and concept development fields as well as in the cultural and creative sector as a researcher, editor and policy advisor.

She is a co-author of the National Cultural Policy 2021 for Malta and the primary researcher for the Relink Indelible Narratives Project, that explores the history of tattoo culture in Malta and its diasporas.

As an independent curator, she has a special interest in interactive art, memory and negotiated boundaries of the self, radical otherness and the politics of displacement. Her current work focuses on diaspora and

memory studies, culture for social inclusion, sponsorship for the arts, and the forging of creative partnerships between art, science and other disciplines.

A passionate champion of creativity and contemporary art, Portelli is also chair of the MICAS Education Committee.

### The constraint as method: MICAS as calculated experiment

MICAS was built to a precise brief: a national museum for contemporary art within the fortifications of the Floriana Lines that would retain the legibility of the historic fabric while enabling its transformation into a contemporary art institution. The project was shaped by both the heritage legislation governing the scheduled site and the conceptual vision for the institution. Three conditions emerged: the legibility of the historic fabric; the retention of visual relationships between the galleries, the fortifications, Marsamxett Harbour, and the wider urban context; and the requirement that nothing be fixed to or obscure the bastion walls. This paper examines how these became not obstacles but the generative logic of the institution.

The vision was openness. The bastions were built to bar entry; MICAS was conceived to invert that logic. Barbara's Arch, originally a threshold between defensive enclosure and the harbour, now frames Marsamxett and the sea beyond. This is the primary spatial gesture of an institution rooted in a harbour that has long connected this island to the world.

The Floriana Lines carry multiple historical strata: the fortified landscape of the Sovereign Military Order of St John, the hospice established by Grand Master Vilhena, colonial British rule and its successive military uses, and a Second World War whose aerial bombardment left physical scars that remain visible today. The challenge was to maintain the legibility of these histories while creating an institution grounded in openness, encounter, and contemporary art. What emerged is not only a series of galleries but a campus: a distributed institution that has opened previously inaccessible harbours and fortification terrain to the public through contemporary art. MICAS is presented not as a resolved model but as a calculated experiment still in progress.



Francesco Dal Co is Professor Emeritus of History of Architecture. He has lectured at the Istituto Universitario di Architettura di Venezia, at the School of Architecture of Yale University, and at the Academy of Architecture of the Università della Svizzera Italiana.

He received an honorary degree from the Polytechnic University of Ghent and the Faculty of Architecture at the Universidade do Porto. His books on the history of modern and contemporary architecture have been published in several languages. Since March 1996 he has been the editor of the magazine *Casabella*, which was awarded the Compasso d'Oro ADI in 2026.

### **Museums and exhibition spaces: Opportunities for architecture to acquire a second life**

Two Strategies Compared: Carlo Scarpa and the Reconstruction of Castelvecchio in Verona; Hans Döllgast and the Reconstruction of the Alte Pinakothek in Munich.



Marco Mulazzani (1959) is Full Professor of History of Architecture and, since 2024, Director of the Department of Architecture at the University of Ferrara. He graduated from the Istituto Universitario di Architettura di Venezia and has conducted research in contemporary architectural history since 1987, with a focus on Italy, Portugal and Germany in the twentieth and twenty-first centuries.

From 1998 to 2021 he was a member of the editorial staff of the international architectural journal *Casabella*, where he conceived and edited the *Almanacco di Casabella* (1998-2009), an annual issue devoted to contemporary Italian architecture. He has published more than 20 monographs and over 150 essays and articles in international volumes and journals.

Since the early 2000s, he has been invited to lecture and present papers at universities and international institutions, including ETSA Pamplona, Las Palmas de Gran Canaria, Barcelona, ENSA Toulouse, FAUP Porto, IST

Lisbon and Polis University Tirana, as well as at venues such as the Real Academia de Bellas Artes de San Fernando (Madrid), the Accademia di San Luca (Rome), and the South China University of Technology (Guangzhou). He edited the volume *MICAS - Malta International Contemporary Art Space* in 2025.

### MICAS: A new life for the Floriana Lines

The Malta International Contemporary Art Space (MICAS) occupies a section of the Floriana Lines, the seventeenth-century fortifications designed by the Italian military engineer Pietro Paolo Floriani to protect the landward front of Valletta. The project may be understood as a process of transformation applied to a complex historical landscape.

The intervention originated within a portion of the fortifications that had gradually lost its original function and became difficult to interpret as a coherent spatial system. The process therefore began not with the construction of a new building, but with the reading of the site and the recovery of its underlying structure. Excavation, carried out together with archaeological investigations, revealed the rock, exposed hidden passages and restored the spatial depth of the ditch, the Ritirata and Barbara Arch.

From this process emerged a new architectural intervention that does not simply occupy the site but takes shape within it. While the exhibition spaces derive directly from the excavated landscape, the large roof introduces an autonomous geometric order capable of unifying the entire complex. Conceived not only as a structural device but also as an infrastructure for contemporary art, the roof accommodates lighting systems, technical services and the equipment required for constantly changing exhibitions and installations.

More than the addition of a new building, MICAS represents the transformation of a military infrastructure into a place for cultural production, public experience and contemporary art. The project demonstrates how a monumental fortified landscape can acquire new meaning and a new life without losing the physical and spatial qualities that define its historical identity.



Carlo Terpolilli is an architect and Architectural Design Professor at the Department of Architecture of the University of Florence.

He has been a founding partner of Florence-based *Ipostudio architetti* since 1984. His work focuses on architectural design and civil architecture in the fields of culture, museums, social and healthcare, special housing, and, in general, large, complex urban projects.

Significant works include the MICAS - Malta International Contemporary Art Space - inaugurated in 2024, the *Museo degli Innocenti* in Florence (2016), the new urban gate to the Careggi Hospital in Florence (completed in 2011), and the *Banca del Chianti Fiorentino* headquarters (completed in Sambuca, Florence, 2002).

Numerous national and international awards and distinctions include the MICAS receiving the first prize at the *XIX Architectural Heritage Award 2025*, and the *Museo degli Innocenti di Firenze* winning the National In/Architettura Award in 2020. *Ipostudio* was a finalist at the BigMat International Architecture Award 2019 and winner of the

first prize at the *XIX "Sistema d'Autore" Metra International Competition* in 2011. Furthermore, the studio was a finalist for the *Medaglia d'oro dell'Architettura 2006*, received an honourable mention at the *Medaglia d'Oro per l'Architettura italiana* in 2003, and was selected for the *XIX Compasso d'Oro ADI* in 2001.

He is author of *Architetture mai nate, Progetti di Ipostudio 1983-2023* (Forma edizioni, 2023), *Progettando edifici - considerazioni sul progetto di architettura come arte della tecnica* (Forma edizioni, 2012), and *3 città (im)possibili* (Forma edizioni, 2012); he edited the volume *Emergenza del progetto - progetto dell'Emergenza, architetture contemporaneità* (Federico Motta Editore, 2005).

He has been invited as a visiting professor and lecturer at various Italian and international institutes and universities.

### Architectural walkthrough: Reading MICAS in situ

This true "architectural promenade" is a journey through MICAS with its author, architect Prof. Carlo Terpolilli, exploring the reasons behind the bold design of this complex contemporary space.

The experience aims to facilitate the reading of the pre-existing monument and understand its relationship with the new contemporary art space. It helps visualise the fortress's original form and grasp the elements of continuity and contrast that shaped the project, and led the building to its current form - from the façade and the entrance area, which are in dialogue with the imposing bastions of the second line; to the terraced galleries that reflect the original shape of the land, sloping and pointing toward the monumental Barbara Arch, which is the visual fulcrum of the entire architectural space.

Passing through the new hypostyle space carved into the Maltese rock, the visit will emerge on the top level, where glimpses of sea and cities connect the building to its urban and landscape dimension.

And finally, with its great roof levitating over the bastions with its pure Cartesian geometry: an ordering principle that collects and composes under itself MICAS's different historical layers, including the misalignments and skewed directions resulting from the military reasons of the ancient fortress.



Alina Payne is Paul E. Geier Director of Villa I Tatti, The Harvard Center for Italian Renaissance Studies and Alexander P. Misheff Professor of History of Art and Architecture at Harvard University.

She is the author of *The Architectural Treatise in the Italian Renaissance* (1999), *Rudolf Wittkower* (2010), *From Ornament to Object. Genealogies of Architectural Modernism* (2012), *The Telescope and the Compass. Teofilo Gallaccini and the Dialogue between Architecture and Science in the Age of Galileo* (2012), and *L'architecture parmi les arts: Matérialité, transferts et travail artistique dans l'Italie de la Renaissance* (2016).

She has edited numerous volumes of essays including, most recently, *The Companion to Renaissance and Baroque Architecture* (2016), *Histories of Ornament: From Global to Local* (with G. Necipoglu, 2016), *Revision, Revival and Return. The Renaissance in the Nineteenth-Century* (with L. Bolzoni, 2018),

### The Museum and the Monument. Then and Now.

Museums have always been national statements. Signs. Built narratives about the cultural, political and social aspirations of countries and cities. Most recently in Oslo, Cairo, Istanbul, Abu Dhabi. An *architecture parlante* in which form, scale and materials carried the narrative. But how does a museum respond to the heavy weight of history when it is embedded in the site itself? Is a monument—as ultimate architectural protagonist—the inevitable solution? Is there an alternative?

*The Land between Two Seas: Art on the Move in the Mediterranean and the Black Sea 1300–1700* (2022), and *Robert Klein: Meteor in Art History and Philosophy* (with J. Koering and A. Nova, 2024).

In 2006 she was awarded the Max Planck and Alexander von Humboldt Prize in the Humanities (2006–2012). She is a Fellow of the American Academy of Arts and Sciences, and a Fellow of the Society of Architectural Historians.



Edith Devaney is MICAS Artistic Director.

She was senior curator at the Royal Academy of Arts in London for over 20 years, where she was responsible for originating and curating many ambitious and groundbreaking exhibitions such as *Jasper Johns: Something Resembling Truth* (2017), also curating its tour to *The Broad in Los Angeles*; *Abstract Expressionism* (2016), also curating its tour to the Guggenheim Museum Bilbao; and *David Hockney: A Bigger Picture* (2012), curating its tour to the Guggenheim Museum Bilbao and the Museum Ludwig in Cologne.

At the Royal Academy, Devaney also curated various smaller, but historically important exhibitions including *Tracey Emin/Edvard Munch* (2021), *Phyllida Barlow: cul-de-sac* (2019), and *Richard Diebenkorn* (2015).

In her capacity as head of Summer Exhibition at the Royal Academy of Arts, she worked with many international contemporary artists on both the curation of this annual exhibition and special projects and displays relating to it. Such artists include Roberto Matta, Ed Ruscha, Frank Stella, William Kentridge, Anselm Kiefer, Jeff Koons, Peter Blake,

### Navigating the relationship between art and architecture in the museum

The object of this presentation is to examine the extent to which the architecture of a museum and of a gallery impacts both the presentation and reception of the art that is placed in it. It will raise questions as to whether there is a perfect or optimal space for the display of art and, if there is, what might it be? As contemporary art changes and expectations of museum visitors develop, is there a danger that something that works now will not be fit for purpose in a few years? How do museums anticipate these future demands?

The main focus of the presentation will be the extent to which the architecture of the gallery spaces influences exhibition programming and commissioning of work through the experience of the curator. Drawing on examples of exhibitions touring from one venue to another with very different spaces, styles, and volumes, can the integrity of the exhibition be maintained? Are new challenges that arise welcomed, and might they prompt differing interpretations of the exhibition and the individual works?

It will examine the extent to which recent practice across twenty years or so of appropriating spaces not originally designed as galleries has altered curatorial thinking and changed the relationship between space and art. The extent to which space is configured, as well as designed, will be considered through experiences of curating in the MICAS galleries, which will be illustrated and discussed.

Cornelia Parker and Michael Craig-Martin.

Devaney left the Royal Academy in 2021 to manage the David Hockney Foundation and David Hockney Inc. in Los Angeles for two years.

Independent curatorial projects include Milton Avery at the Royal Academy (2022), the Wadsworth Atheneum Museum of Fine Art in Connecticut (2022) and the Modern Museum of Art of Fort Worth in Texas (2021); *Afro: 1950-1970: From Italy to America and Back* (2022) and *Arshile Gorky: 1904-1948* (2019), both at the Ca' Pesaro International Gallery of Modern Art in Venice; and most recently a large George Condo retrospective at the Musée d'art Moderne in Paris (2025-6).

At the Malta International Contemporary Art Space she has curated *Joana Vasconcelos: Transcending the Domestic*, 2024; *The Space we Inhabit*, 2025 and *Milton Avery and his Enduring Influence on Contemporary Art*, 2025.



Adam Caruso was born in Montreal and studied architecture at McGill University. He established Caruso St John Architects with Peter St John in 1990. The practice has offices in London and Zurich and has built throughout Europe, undertaking projects that range in scale from major urban developments and cultural projects to intricate interventions in complex historic settings. Caruso St John won the RIBA Stirling Prize in 2016 for the Newport Street Gallery and represented Britain at the 2018 Venice Biennale. With Helen Thomas he edited, for gta Verlag, the four-volume series *'The Limits of Modernism' - a Forgotten Generation of European Architects*, on the work of Fernand Pouillon, Asnago Vender, Rudolf Schwarz and Hopkins Architects. Since 2011 Adam Caruso has been Professor of Architecture and Construction at the ETH Zurich.

### Architecture made in the present

In the 20th and 21st centuries architecture has largely been projected from an urban perspective that considers the non-centre as an exhausted territory of past agriculture and industry and understands its future according to the economic and spatial logic of the city, as a project of expansion and consumption.

Life away from the centre is not about holding on to outdated traditions and being stuck in the past and in 2026 there are reasons to believe that social, and other forms of innovation will emerge in the non-centre and in the non-city. With the endgame of late capitalism being played out in old and new cities, the contemporary logic of real estate dictates that all but the richest can no longer find space amongst cities that were once the setting for speculative creativity, conviviality, and broad-based economic activity. Perhaps the contemporary version of downtown New York, both in its 1900 and 1970 incarnations, will only emerge away from the centre, where there exists the space and the time to allow for experimentation, failure and imaging the future.

The work of Caruso St John has always been equally invested in working in the centre as it is away from the centre. Similarly, we have always considered working with existing structures to be as interesting and full of potential as building anew. What binds our work which is very diverse in scale, propriety, and technique is a consistent desire to engage with the concrete realities of our projects, to work towards an architecture that is made in the present.



Vicky Richardson BArch (Hons) MA FRIBA is an internationally acclaimed curator, writer and global authority on architecture. Highly regarded for her leadership in cultural diplomacy, she has spent over two decades orchestrating international networks and initiatives across Europe, East Asia, Brazil and the UAE. She recently founded Pick Up Architecture, an independent curatorial office focused on international exhibitions, editorial projects and strategic consulting.

Vicky previously served as Head of Architecture and Drue Heinz Curator at the Royal Academy of Arts (2021-24), where she curated landmark exhibitions including the critically acclaimed *Herzog & de Meuron (2023)* and *Light Lines: the Architectural Photographs of Hélène Binet (2021)*. In 2024 she pioneered the inaugural architecture section for the Guangzhou Design Triennial.

As Director of Architecture, Design, and Fashion at the British Council (2010-16), Vicky championed British design on the world stage. During this tenure, she served as Commissioner of the British Pavilion at the Venice Architecture Biennale, transforming the prestigious six-month exhibition by

opening the selection process to public competition and founding the enduring Venice Fellowships programme for emerging talent.

An accomplished editor and journalist, Vicky shaped contemporary design discourse as Editor of *Blueprint* magazine (2004-10) and continues to publish in prestigious titles including *Gagosian Quarterly* and *Wallpaper\**. She is an Honorary Fellow of the Royal Institute of British Architects, a member of the International Confederation of Architecture Museums, and serves on the prestigious Soane Medal jury. She holds degrees from King's College London and the University of Westminster.

## Malta International Contemporary Art Space

Malta International Contemporary Art Space (MICAS) is an independently run, Maltese government infrastructural legacy project for the culture and the arts, realised through state-funded restoration of the historical fortifications of the Floriana lines, and part financed by the European Union under the European Regional Development Fund - European Structural and Investment Funds 2014-2020.

MICAS strengthens Malta's cultural infrastructure by providing a platform for contemporary art and internationalisation, with an artistic programme that engages with contemporary art and culture both globally and locally to present a schedule of world-class exhibitions from acclaimed artists.

The MICAS mission is to advocate for contemporary art by raising public awareness of the significance of the visual arts in contemporary life, and by bringing to the forefront the way art and artists help mediate and interpret the world we live in.

In October 2024, MICAS opened with a large and ambitious exhibition by the Portuguese artist Joana Vasconcelos, entitled *Transcending the Domestic*. Its major exhibitions since then have included a showcase of Maltese artists - Caesar Attard, Vince Briffa, Austin Camilleri, Joyce Camilleri, Anton Grech, and Pierre Portelli - in *The Space We Inhabit* (2025), and a survey of works by the American modernist Milton Avery, alongside works from contemporary artists Henni Alftan, Harold Ancart, March Avery, Andrew Cranston, Gary Hume, Nicolas Party, and Jonas Wood, in *Colour Form and Composition: Milton Avery and His Enduring Influence on Contemporary Painting* (2025). In 2026, MICAS presented *Mela*, a solo exhibition by Reggie Burrows Hodges, marking the artist's first solo exhibition in Europe.



# Philanthropic Consortium

## What is the Philanthropic Consortium?

The Philanthropic Consortium is the first platform in Europe bringing together foundations and social organisations, established as part of the TOP CHARITY initiative. Its aim is to support valuable social, educational, cultural and humanitarian projects through a modern model of philanthropy based on cooperation, transparency and responsibility beyond divisions.

The programme operates as a grant-making initiative. A minimum of 30 per cent of the funds raised during each edition of the TOP CHARITY Gala is allocated to the Philanthropic Consortium, which awards grants and supports the implementation of social projects in Poland and around the world.

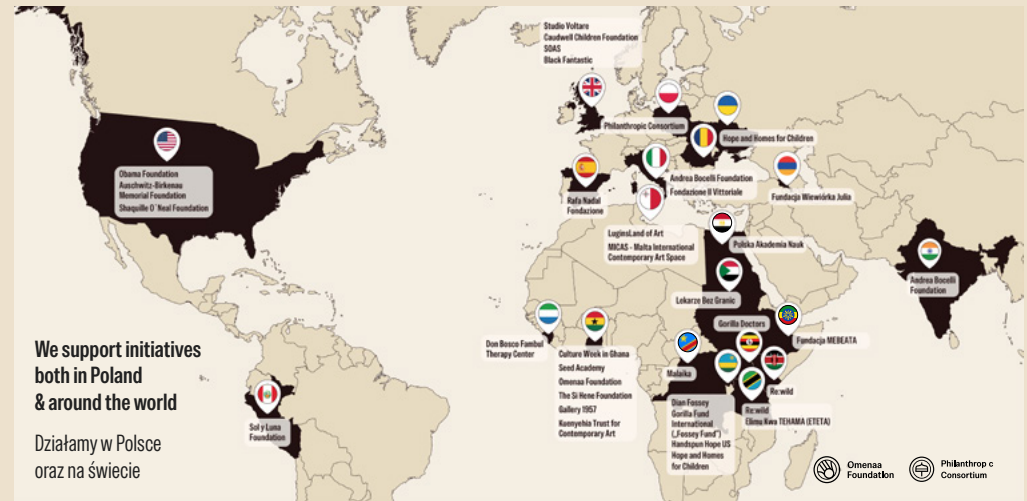
Members and partners of the TOP CHARITY community may apply for support by submitting projects implemented by their own foundations or NGOs, or by organisations they cooperate with. In this way, the Consortium supports both large, well-recognised institutions and smaller initiatives that require support and opportunities for further development.

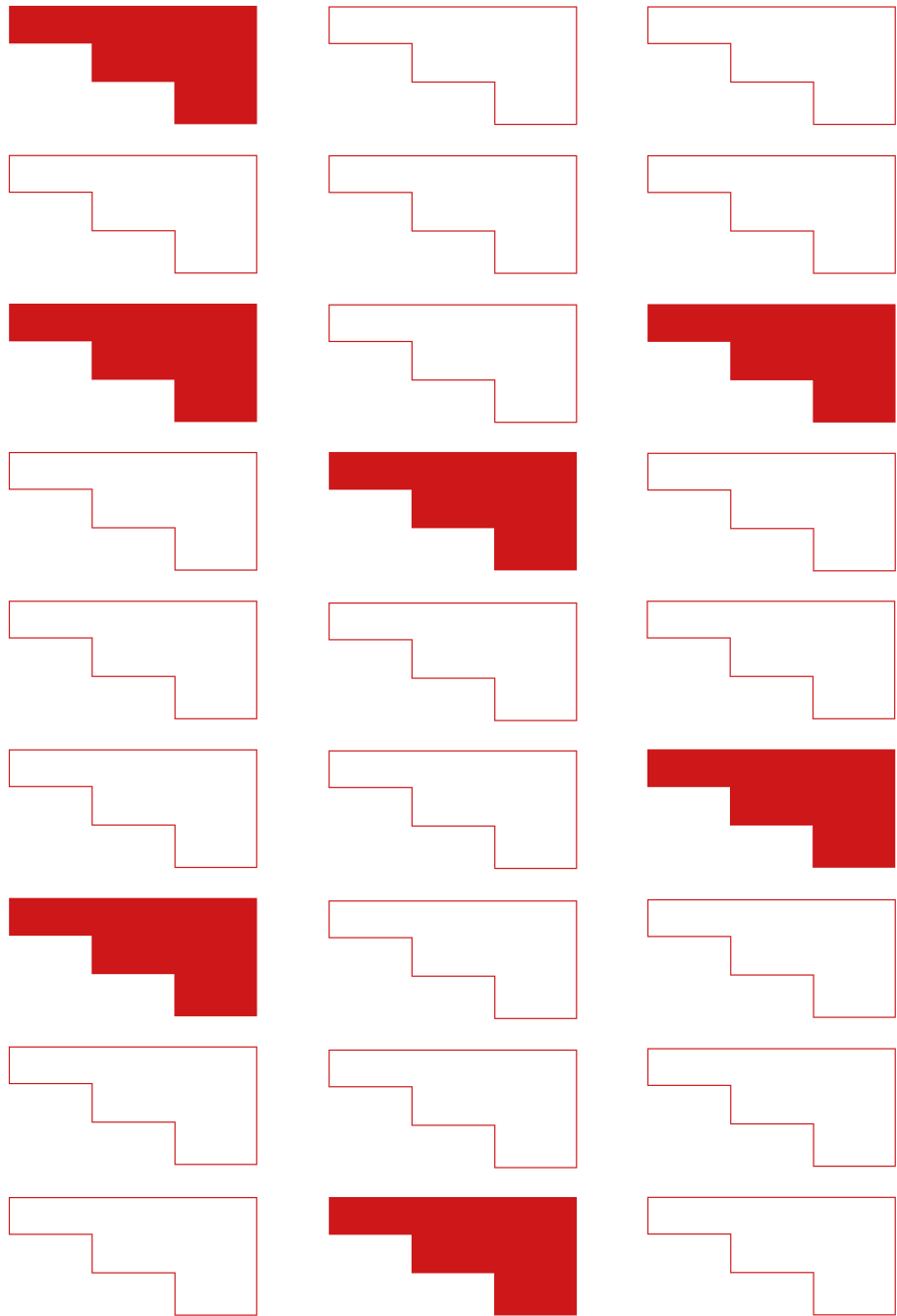
Each project is assessed by the Council of the Philanthropic Consortium, which oversees the grant-awarding process and ensures the proper and transparent implementation of activities. This model makes it possible to build long-term partnerships and effectively support initiatives with a real social impact.

To date, the Philanthropic Consortium has allocated more than PLN 30 million to the implementation of nearly 200 projects in Poland and worldwide, ranging from initiatives supporting education and health to the protection of national heritage, the development of the arts and humanitarian aid.



## Omenaa Foundation in Numbers





**MICAS**  
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