

**CAMOC Elections, 2025 – 2028 term**  
**CANDIDATES FOR THE CAMOC BOARD**

**ARTAN**  
**Elif Çiğdem**  
**Turkey**



**BIO:** Elif Çiğdem Artan is a sociologist with a professional and scholarly background in museology, urban studies, digital culture, migration, and gender. She received her Ph.D. at TU Berlin as a DFG-doctoral fellow of IGK-Center for Metropolitan Studies Berlin-New York-Toronto. In her doctoral research project, “The Future of the Present: Autonomous Archiving of Activist Videos,” she examined the born-digital materials remaining from the Occupy movements in New York and Istanbul by applying grounded theory and ethnographical research methodologies. She has been globally active in her research domains, conducting workshops, giving lectures, and publishing papers. In addition to her research projects, she is the coordinator and curator of the Federal German Migrant Women’s Association’s

(Bundesverband der Migrantinnen e.V.) archival box in the Historical Museum Frankfurt. The participatory museum project encouraged women to be the writers of their HERstory and, hence, curators of their own collective voice.

**STATEMENT OF MOTIVATION:** As an active member since 2015, I have consistently engaged in CAMOC’s global dialogue by attending conferences/workshops and contributing to publications. With more time to devote following my transition from full-time employment, I am eager to expand CAMOC reflections to today’s rapidly changing urban and museum landscapes. My focus is on developing research projects and publications that address social injustice in cultural heritage management and critically examine participatory museology practices, with a particular emphasis on marginalized communities. I believe CAMOC is a vital platform for exploring how digital culture, migration, and gender are reshaping cities, producing diversity, as well as new forms of social homogeneity and storytelling. As a board member, I plan to strengthen communication channels among CAMOC members and friends via social media, initiate online events, and establish collaborative reading and writing groups that facilitate knowledge sharing and co-creation of projects across borders.

## **DE JAEGER**

**Lars**  
**Belgium**



**BIO:** Lars De Jaegher (°1980) is a historian and urban planner (Ghent University, Belgium). He has been active in the heritage sector for some years now, of which 15 years in STAM, the Ghent City Museum.

He was (co)curator of various exhibitions, among them the series *City of Tomorrow* (2010, 2014, 2016), *Afterimages* (2012), *Models – imagining to scale* (2014), *City and University* (2017) and *Skyline – high rise in the Low Countries* (2022). In these projects he focuses on the town history and urban development.

Lars De Jaegher is a member of the STAM staff and coordinates the team that is responsible for the collection and exhibitions.

**STATEMENT OF MOTIVATION:** I am a candidate for membership of the CAMOC board. I have been a member of the network since 2012 and I have actively taken part in various congresses, workshops and projects. I am now convinced that a city museum in the 21st century cannot be an island, but draws its power and inspiration from connection with other city museums. Exchanging knowledge, comparison, sharing experiences, discussing good but also bad practices are vitally important, in order to get a better understanding of the world-wide notion of cities.

I have amassed a lot of knowledge thanks to CAMOC and I therefore want to commit myself to the further development of this valuable world-wide network.

**DELAPLACE**  
**Andrea Cristina**  
**France**



**BIO:** Andrea Cristina Delaplace holds a PhD in Art History, specializing in museology and heritage, from Université Paris 1 Panthéon-Sorbonne. Her master’s research at EHESS (ethnology and social anthropology) focused on the creation of the Cité nationale de l’histoire de l’immigration. She completed a postdoctoral fellowship at CELAT, UQAM, and Université Laval in Canada.

She has collaborated with several museums and cultural institutions in Europe and the Americas, including the Musée Picasso Paris, Musée Carnavalet – Histoire de Paris, the Musée national de l’histoire de l’immigration (Paris), and the MEM – Centre des mémoires montréalaises. Through these experiences, she has developed expertise in curatorial research, participatory practices, heritage interpretation, and public programming. In 2024, she published *Musées*

*d’immigration : Nouvelles muséographies, anciens paradigmes* with L’Harmattan, a book based on her doctoral dissertation.

**STATEMENT OF MOTIVATION:** I would like to continue serving as a CAMOC board member because I strongly believe in the committee’s mission to foster dialogue and innovation in the ways cities and migration are represented in museums. My academic and professional trajectory has been dedicated to exploring issues of heritage, museology, and migration, and as editor of the CAMOC Review I have worked to strengthen the exchange of ideas and practices within our network. Remaining on the board would allow me to further contribute to the development of collaborative projects, support the participation of diverse voices, and help position CAMOC as a leading forum for reflecting on the challenges and opportunities faced by city museums today.

**DEWILDT**  
**Annemarie**  
**Netherlands**



**BIO:** Annemarie de Wildt is an experienced curator and cultural advisor with a longstanding focus on city museums and urban heritage. Until 2023 she worked a curator at the Amsterdam Museum where she developed numerous exhibitions on urban history, often in collaboration with communities and international partners. Her work has constantly emphasized the role of city museums as spaces for dialogue and co-creation.

Annemarie has an extensive international network, contributing regularly to CAMOC and other international conferences. She has collaborated with colleagues across various continents, bringing Amsterdam’s practices into

global conversations, while also learning from other contexts.

Serving on the CAMOC board since 2022, she has actively promoted its programs, publications and partnerships. She is motivated to continue strengthening CAMOC as a platform for exchange and inspiration for city museums worldwide.

**STATEMENT OF MOTIVATION:** See above

**FEDIANINA**  
**Natalia Nikolaevna**  
**Russia**



**BIO:** Director of Norilsk Museum complex since 2016. Founder and curator of the Polar Art Residency. Author and project manager for the Arctic Museum of Modern Art (AMMA).

Board member of the ICOM Russia. The “Museum Olympus” Russian national award expert. Member of the municipal museums board of The Russian Museums Union. Co-coordinator of the Arctic museums section of The Russian Museums Union.

Born in 1975 in Smolensk, Russia. Master of Arts in Cultural Management from the University of Manchester and the Moscow High School of Social and Economic Sciences. Also had a lot of internships including at the German Academy of Management Lower Saxony and the Dresden Art Collection for advanced training of young Russian museum directors; the US

Library of Congress’s Open World program for cultural managers.

**STATEMENT OF MOTIVATION:** I’ve united all museums of our city into a single complex. The priority of this complex institution is to become city museum. For me this means the museum that:

- views itself withing the city as a living and changing structure;
- lifelong supports and develops citizens;
- seeks ways and tools to engage withing the extended time using participatory practices and contemporary art.

For this purpose, for example, I created the art museum residency and compiled Russian experience in the book “Participatory Practices in Museums”.

I am interested in integrating Russian experience into international one, exchanging best practices and finding further steps to develop the area of city museums.

**LEE**

**Jaekyung**

**Republic of Korea**



**BIO:** I hold a master's degree in Museology from the University of Leicester, UK, and have served for over ten years as a curator at the Seoul Museum of History, Korea's leading city museum. I have organized symposia with city museums in Korea, China, and Japan, and hosted international lectures and workshops through global exchanges. Through collaborations with renowned museums worldwide, I have curated international exhibitions that reflect on urban history, culture, and pressing contemporary issues. These experiences have deepened my commitment to connecting diverse urban cultures and fostering dialogue on the shared challenges of city museums. I value building mutual understanding and approach collaboration with openness, empathy, and a positive spirit, seeking constructive solutions even in difficult circumstances. I am dedicated to

applying these qualities to strengthen international cooperation and to advance the role of city museums as spaces of cultural exchange and civic engagement.

**STATEMENT OF MOTIVATION:** Since engaging with CAMOC in 2018, I have valued learning about innovative practices and trends in city museums worldwide and connecting with colleagues dedicated to fostering strong links between museums and their cities. At the Seoul Museum of History, I have seen how city museums play a vital role in preserving local heritage and strengthening community identity in rapidly changing urban environments. I am eager to contribute Asian perspectives to CAMOC's global network by sharing knowledge, case studies, and collaborative projects from the region.

If elected, I would like to focus on expanding participation of Asian city museums, fostering international cooperation through workshops and joint research, and promoting CAMOC's initiatives like global mapping project and youth engagement programs. I believe CAMOC's unique platform is essential for addressing urban challenges such as sustainability and social inclusion. With my decade-long experience in international exchange and museum education, I am committed to advancing CAMOC's mission to connect diverse city museums for mutual learning and impact.

**MUTERE**  
**Nguye Flora**  
**Kenya**



**BIO:** I am an Assistant Lecturer at the Technical University of Kenya, where I lead the Interactive and Media Design section and coordinated programs at the Centre for Cultural and Creative Industries (CCCI). My teaching and research focus on design, digital media, and heritage, with my PhD project examining the future of the Nairobi Railway Museum through the lens of education and decolonization. I bring over two decades of experience across academia, government, and the creative industries in Kenya and Botswana, including roles as Creative Director and Ministry of Education Multimedia ICT Head. I am an active CAMOC member, currently serving on its Scientific Committee and CAMOC Review Editorial Board. In 2023, I was selected for the Smithsonian Institution’s African Museology Exchange Program, hosted by the Cultural Heritage Center and the National Museum of African Art. I have published and exhibited widely, and I am also a CODESRIA and SSRC Next Gen Fellow.

**STATEMENT OF MOTIVATION:** I received a travel grant to attend the CAMOC Barcelona 2021 conference, where I presented my research, participated in panels, and engaged with global perspectives on the role of city museums in shaping urban futures. This experience was transformative, sparking new thinking around interdisciplinary collaboration and the value of linking academic work with public engagement. The support I received inspired my continued involvement with CAMOC, including two years of service on the CAMOC Review Editorial Board (2023 and 2024), and contributions to multiple issues. These roles have enhanced my writing, expanded the reach of my research, and fostered cross-border dialogue. A key focus of my work is strengthening African knowledge networks in museum and heritage discourse. In 2022, I visited L’Observatoire in Casablanca, Morocco—a civic arts and urbanism lab—through a CAMOC connection. That experience deepened my commitment to regional exchange and affirmed CAMOC’s vital role in amplifying diverse urban narratives

**PALICOVA**  
**Zuzana**  
**Slovakia**



**BIO:** Zuzana Palicova studied Cultural Management at the Faculty of Arts, Comenius University in Bratislava. She has gained extensive experience in the cultural sector through her work at the Slovak National Museum, the Slovak Folk Craft Centre, and eight years at the Slovak National Gallery. Between 2019 and 2021, she served at the Department of Culture of the Bratislava City Council, where she contributed to shaping cultural policy and the strategic document *Decade of Culture 2030*. In 2021, she was appointed Director of the Bratislava City Museum. In this role, she has successfully strengthened the museum’s financing

and staff resources, ensuring its growth as a leading public history institution in Slovakia. Throughout her career, she has been deeply committed to building strong connections between cultural organizations and their audiences, fostering openness, dialogue, and democratic values.

**STATEMENT OF MOTIVATION:** The Bratislava City Museum has undergone a complex transformation in recent years, rethinking its role in society and shifting towards a more community-based approach. We believe that a museum must reflect a fast-changing society, and this conviction shapes both our vision and our daily work. In this process, we see great value in networking with museum professionals across Europe, not only to follow international museum discourse, but also to actively shape it.

As Director, I am motivated to bring this perspective to the CAMOC Board. I believe it is vital that museums from Central and Eastern Europe have their voice heard in international discussions, and that regional experiences enrich the global exchange. I am also committed to engaging with current trends in institutional professionalization and applying them in practice, ensuring that our museum continues to grow as an open and forward-looking institution.



**PEREZ RUBIALES**

**Elena**

**Spain**



**BIO:** Elena Perez Rubiales is a senior technician in the Directorate Area of the Barcelona History Museum, where she has worked since 2017. She specializes in strategic planning, institutional analysis, and international relations.

She holds a BA in Art History and a PhD in Production and Consumption of Culture from the Universitat Autònoma de Barcelona, where she also taught in the Humanities program. Her research has been published in high-impact journals such as *Poetics* and *Museum Management and Curatorship*, and in 2012 she received the

PhD Student Award from the European Sociological Association's Research Network Sociology of the Arts. From 2017 to 2022, she was Vice President of the Spanish Association for the Advancement of Qualitative Research (Espacual).

Since 2018, she has participated in all annual conferences of ICOM's CAMOC committee, including contributing to the organization of the annual conference held in Barcelona, and has served as a board member since 2022.

**STATEMENT OF MOTIVATION:** Having actively participated in CAMOC for several years and serving on its Board for the last three. I am motivated to continue contributing to the committee's mission. My aim is to strengthen connections between city museums, urban institutions, and their communities, fostering spaces for dialogue, reflection, and collaborative work.

I am committed to supporting initiatives that enhance the role of city museums as strategic actors in the cultural, social, and economic life of their cities, while promoting knowledge exchange and encouraging innovation. I am particularly interested in exploring new ways for city museums to engage with citizens in all their diversity and represent urban identities.

By continuing to work collaboratively within the Board, I hope to help CAMOC expand its visibility and impact worldwide, ensuring that city museums remain dynamic, inclusive, and relevant spaces that reflect, interpret, and shape the cities they serve.

**PERKINS**  
**Glenn Stuart**  
**United States**



**BIO:** Glenn Perkins has served as Chair of CAMOC since 2022. He is Curator of Community History at the Greensboro History Museum, a Smithsonian Affiliate city museum in North Carolina. There, he has been part of the exhibit teams recognized with the American Alliance of Museums Gold MUSE Award for Research and Innovation and American Association of State & Local History Award of Excellence. He also serves on the American Alliance of Museums Editorial Advisory Committee. Bloolooop recognized him as one of its 50 global Museum Influencers for 2022. A 2025-26 Fulbright U.S. Scholar, his professional project with the Bratislava City Museum in Slovakia will explore city museums as civic spaces. A graduate of UNC Chapel Hill, he holds master's degrees in U.S. History & Historic Preservation from UNC Greensboro and in East Asian Languages & Cultures from Columbia University in the City of

New York.

**STATEMENT OF MOTIVATION:** It has been my honor to be part of the CAMOC Board since 2022. During that time, alongside committee members and supporters worldwide, our hard-working team has organized three engaging conference programs, plus a special workshop in Taipei. We have worked together to produce publications and webinars, and we have deepened relationships with partners in cities across the globe.

My motivation for another term on the Board is to continue to work with those partners to find new ways to serve our network. My goals will be to continue to grow and engage membership, and to create opportunities for dialogue, research, and learning.

Our committee is distinctive within ICOM, which is why membership continues its rapid growth. This distinctiveness comes from our focus on people and communities within cities and our collaborations beyond traditional museum partners. Cities can be machines of progress and change, and so can city museums.

**ROY**

**Rachel Samantha**

**Canada**



**BIO:** I was a panel moderator in the CAMOC/COMCOL *Collecting With(in) the City* conference, as well as a co-editor for four contributions to the affiliated publication. During my PhD studies, I acted as the graduate student representative for the UBC Faculty of Arts Board in the review process and (re)appointment of the Museum of Anthropology (MOA) Director position. In 2023, I completed a PhD in Critical Museum Anthropology with an ethnographic case study analysis of the Museum of Vancouver's (MOV) institutional transformation, consequent participatory turn, and its complex impacts on the roles of collections and community-based exhibitions and programs. With a scholarly focus in urban museology, I presented academic papers at two past CAMOC conferences in

2014 and 2016. From 2019–2020, I was a visiting curatorial scholar at UBC's Beaty Biodiversity Museum. After completing an MA in Museum Studies, I worked as a Visitor Studies Evaluator for several years at the Museum of Vancouver and the Canadian Museum of History, and for 3.5 years as an Engagement, Education and Interpretation Officer at the Canada Science and Technology Museum.

**STATEMENT OF MOTIVATION:** I would like to learn and contribute to the urban museology discourse, and therefore, I would benefit from an international network of CAMOC members as they share their experiences and insights related to new and ongoing urban cultural projects. Given my practical and academic work in city museums, I am flexible to contribute to the CAMOC Board in various ways. Related to emerging city museum research, I would like to support the editing and publication process for the CAMOC Review and other conference proceedings. In my positions as Editing Workshop Facilitator, Writing Consultant, and Anthropology Instructor, I have developed program coordination and empathetic communication skills, which I believe will help support CAMOC Board administrative responsibilities and events. I am bilingual, with experience in developing exhibition projects in French and English. As an anthropologist and ethnographer, I can also contribute my knowledge on issues of decolonization of museums, as it pertains to governance-related recommendations for ICOM.

**RAKHCHEEVA**

**Maria**

**Russia**



**BIO:** From 2010 to 2022, I worked at the K.A. Timiryazev Biological Museum holding the positions of Head of the PR Service (6 years), Deputy Director for Development (2 years), and Director (3 years). Since 2022, I've been heading the Museum of Moscow Urban Economy. I'm a co-author of several major exhibition projects, including those with international participation, and has supervised the museum's educational projects for various target audiences.

For many years, I have been engaged in building communication between the museum and its visitors using various tools. I possess effective techniques for building project teams and have a successful track record of implementing projects of various scales.

I completed internships at leading museums in London, New York, and Washington. I'm PhD in Biology degree and a Master of Business Administration (MBA) with a focus on Strategic Management. I'm a mentor in the "Mentoring in Culture" program.

**STATEMENT OF MOTIVATION:** Today, urban life is becoming increasingly important for people all over the world. Cities are turning into hubs of economy, technology, education, and culture. At the same time, a city is a vast organism whose existence is governed by highly complex and intricate laws. A particular challenge for museums is to show this multifaceted nature while keeping the focus on the people who live in the city and shape it for themselves.

I love complex challenges, and I adore seeing the impact museum projects have on both visitors and museum staff. As a committee member, I am ready to share my experience in managing an interactive urban museum, develop international partnerships, and promote new technologies in museum work.

**VAHAPESOLA**  
**Henna Johanna**  
**Finland**

**BIO:** Johanna Vahapesola works as Senior Advisor at the KAMU Espoo City Museum in Finland since year



2021. Her responsibilities include strategic development and international affairs. She is project manager for a major renewal of the main KAMU museum. During 2007–2020 she worked in several managerial and expert positions at the Finnish Museum of Technology.

She holds a MA diploma in history from the University of Tampere and holds a professional degree in museum management. She has been the secretary of CAMOC for the term 2022–2025. She has been active in ICOM since 2016 serving as the secretary of CIMUSET for 2016–2022 and secretary of ICOM Finland for 2020–2023.

Her special interests include public participation, museum strategy and the role of museums in cities and societies.

**STATEMENT OF MOTIVATION** Developing museums and enhancing the role of museums and heritage in societies and cities is at the core of my interests. ICOM offers a global network in which to increase the relevance of museums and heritage. City museums and museum professionals have an essential role in building a better future for the people and the planet. City museums have a particular power and potential to be at the core of a more sustainable future and during the term 2022–2025 I have been impressed by the professionalism of our colleagues working with communities and heritage across the globe. I would be honored to continue on the CAMOC board for the next term and contribute to the success of city museums, museum professionals and CAMOC.