

EN

Igshaan Adams
Between Then and Now



Igshaan Adams
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10.02 – 23.08.2026

Curators

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Production team

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The exhibition is organised by Mudam Luxembourg –
Musée d'Art Moderne Grand-Duc Jean
and The Hepworth Wakefield in collaboration
with ARoS Aarhus Kunstmuseum.

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‘For me, this idea of a community has become as important as being an artist. They are just the same now. I don’t find any separation between community and making art.’¹

Igshaan Adams

Introduction

Igshaan Adams describes his work as a site of storytelling. Born in Cape Town in 1982 and raised in apartheid-era South Africa, his early interest in weaving began with the handmade baskets his family collected when he was a child. Drawing on personal memory, spirituality and shared histories, Adams creates layered compositions that blur the boundaries between textiles, sculpture and performance. His artistic practice transforms overlooked materials into powerful reflections on identity, value and belonging.

Igshaan Adams: Between Then and Now, conceived as a woven timeline of the artist’s work, is entangled with residues of history and echoes of his past. The exhibition begins with an expansive installation of textile swatches that speak of an ongoing, intuitive process shaped by repetition, experimentation and the many hands that contribute to their creation. Visitors are invited to touch the fabrics and immerse themselves in Adams’ studio environment. Additionally, recordings of conversations with his studio assistants and technicians welcome visitors into the essence of his daily working life. This first encounter with the place where it all begins honours the collaborators whose presence, skills and care form the threads that weave through Adams’ art.

Monumental tapestries, including *Holy terrain* (2024), incorporate, among many others, materials such as cotton, twine, plastic and stone beads; often considered cheap, they speak to Adams’ experience within a system structured by racial and class segregation. Spirit and memory are present in every fibre of these works, elevating them far above their assigned material worth.

Suspended in Mudam’s light-filled studio foyer, the gold cloud installation *Gebedswolke iii* (2025) [Prayer Clouds iii] sits at the heart of the exhibition. Conceived site-specifically for the museum, the work transforms charms, wire and metallic discs into an atmospheric constellation of floating forms. Inspired by the communal *rieldans* performed by the Khoisan and Nama communities, the sweeping shape of the clouds in *Weerhoud* (2024) [Withheld] captures the dust raised by dancers’ feet, turning their gestures into living drawings. Adams’ dance prints, presented here for the first time as a large-scale environment, record performers moving freely across the canvas, their hands and feet transferring paint onto the surface. Hanging from the ceiling, the abstract canvases form a silent choreography, turning movement into a language of liberation.



'I made Bonteheuvel part of my story from the beginning and wherever I go in the world, people speak about Bonteheuvel.'²



Early mentors

Igshaan Adams grew up in Bonteheuwel, a racially segregated suburb of Cape Town during apartheid. Born to a Muslim father and a Christian-born mother of Nama and Khoisan heritage, he was raised by his maternal grandparents, John and Gladys, alongside his aunts and cousins. An early supporter of Adams' work, Gladys made space in their home for his projects, offering her sewing machine and fabric for his creations and taking centre stage in his performances. Her acts of care nurtured Adams' sense of belonging within his immediate community, leaving a lasting mark on his life and work.

Bonteheuwel's social fabric and environment also shaped Adams' art. In his early career, he incorporated local materials such as vinyl floor tiles, burial clothes, prayer mats and other everyday objects collected from nearby homes and flea markets. From these explorations, he developed a practice that does not assign value to material but rather extracts 'whatever [value] is within'³. Simple ropes recall the washing lines of his childhood in the Cape Flats; copper wire evokes Bonteheuwel's industrial and colonial roots.

In the years that followed, Adams found support within a broader community beyond his family. While working as a gardener in his early twenties, he was commissioned a painting like those he carried around with him, which encouraged him to deepen his skills. At the Ruth Prowse School of Art, his professor Ilhaam Behardien reconnected him to Islam and introduced him to Sufi-master Ma Rukea. He then joined The Inner Circle, a progressive collective whose critical approach to Islamic studies reclaimed the Qur'an from heteronormative readings. Through Sufism, Adams reconciled his queer and Muslim identities.

Each study circle was accompanied by a *dhikr*, a rhythmic and sensory Sufi ritual which turned the group into a single body. This spiritual meditation resonated with Adams, who describes it as 'a form of worship, because you slip into the same kind of mental state as when you pray. Labour is an act of worship and weaving is labour made visible.'⁴ Both weaving and Sufi rituals rely on rhythm, movement and repetition – a meditative state that creates a 'moment where you almost start to watch yourself, provid[ing] both internal grounding and an external perspective'.⁵

‘I deliberately avoided getting weaving training so as not to know, and to operate from that not-knowing.’⁶

Shaped by the community

Igshaan Adams first attempted weaving as a child, mimicking the baskets his family traded with amaXhosa people in exchange for old clothes. Years later, at Philani – an NGO supporting mothers in underserved areas – he was introduced to the basics of weaving by Phumeza Mgwinteni. Now a master weaver at his studio, Mgwinteni was one of the first to join, followed by her sister Zandile Ntleko, and Busisa Mahlahla whom he had also met at Philani. Over time, the group grew into its own community – a weaver bringing in a neighbour, a daughter, a friend.

Since then, Adams’ studio has been centred around participative processes and collective work. Every piece produced in this setting is infused by the histories and memories of the many hands that weave it. As he explains: ‘What I have noticed over time is that the personality pushes through in the hand of the weaver – in a similar way that handwriting exposes certain aspects of who we are, weaving is the same thing.’

His own family members have also joined the studio. Sometimes, one can hear his mother’s voice, children messing around and all kinds of music – gospel, gqom, maskandi. Adams observes: ‘It’s my responsibility to bring my family and my local community with me as I grow. I often find myself using the word “we” when I speak about the work because my practice is not singular at all. I’ve been working with the same team since the beginning of my career and even my neighbours feel like my extended family.’⁷

The exhibition *Igshaan Adams: Between Then and Now* and this accompanying guide acknowledge and honour the many contributors behind each piece, introducing the wider material realities and collective dialogues that shape Adams’ work.



Voices from the studio

During the preparation of this exhibition, Adams' studio assistants and technicians were invited to respond to questions related to their experiences and daily work. The following text is an edited compilation of conversations – conducted between August and September 2025 in isiXhosa, Afrikaans, Chichewa, English and French – with seventeen participants from the studio.

What does the studio look like day to day?

Raylin: We're a busy studio. There's always work and there's always a vibe. It's always alive and you can really feel this presence in the space. There's always a flow. Every day, our work changes, something else becomes important. We take advantage of that time to step away from certain works that we are maybe overworking.

What do you think about the weaving that we do here at the studio, day by day, as you work, and as the sun goes down and you head home?

Phumeza: It brings a change in me. Every day, I start something new. I am progressing forward.

How did you learn weaving techniques?

Phumeza: I was the first to arrive here, then the others followed. I taught those who couldn't weave. Many are better than me now. I also have my own ideas that I sometimes apply in the techniques. There's a method that I have created for myself and I combine it with other techniques, I call it 'tyipdyosh'.

Lindo: I was taught by Phumeza and another senior weaver, Busi.

Tammy: I learned weaving at the studio from my colleagues. It was the first time I'd ever encountered weaving. I'd heard of it and I'd seen the work, but I'd never physically done it.

Zandile: My mom was someone who did work with her hands. She made woven mats and other similar items.



René, in the short time that you've been here, are there new things that you have learned?

René: One of the things I've learned from Igshaan is that everything doesn't have to be so perfect, and that you must just feel free in what you do. You have to allow your hands to just take over.

Would you say that your community has grown as a result of you working at the studio?

Phumeza: Yes. We have work that requires beads and we take this work home. We give them to people in our community whereby they can also have something to care for their families.

Zandile: So that they can earn the money we would have earned here at work.

Lindo: In my community, I have taught weaving and other art mediums. In the community, they are now creating work and selling it. In that way, they are able to make a living.

How do you feel about the process of stitching?

Ursie: It's the most important step of an artwork, because it's the final step. Igshaan will guide us. He'll put down stickers which we then follow. That way, we stitch exactly how he wants it and where he wants it.

Is there a rhythm to how you work?

Tyrese: There is a rhythm, but it's not set. You create a rhythm on each work, each tapestry, each show.

When you are here at work, do you listen to music?

Hanif: We have to talk about the way music completely filters through work environments. Music just makes the workplace and the vibes be perfect.

Sardic: Lively.

Hanif: Lively. It's the studio. Lively.

Sardic: Everybody's talking.

Lindo: Music like hip-hop controls the pace at which I work. I meditate with music.

Nandi: I also listen to music. Everything goes by quickly and the body feels light just because of it. You are dancing inside and it makes you happy as well. There's no time to stress or to think, it puts the mind on relaxation mode and you are alright. Sometimes, I listen to gospel because I feel like it or if there's something that is bothering me. Or sometimes I listen to gqom and it feels like a Friday, and I feel like dancing. And then sometimes I listen to maskandi. Everyone listens to it. It is Zulu people's music.

Zandile: I listen to maskandi too, because it makes me feel like I am in my own world and I feel love even where there is none. I forget the things that stress me out, it takes it all away from me. I can focus on work because of maskandi. Daily. I don't stop. I listen to maskandi all the time.

Eunice: I do listen to music, gospel music, so that my mind can capture what I'm doing, can be refreshed. Sometimes, the moment you are just sitting and stitching without listening to anything, it's not a good thing.

Does the way you feel change the way you work?

Sardic: Absolutely. It affects every part, really.

Tammy: If we are in a good mood or more motivated to do something, the work will go quicker. The work will be neater. We work well as a team.

Hanif: In my case, yes. But then again, as soon as I arrive, there's so many different people I meet, so many people that I see every day, so many friends. They flip the day on its head. You get it? I might have started the day on a bad note, but as soon as I get here to work and I see you, I see another one of my friends, and then the day flips over and it becomes a great day. That's one of the best parts about working here.



Do you ever need time away from a piece before finishing it?

Tyrese: Yes, definitely. There are certain things that you find out when you're away from the piece. It's like looking from the outside in.

Is there a time when you're not feeling a piece and would love to be removed from it?

Hanif: Yes, yip, yip, yip, yip, yip, yebo. There have been works that I've wanted to take a break from. Cutting the materials and cleaning the materials becomes a ...

Sardic: ... hassle.

Hanif: ... a hassle in a way. But then again, it's not a hassle because it's what you do on a daily basis. Maybe it will get stale over time seeing that you're always cutting material, you're always cleaning material.

Sardic: But there's a new colour somehow.

Hanif: There are new colours, exactly. So, there's always something more interesting about this mat you're cutting right now compared to the different cloth you were cutting.

Phumeza: There are pieces that, while you're working, you can see that you haven't managed to catch on with them, the material isn't coming together. Then it starts giving you problems. And then you keep doing it and re-doing it, undoing it, and put something else in it. Immediately, once it catches on, your interest in it grows. You get into it because it is now moving.

Lindo: That happens sometimes when I'm not in the right mood. What I am doing is not right because I am not focused and I can see that the material does not fit well.

Azola: When it has too many details. This usually gives me a hard time when I have to weave the piece. There are materials I really like, and I can feel it inside me when I work with them.

Do you see a connection between weaving and spirituality?

Veronique: Yes, because there is harmony in the colours, just like when God created harmony in colours.

Nandi: Sometimes, there are beads that have a cultural connotation. There's a history or story that I am sharing through them. Sometimes, it is even difficult to use them and it's just easier when we only have the plastic ones.

Zandile: I am a person who is in love, and I can feel that the carpet I am working on has love inside. Even when I am not at the studio, that feeling of love rises up inside me, and that feeling is: 'I love my work'. There are carpets that resonate with love. They reignite love.

Is weaving meditative for you?

Lindo: Oh yes. When I weave, the many things that are happening in my life, I don't think about them. When I'm working, I don't have unnecessary stress.

Phumeza: I would say that it gives me more strength because I work harder. I love working with my hands. It inspires me. Every time I see something, I come back and try to do it through weaving. When working with your hands, you are able to combine what you know with what someone else knows, and out of that, something can come out. Especially if you communicate and share ideas.

Did your time at the workshop change your relationship with art?

Gloria: Yes, it changed the way I see colours when they are mixed. That was the first thing I learned at the workshop: it's really in the mixing, in the harmony of colours.

Zandile: When I am at home, I bake. And when I am baking, there's an element of decor and it feels like I am doing art, like my mind is on art mode.

Do you feel like you are part of the work in the same way as Igshaan?

Phumeza: I feel the work and the art. As weavers, we often say that when you're weaving, there are moments when something comes to you and you just know you need to add something. Sometimes that same feeling resonates with the artist, and they come and add to the piece too. That's when you know the weaving is moving in the right direction. Even when you're at home, that feeling stays with you. You can't wait for tomorrow to come so you can get back to the mat, to keep pushing the work forward, because you're really feeling it.

Do you see yourself as an artist?

Lindo: Obviously. Of course, I am an artist.

Gloria: No, but I bring the artist's idea to life.

Phumeza: I see myself as an artist because when Igshaan gives me colours and asks me to put them together, I use my own discretion to come out with what he is looking for. Sometimes, he'll give me a colour and say he wants something dark. I don't usually just take black to make a dark shade. Instead, I use my common sense and mix different colours so that, when combined, they produce the kind of black he wants.

I'm proud of that. I'm proud that even when he's not here to give me instructions, I can experiment, try a few things, and by the time he arrives, he confirms that it's working.

Tammy: We never truly do our own thing. It's Igshaan's visions and dreams. So he will pick the colours and things. But the relationship we have with him is so long, so we understand when he goes, oh, this should be a purple colour. Then we know what he means, he lays the base for all of the work.

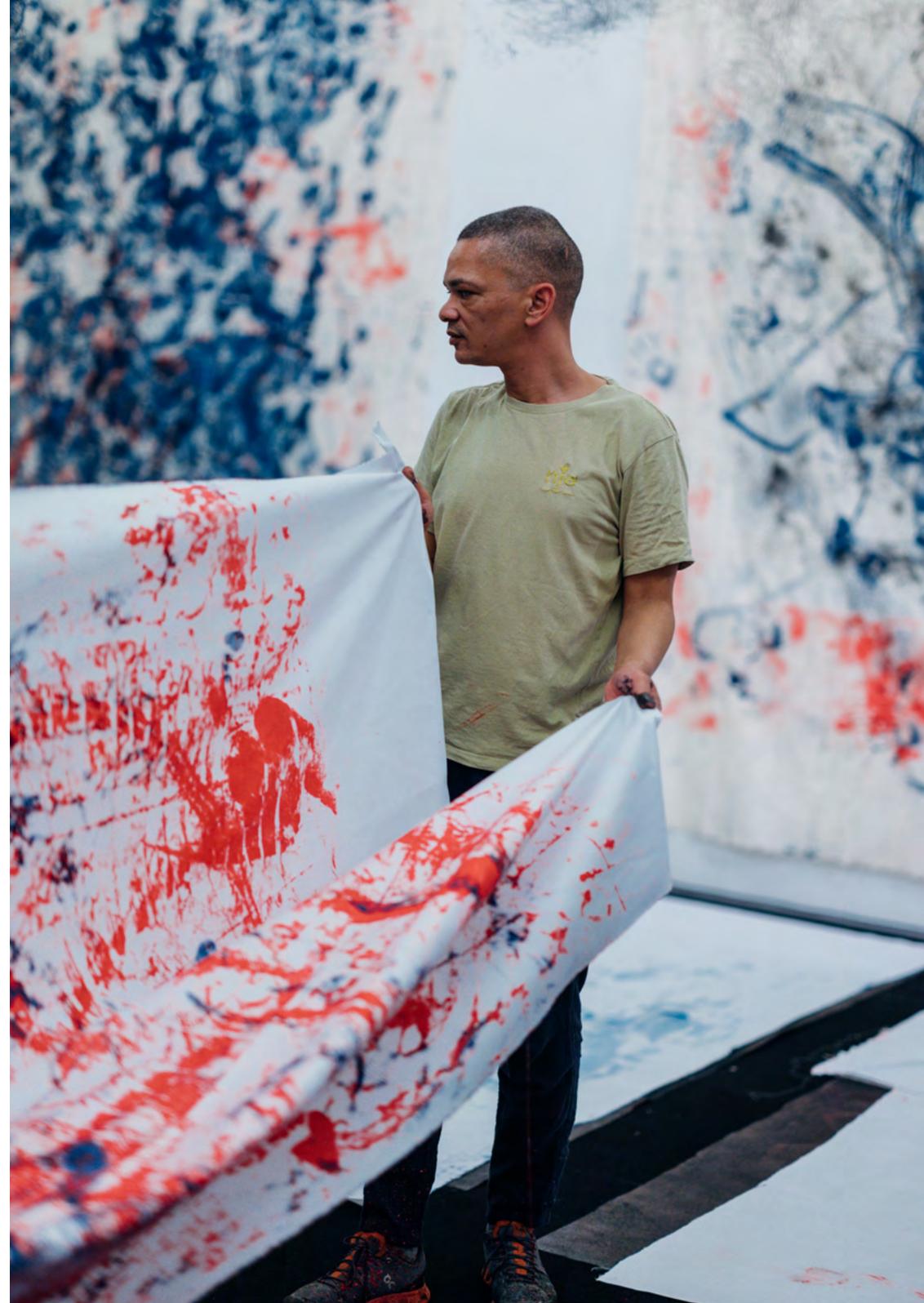


The artist

Igshaan Adams' (1982, Cape Town) practice coalesces performance, weaving, sculpture and installation. Born in Bonteheuwel, a suburb in Cape Town, South Africa, Adams draws upon his background to contest racial, sexual and religious boundaries. This intersectional topography remains visible throughout his practice and serves as a palimpsest upon which traces of personal histories are inscribed and reinscribed. Adams approaches materiality through his own subjectivity, often using cultural and religious references in conjunction with surfaces that have always been present throughout his life. His interest in material oscillates between the intuitive process of handling different substances and a formal inquiry into how various materials behave in different contexts and how they transfigure or evolve.

Adams has held solo exhibitions internationally, including at ARoS Aarhus Art Museum, Aarhus (2025); The Hepworth Wakefield, Wakefield (2024); The Institute of Contemporary Art Boston, Boston MA, USA (2024); Thomas Dane Gallery, London (2023); The Art Institute of Chicago, Chicago (2022); Kunsthalle Zürich, Zürich (2022); Hayward Gallery, London (2021); and The Iziko South African National Gallery, Cape Town (2018). He has participated in numerous group shows and biennials, including the Bukhara Biennial, Uzbekistan (2025); Space of Togetherness, NEON, National Theatre of Greece Drama School, Athens (2024); the Barbican Centre, London (2024); the 35th Bienal de São Paulo (2023); the Islamic Arts Biennale, Jeddah (2023); the 59th International Art Exhibition of La Biennale di Venezia (2022); the 23rd Triennale Milano (2021); Kunsthau Baselland, Basel (2021); and the Pérez Art Museum Miami (2020), among many others.

His work is held in the collections of the Solomon R. Guggenheim Museum, New York; Speed Art Museum, Louisville; Tate, London; The Hepworth Wakefield; Art Gallery of New South Wales, Sydney; ARoS Aarhus Art Museum; Moderna Museet, Stockholm; Stedelijk Museum, Amsterdam; Art Institute of Chicago; Baltimore Museum of Art; The Block Museum of Art, Northwestern University, Evanston; Inhotim Museum, Brumadinho, Brazil; Iziko South African National Gallery, Cape Town; Minneapolis Institute of Art; Standard Bank collection, Johannesburg; and the University of Cape Town. In 2018, he was awarded the Standard Bank Young Artist Award for Visual Art. Igshaan Adams lives and works in Cape Town.



Studio members

Phumeza Mgwinteni
Busisa Mahlahla
Zandile Ntleko
Nocawe Jamani
Lindokuhle Mzila
Tamaryn Alexander
Raylin Roux
Junaid Van Wyk
Tony Webster
Athlene Dias
Ursula Alexander
Tyrese Jacobs
Monique du Plessis
Gloire Nossa Mayengo
Veronique Koso Ekombo
Nandipha Mahlahla
Dylan Van Leeve
Azola Mgwinteni
Mihaad Besadie
Sardic Adams
René Jacobs
Hanif Muhammad
Memory Mongola
Eunice Banda
Shamil Soeker

Dancers from NEON

who contributed
to the dance prints

Lewellyn Regardt Afrika
Jaime-Lee Hine
Candy Karra
Elton Petri
Savannah Ashley Petrus
Sofia Pouchtou
Zandile Salukazana
Zanele Salukazana

Dancers

who contributed
to the tapestries

Jaime-Lee Hine
Byron Klassen
Dustin Jannetjies
Faroll Coetzee
Lynette Du Plessis

Public programme

Artist Talk

Igshaan Adams in conversation
with Florence Ostende

12.02.2026 | 19:30 – 20:30 | EN

Drop-in

Weaving and textures

14.02.2026 – 22.02.2026 | 10:00-18:00
28.02.2026 – 01.03.2026 | 10:00-18:00
07.03.2026 – 08.03.2026 | 10:00-18:00
14.03.2026 – 15.03.2026 | 10:00-18:00

Mudamini Workshop

Interwoven Materials

09.02.2026 | 14:30 – 16:30
6 – 12 years

Wednesday Night Fever

With Mamie & Moi asbl

Hand-to-hand knitting
25.02.2026 | 18:30-20:30

Weaving, knotting, connecting
24.06.2026 | 18:30-20:30

Lunchtime at Mudam

28.03.2025 | 12:30 – 13:30
30.05.2025 | 12:30 – 13:30

Mudamini Workshop

Clouds in movement
Lux City Film Festival & Igshaan Adams

12.03.2026 | 14:30 – 16:30
6 – 12 years

Curator's Guided Tour

25.03.2026 | 18:00-19:00 | FR
25.05.2026 | 18:00-19:00 | EN
with Florence Ostende

25.03.2026 | 18:00-19:00 | FR
25.05.2026 | 18:00-19:00 | EN
with Anaël Daoud

Workshop Series

Discovering Textile Arts

Weaving with Sandra Resende
28.03.2026 | 10:30-13:30 | youth
| 14:30-17:30 | adults

Embroidery with Louise Aimard
18.04.2026 | 14:30-17:30 | adults

Tufting with Julie Costentin
30.05.2026 | 10:30-13:30 | youth
| 14:30-17:30 | adults

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Credits

Images

Cover

Igshaan Adams, *Residue of Togetherness: Athens xii*, 2024
Courtesy the artist, Thomas Dane Gallery and blank projects

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Installation view, Igshaan Adams, *Not Working (Working Title)*, 2023, Zeitz Museum of Contemporary Art Africa, Cape Town, South Africa
Courtesy of the artist and Zeitz MOCAA
Photo: Dillon Marsh

2

Portrait of Veronique Koso Ekombo (left) and Nocawe Jamani (right), 2025
Courtesy of the artist and Mudam Luxembourg
Photo: Mario Todeschini

3

Portrait of Zandile Ntleko, 2025
Courtesy of the artist and Mudam Luxembourg
Photo: Mario Todeschini

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Studio at work, 2025
Courtesy of the artist and Mudam Luxembourg
Photo: Mario Todeschini

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Studio at work, 2023, Cape Town, South Africa
Courtesy of the artist
Photo: Monique du Plessis

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Portrait of Ursula Alexander, 2025.
Courtesy of the artist and Mudam Luxembourg
Photo: Mario Todeschini

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Igshaan Adams, *Holy terrain*, 2024
Courtesy of the artist, Thomas Dane Gallery and blank projects
Photo: Mario Todeschini

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Portrait of Gloire Nossa Mayengo, 2025
Courtesy of the artist and Mudam Luxembourg
Photo: Mario Todeschini

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Portrait of Eunice Banda, 2025
Courtesy of the artist and Mudam Luxembourg
Photo: Mario Todeschini

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Portrait of Tamaryn Alexander, 2025
Courtesy of the artist and Mudam Luxembourg
Photo: Mario Todeschini

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Portrait of René Jacobs, 2025
Courtesy of the artist and Mudam Luxembourg
Photo: Mario Todeschini

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Group studio portrait, 2025
Courtesy of the artist and Mudam Luxembourg
Photo: Mario Todeschini

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Portrait of Igshaan Adams;
Workshop with Garage Dance Ensemble, 2022
Zeitz Museum of Contemporary Art Africa,
Cape Town, South Africa
Courtesy of the artist
Photo: Lindsey Appolis

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Portrait of Mihaad Besadie (left)
and Dylan Van Leeve (right), 2025
Courtesy of the artist and Mudam Luxembourg
Photo: Mario Todeschini

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Bibliography

1 Adams, Igshaan, Carrier, Marie-Charlotte and Smith, Laura, 'A Conversation with Igshaan Adams' in *Igshaan Adams: Weerhoud*, exh. cat., ed. Marie-Charlotte Carrier. Wakefield: The Hepworth Wakefield, 2024, pp. 116–129.

2 Bester, Rory and Adams, Igshaan, 'All the Hands' in *Igshaan Adams: Art Basel Hong Kong*. Cape Town: blank projects, 2025, p. 11.

3 Malik, Tarini, 'Igshaan Adams on Mapping Desire Lines'. Ocula, 23 March 2022.

4 Bester and Adams, 'All the Hands', p. 16.

5 Adams, Carrier and Smith, 'A Conversation with Igshaan Adams', p. 121.

6 Bester, Rory, interview with Igshaan Adams in *Igshaan Adams: Art Basel Hong Kong*. Cape Town: blank projects, 2025, p. 16.

7 Adams, Igshaan and Folkerts, Hendrik, 'About the Rose: Igshaan Adams and Hendrik Folkerts in Conversation', *Inside an Exhibition*. Art Institute of Chicago, 19 July 2022, <https://www.artic.edu/articles/1000/about-the-rose-igshaan-adams-and-hendrik-folkerts-in-conversation>

8 Adams, Igshaan and Peterson Vanessa, 'Igshaan Adams's Lines of Desire'. Frieze 238, 2023.

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