

# CIVIAM 2025

## TURIN

ANNUAL  
CONFERENCE

28-30 NOV  
TURIN

# ENDURING GAME

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# EXPANDING NEW MODELS OF MUSEUM MAKING

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# Letter from Suhanya Raffel, President of CIMAM

On behalf of the CIMAM Board, and as President of this international organization, it is my great pleasure to extend the warmest welcome to you all to Turin on the occasion of the CIMAM Annual Conference. The last Annual Conference CIMAM held in Italy was in 1976 in Prato and Bologna, and we are deeply honored to be back after 49 years to celebrate our 57th edition, this time, in Turin.

First and foremost, I would like to express our deepest gratitude to Fondazione Arte CRT and Fondazione CRT for their essential support in organizing this conference — support without which this gathering in Turin would not have been possible. I would also like to thank Fondazione Sandretto Re Rebaudengo, Castello di Rivoli Museo d'Arte Contemporanea, GAM — Galleria Civica d'Arte Moderna e Contemporanea di Torino, and Museo d'Arte Orientale (MAO) — under Fondazione Torino Musei —, for their commitment and initiative in hosting CIMAM's most important annual meeting within their institutions and city.

As I conclude my three-year term as President of CIMAM, after nine years serving on its Board, it is deeply moving to do so in a city like Turin — one with a rich history and a vibrant modern and contemporary art scene, where private collections have played an essential role. Turin is home to iconic artists and remains a cradle for new and emerging talent.

I wish to acknowledge and thank the previous Boards, because it is through the inspiring work and effort of the former two CIMAM Boards — led by President Elizabeth Ann Macgregor, and Mami Kataoka (2017–2019), and President Mami Kataoka and Suzanne Cotter (2020–2022) — that over these nine years, together with Bart de Baere, CIMAM's current Secretary General, and our peers on the CIMAM Board, I have witnessed CIMAM's growing relevance and influence within the international community of modern and contemporary art museums and collections. Today, our membership exceeds 1,000 professionals from more than 90 countries. Through thoughtfully designed programs and initiatives that serve and support our community, CIMAM continues to strengthen its

role as a global reference for professional exchange, ethical museum governance, and sustainable practice — ensuring that museums remain vital contributors to social development and catalysts for positive change toward a more just world.

Thanks to the invaluable work of my fellow Board members and the small yet extraordinary CÍMAM Executive Office, we have advanced the strategic objectives we set at the beginning of our term. These included strengthening engagement across the Americas — holding our Annual Conferences in Buenos Aires (2023) and Los Angeles (2024) — returning to Europe this year, and, for the first time in CÍMAM's 64-year history, scheduling the 2026 Conference in Africa, hosted by the National Gallery of Zimbabwe, a milestone that I trust will set a meaningful precedent for years to come.

Given the scale and complexity of the challenges museums face today, this conference is both a call to action and a call for resilience and imagination. It is an opportunity to identify together the tools and ideas that will help us navigate these challenges, fulfill our missions, and make a difference in our diverse contexts. Entitled *Enduring Game: Expanding New Models of Museum Making*, and guided by the mantra “Of Necessity, Virtue,” this year's Content Committee has prioritized the exchange and participation of the 300 participants present in Turin, recognizing the immense value of our shared experience and knowledge. I hope we will all return home inspired and energized — ready to embrace opportunities and face challenges with creativity, optimism, and success. On behalf of all of us present in Turin, thank you to the Content Committee for such a bold conference format: Chus Martinez, Chiara Bertola, Bernardo Follini, Leevi Haapala, Malgorzata Ludwisiak, Francesco Manacorda, Victoria Noorthoorn, Davide Quadrio, and Kamini Sawhney.

In this spirit, I would like to express our sincere appreciation to the funders of the travel grant program, whose generosity has enabled 39 professionals from 20 different countries and emerging economies to attend this year's conference. Their presence is essential to ensure that our dialogue remains broad, inclusive, and truly representative. Thank you, Getty Foundation, Saastamoinen Foundation, Teresa Bulgheroni, Colección Patricia Phelps de Cisneros (CPPC), Mercedes Vilardell, Aimée Labarrere de Servitje, Eloisa Haudenschild, Fernando Zobel de Ayala, and

Chitra Talwar. In these challenging times, many grant recipients have faced real difficulties in obtaining visas to enter Italy and join us here today. On behalf of CÍMAM, I would like to express our sincere appreciation to Luigi Cerruti, Director of Fondazione Arte CRT, for his invaluable and generous support in assisting with the visa applications of many grantees, making it possible for them to be here with us.

As I close this welcome letter, I wish once again to express my deep gratitude to our esteemed Patrons — institutions and individuals who generously support CÍMAM's mission year after year. Thank you to our *CÍMAM Benefactors*: Her Excellency Sheikha Al Mayassa and our host this year, Patrizia Sandretto Re Rebaudengo. Our *Major Patrons*: Georgina Ventós, Mimi Brown, Andrzej Wróblewski Foundation, Teiger Foundation, Ruth Foundation for the Arts, Fondation Opale, and Śmiechowskich Foundation.

I am especially proud to recognize *CÍMAM's Founding Patrons*, whose steadfast commitment during two decades has accompanied CÍMAM's evolution and reaffirmed its importance as an international network supporting modern and contemporary art museums worldwide. They are Marc and Josée Gensollen; Fundació “la Caixa”; Leeum, Samsung Museum of Art, and Fondation LVMH.

I would like to continue acknowledging the support of our *CÍMAM Patrons*: thank you to Claudio Engel; Pooja and Ashok Reddy; Sunpride Foundation; Nguyen Art Foundation; Saastamoinen Foundation; Mori Art Museum, Tselinny Center of Contemporary Culture, and DAS MÍNSK Kunsthaus. And last but not least, *CÍMAM's Supporters*: François Giannesini; Albert Groot; Simon Mordant; Zita Cobb; Bridget Grant Pirrie; Fundación Botín; SAHA, Bozar Centre for Fine Arts; and Colección FEMSA.

All of them share a firm belief in the vital role museums play in society, the key value of their collections, and the importance of positive, sustainable, and ethical governance. Each one is essential to CÍMAM's continued existence, and we all extend our profound gratitude to them.

On Sunday, November 30, we will hold the CÍMAM General Assembly, and I warmly encourage you to attend — to reflect together on our goals and priorities, share updates on ongoing activities, and welcome the new CÍMAM Board and President for the 2026–2028 term.

Thank you all for being here. I look forward to meeting each of you and to sharing what promises to be an inspiring and stimulating conference in Turin.

With enthusiasm and gratitude,

Suhanya Raffel  
President of CIMAM  
Director, M+ Museum, Hong Kong

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# Conference Abstract and 2025 Content Committee

*Enduring Game: Expanding New Models of Museum Making*

With the guiding mantra: “Of Necessity, Virtue”

Museums are active agents of social values. Understanding museums and their teams within a social and economic context goes far beyond any standardized political framework or performance checklist.

Rather than interpreting the real negatively, we must aim to invent the future museum from the new orders emerging. The aim of the CIMAM Annual Conference is therefore to analyze the current state, while predicting the future trajectories in contemporary art institutions. This year’s Annual Conference is all about combining the act of listening to voices that inspire and ignite our minds with the exercise of finding a language to describe emerging paradigms, emerging ways of organizing our teams, programs, contents. The museum’s tongue in times of a deep disregard for culture is fundamental to motivate the citizenship, to educate, to guard not only works and practices but freedom and the right to hope for an equal world.

This year, the conference is designed as three collective working sessions around the paradox of having to face important and hard systematic changes — cuts and a growing climate of political and social antagonism — while inventing and revitalizing the social, pedagogical, and cultural mission of the multiple institutions dedicated to contemporary art.

## Conference Program Overview

The Content Committee proposes a carefully choreographed three-day program to foster deep engagement and shared reflection. Each day will

open with a welcome address and an artist's intervention, followed by a 40-minute keynote address and complementary performative acts, setting a tone of embodied and intellectual attentiveness.

Participants will then engage in working sessions in small groups, designed not as conventional discussions but as laboratories of thought, to create a climate in which more general, complex, and abstract reflections coexist with an active conversation about the problems and strategies that each of us considers relevant in the current situation. Listening to and contributing one's own opinions in equal measure is one of the goals of this year's conference.

To ensure that the wealth of these exchanges contributes to an architecture of shared knowledge, each day will conclude with a brief reporting session, synthesizing key ideas and outlining common and divergent perspectives.

### *Day 1: Doing Less vs. Doing Differently*

The first day will open with a thought aimed at situating and better understanding the paradigm shift we are facing, motivating participants to actively participate in the conference by breaking into groups with guest moderators. These initial sessions are intended to challenge ingrained assumptions and create a shared vocabulary for thinking about institutional transformation. By focusing on "doing less" not as withdrawal but as recalibration, we invite a reconsideration of the qualitative over the quantitative in cultural work.

### *Day 2: Mapping Desires*

On this day, after the performance and keynote, a series of short presentations will invite delegates to articulate their pragmatic aspirations and to imagine institutional models that respond critically and constructively to the changing realities of the cultural sector, avoiding utopian idealism in favor of a grounded and resilient imagination.

### *Day 3: Transactions and Transmission. Tactics of Togetherness*

On day three, we propose breaking into groups again to examine how museum communication as a transmission is perceived by audiences, interrogating the frameworks through which messages are transmitted—what is being communicated, how it is conveyed, and to what extent publics are meaningfully informed and engaged. At the same time, the sessions will explore the notion of ‘transaction’ not merely as an exchange of information, but as a model for expanded relationality—opening new potentialities for co-production and collaborative models of working within and beyond institutional boundaries.

This year’s conference positions itself as a forum for dialogue and imagination of the museum of the future, where theoretical and abstract thinking intersect with practical, grounded strategies. It is a gathering shaped by the belief that through collective, participatory engagement, museums can regain their balance and reaffirm their relevance in a fractured world.

The contents and format of the CIMAM 2025 Annual Conference have been conceived by the Content Committee, consisting of the following CIMAM Board members and representatives of the hosting organizations in Turin:

- Chus Martinez, (Chair of the Contents Committee), Director of the Institute of Art Gender Nature in Basel.
- Chiara Bertola, Director, GAM — Galleria Civica d’Arte Moderna e Contemporanea di Torino, Turin, Italy.
- Bernardo Follini, Senior Curator, Fondazione Sandretto Re Rebaudengo, Turin, Italy.
- Leevi Haapala, Dean, Academy of Fine Arts, University of Arts, Helsinki, Finland.
- Malgorzata Ludwisiak, Museum Management Expert / Freelance Curator / Academic Teacher, Warsaw, Poland.
- Francesco Manacorda, Director, Castello di Rivoli Museo d’Arte Contemporanea, Turin, Italy.
- Victoria Noorthoorn, Director, Museo de Arte Moderno de Buenos Aires, Buenos Aires, Argentina.

- Davide Quadrio, Director, Museo d'Arte Orientale (MAO), Turin, Italy.
  - Kamini Sawhney, Head, Public Arts Projects, BlrHubba, Museum Management Expert, Independent Curator, Bangalore, India
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# Speakers' Abstracts & Biographies

## Day 1. Keynote by Françoise Vergès



Françoise Vergès, Senior Fellow, Sarah Parker Remond Center for the Study of Racism and Racialization, UCL London, UK

*Being Slow/Being Fast in Times of Counter-Revolution*

The state of permanent war that racial capitalism and imperialism need for their own survival and which they impose upon peoples, rivers, oceans, non-human species, soil, and subsoil, belie the discourse of a world that would have known peace since the Second World War. That peace was the name a new world order gave to its military

interventions, austerity programs, and recast civilizing mission.

The museum is not protected from the current global counter-revolution unleashed on the planet, depriving human and non-human species of vital, basic needs for living, nor from its genocidal politics, destructive extraction, practices of stealing land, water, or resources. The current velocity of attacks raises new questions that go beyond practicing “diversity and inclusion.”

How does the museum resist the weird but effective marriage between far-right forces, conservatism, patriarchalism *and* individualism, libertarianism, and a free market?

Does increased militarization affect artistic and cultural institutions? What will be the political economy of new models of museum making? The

museum is not a neutral institution, it is a total social structure with its own racial, gender, social hierarchy and inequalities of positions, social status, and salaries. How will social, racial, and gender justice be implemented? How far can we go as we are confronting budget restrictions, structural racism, fascism, anti-migration politics, anti-intellectualism, and the cruelty and inhumanity of neoliberalism?

Why and how does reconsidering the qualitative over the quantitative in cultural work help us resist the velocity of attacks on public institutions?

Being slow: taking the time to reflect, build, organize, acknowledging the time anything needs to grow, what is nurturing, preserving in the temporality of doing less vs. doing differently?

Being fast: learning the strategies and tactics needed for acting fast, in a second, to hide, to obstruct surveillance and police, to protect, to save, and to preserve. Underground practices, creating refuges and sanctuaries.

### *Biography*

Françoise Vergès (La Reunion/France) is a writer, decolonial antiracist feminist, independent curator and an activist.

Last publications: *A Program of Absolute Disorder. Decolonizing the Museum* (2024) and *Making the World Clean. Wasted Lives, Wasted Environment and Racial Capitalism* (2024).

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## Day 2. Keynote by Elizabeth A. Povinelli



Elizabeth A. Povinelli, Franz Boas Professor of Anthropology & Gender Studies, Columbia University, New York City, USA

*But when they asked for what we had...*

This lecture uses two artistic projects to reflect on the complex museological desires circulating around exhibitions whose focus is the ontological other and its magical realisms: namely, installations around the Karrabing Film Collective's *The Family & the*

*Zombie* and my recent installation of *The Museum of Tardigrade Prehistory*. This lecture does not seek to reveal a web of bad intentions lurking under the surface of the alternative cosmologies and ontologies embraced by museums and galleries, suddenly revealed in a rise of white nationalisms. Instead, it seeks to understand the potentialities that were/are in play, the subtle plays of critical misdirection, and the stubborn present in artistic futurologies.

### *Biography*

Elizabeth A. Povinelli is an academic, artist and filmmaker. She is Franz Boas Professor of Anthropology and Gender Studies at Columbia University, a founding member of the Karrabing Film Collective, Corresponding Fellow of the Australian Academy of the Humanities, and Doctor Honoris Causa of the University of Antwerp/Antwerp Research Institute for the Arts.

Her eight academic and books include *Geontologies: A Requiem to Late Liberalism*, winner of the Lionel Trilling Prize, and *The Inheritance*, a

graphic nonfiction memoir. She has made over ten films with the Karrabing Film Collective. The Collective has received multiple prizes including: Eye Award, Eye Filmmuseum, Amsterdam; the Visible Award; and the Cinema Nova Award Best Short Fiction Film, Melbourne International Film Festival.

Povinelli's drawings have been shown in multiple galleries. A collection of her drawings is on permanent display at the Museo della Civiltà, Roma.

## Day 2. Mapping Desires Speakers

### Karen Archey



Karen Archey, Head of Curatorial Department, Kunstsammlung Nordrhein Westfalen, Düsseldorf, Germany

#### *Towards a Curatorial Pleasure*

Discourse on institutional curatorial practice is oftentimes framed around ethics. The daily practice of museum curating is given form by Microsoft Office Suite, marketing meetings, production disasters, and fundraising brainstorming. Where exactly, one may ask, does pleasure come into this

constellation? Archey reflects on the experience of curating an exhibition for a commercial gallery for the first time in more than a decade. With few rules or expectations, Archey was invited to organize a small group presentation for Vienna's Croy Nielsen on the occasion of Curated By festival. The resulting was an intuitively organized intergenerational exhibition of works by the curator's longtime artist-friends and historical heroes. The exhibition had no analytical curatorial text, but rather offered a poem as

leitmotif. What felt like breaking the rules and a potential reputational risk received an overwhelmingly positive reception, inciting intensive debates as well as major reviews in publications such as *ArtReview* and *Monopol*. But the clearest marker of success was the renewed sense of pleasure in the collaboration between artists and curator — in the practice of making exhibitions together.

Since this experience in September 2025, Archey has sought to test this renewed sense of pleasure within her work as Deputy Director at the Kunstsammlung Nordrhein-Westfalen. Archey will speak about the tension between institutional ethics and pleasure, and whether it is possible to unite these within a total curatorial practice.

### *Biography*

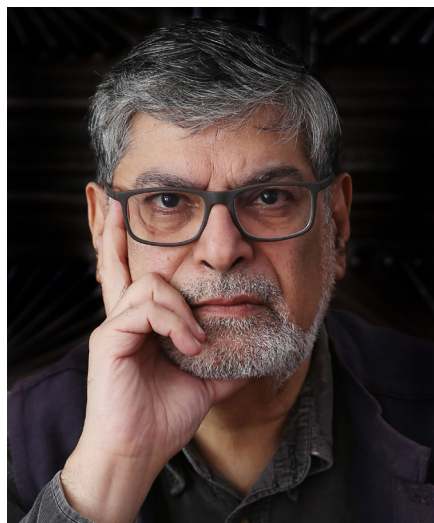
Karen Archey is Head of the Curatorial Department of Kunstsammlung Nordrhein Westfalen, Düsseldorf. From 2017 until 2025, she was Curator of Contemporary Art at Stedelijk Museum Amsterdam, where she cared for the contemporary art and time-based media collections, as well as organizing major exhibitions of artists Hito Steyerl, Rineke Dijkstra, Metahaven, and Marina Abramović. For the Stedelijk, she commissioned performance works by Nora Turato, Jennifer Tee, Ann Hirsch, Alicia Frankovich, and CFGNY, among others.

Archey is a leading voice worldwide on the subject of modern and contemporary art and museum practice. A frequent public speaker, she has recently given lectures at MMCA, Seoul, South Korea; Louisiana Museum of Modern Art, Humlebaek, Denmark; Moderna Museet, Stockholm; Swiss Institute, New York; and MUDAM, Luxembourg, among other institutions. Formerly based in Berlin and New York, she earlier worked as an independent curator, editor, and art critic, writing for publications such as *Artforum* and *Frieze*. In 2014, she organized with Robin Peckham the landmark exhibition *Art Post-Internet* at Ullens Center for Contemporary Art, Beijing. In 2015, she was awarded an Andy Warhol Foundation Arts Writers Grant for short-form writing. Her essay-length book *After Institutions* (Floating Opera Press, 2022) examines museums as a rapidly changing public space subject to radical political and economic shifts.

# Rustom Bharucha

Rustom Bharucha, Professor, International Fellow of the British Academy  
London, Kolkata, India

*Expanding the Museum-making Imaginary: Learning to Learn from Ecology*



Drawing on principles of impermanence, ecology, and humility, embedded in the traditional practice of floor-drawings, this talk will tease out the possibilities of these principles in catalyzing new processes of museum-making. Seeking to work outside the colonial strictures of established museums in a spirit of conversation rather than a predetermined blueprint, it will attempt to explore a new epistemology of what a museum could be in a context of scarcity and absence of professional infrastructure. How does one learn from erasure rather than an accretion of resources? How does one place one's

faith in the ordinary — that which lies in front of us but which we fail to see? The experimental ground in question is a desert museum in Rajasthan that has attempted to sustain itself on the terrain of an abandoned sandstone mine, where the absence of museumization has been countered by the unprecedented gifts of nature. How may one “learn to learn” these lessons of ecology with a new aesthetics of care? Can museums unlearn their dominant epistemes in search of new experiments on the borders of creative risk and positive failure?

## *Biography*

Rustom Bharucha is a writer, cultural critic and dramaturg based in Kolkata, India. An International Fellow of the British Academy, he is the

author of several books, including *Theatre and the World*, *The Politics of Cultural Practice*, *Terror and Performance*, *Rajasthan: An Oral History*, *Another Asia: Rabindranath Tagore and Okakura Tenshin*, *The Second Wave: Reflections on the Pandemic through Photography, Performance and Public Culture*.

A former advisor of the Prince Claus Fund for Culture and Development, Bharucha has conducted workshops in India, the Philippines, South Africa, and Brazil on decolonial issues relating to land and memory, the politics of touch, and social transformation.

## Onome Ekeh

Onome Ekeh, Writer, Filmmaker, Lecturer, Academy of Art & Design, Basel, Switzerland

*The Networked Museum: Lessons from Finding Nemo*



Revisiting Pixar's 2003 classic *Finding Nemo* reveals more than a father-fish's oceanic odyssey: it offers a mythic blueprint for how institutions might re-imagine themselves as vibrant nodes in a dynamic network of meaning. Marlin's quest for his lost son Nemo — at first quixotic and anxiety-ridden — reveals the ocean, not as a monolithic "big blue," but as a shimmering web of currents, schools, support groups, and signals.

Each encounter — shark AA meetings, jellyfish hives, surfing sea turtles — functions like a node in a cultural ecosystem. Dory, with her fractured memory and fluid trust, becomes the unsuspecting conduit. Nemo, named for "no one" (echoing Odysseus), is the MacGuffin around which the

network coheres; the absence that generates story. As Marlin's tale spreads from pelagic whispers to aquarium glass, it transforms into myth, carried across species, habitats, and media. The network is both infrastructure and imagination; the ocean, becomes environment and archive.

Transposing this to the museum, we might ask: what if the museum ceased to be the sovereign center of cultural gravity and instead became a node in a wider cultural ocean: a *networked museum*? How might its story ripple across publics, reaching distant and diverse participants? In an age of shifting economies, political antagonisms, and compressed attention, institutions must rethink form and function: doing less, doing differently, transmitting not simply objects but narrative, connectivity, and desire.

At the heart of the CIMAM 2025 agenda lies this paradox of enduring change while inventing new models of museum-making. *Finding Nemo* offers a metaphorical armature for this shift, a call for the museum to act as *myth-machine and network node*: virtuous not by checklist but by connection; necessary not by size but by flow.

### *Biography*

Born and raised on both sides of the Atlantic, Onome Ekeh started out as a painter, transitioned to design, fell in love with cinema, and somewhere in the collusion, went digital. Along the way she picked up an AI habit. She presides over a diverse body of work that encompasses film, video, theater, literature, and radio. Collaborations include works with Mabou Mines, Grisha Coleman, Okwui Okpokwasili, Carl Hancock Rux, David Thomson, and Annie Dorsen.

Ekeh is the recipient of numerous awards and fellowships including the Jerome Foundation, the Greenwall Foundation Fellowship, a Turbulence Media Award, and the Künstlerhaus Büchsenhausen Fellowship. Most recent exhibitions include *Especulaciones* at Museo Moderno (Buenos Aires); House of Electronic Arts Basel (HEK); *Basel Social Club* (Art Basel). She is featured in the recent Serpentine Gallery publication, *The Shape of the Circle in the Mind of a Fish*. During Berlin Art Week 2024, she curated *The Glittering Field*, a showcase featuring 16 international artists for AOA;<sup>87</sup> Contemporary. Ekeh is a frequent speaker and panelist on the cultural dynamics of technology and nature and

currently lectures in the Masters and Bachelors program of the Basel Academy of Art & Design in Switzerland.

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## Alessandra Ferrini

Alessandra Ferrini, Artist, Researcher, Educator, University of the Arts London, Corby, UK



### *Museums as Catalysts of Practice-based Research*

Academic research in the arts and humanities, as well as public funding for arts and culture, are constantly threatened by governmental budget cuts and the neoliberal administration of universities and museums, and they are even more endangered by the current global rise of authoritarianism. Yet, practice-based PhD programs are steadily growing in the Global North. These programs equip artists with a methodology that often clashes with the workings of the art system and market.

Nevertheless, the artist-researcher is a constant fixture of art institutions' programming. Sustaining a research-based practice can be extremely difficult, especially since the requirements placed on art and research by different institutional frameworks can be conflicting and counterintuitive for the development of long-term practice-based research. Thus, can we rethink the role of the museum in ways that can be conducive to long-term practice-based research? Can museums become the sites for sustaining

politically positioned practices that require a serious and ethical engagement with research? Additionally, as we are living in a time of endless economic and environmental crisis, live-streamed genocides, and the rise of repressive and racist politics, to what role should the art museum aspire? Can it overcome the logics of production, display, and commerce? Or can it, instead, fully commit to its role of knowledge producer, relinquishing its focus on production and its interconnectedness with the art market in favor of research?

### *Biography*

Alessandra Ferrini is an Italian-born, UK-based artist, researcher, and educator. Her work is rooted in lens-based media, anticolonial practices, memory and critical whiteness studies, as well as historiographical and archival methodologies. She explores the enduring legacies of Italian colonialism and Fascism, with a specific interest in the past and present network of relations between Italy, the Mediterranean region, and the African continent. Ferrini has exhibited, spoken, performed, and published internationally. Her work *Gaddafi in Rome: Anatomy of a Friendship* was featured in *Foreigners Everywhere*, curated by Adriano Pedrosa for the 60th International Art Exhibition of La Biennale di Venezia (2024) and it premiered at the International Film Festival Rotterdam IFFR 2025. Ferrini is the recipient of the Maxxi Bvlgari Prize 2022 and the 2017 Experimental Pitch Award at the London Film Festival. Her latest solo show, *I Saw a Dark Cloud Rise*, was commissioned by Fondazione Sandretto Re Rebaudengo (Turin, 2025). Ferrini's first monograph, *Like Swarming Maggots: Confronting the Archive of Coloniality across Italy and Libya*, was published by Archive Books in 2024 thanks to an Italian Council grant. She holds a practice-based PhD from the University of the Arts London, supported by the Arts and Humanities Research Council.

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# Francesco Manacorda



Francesco Manacorda, Director,  
Castello di Rivoli Museo d'Arte  
Contemporanea, Turin, Italy

## *Abstract*

According to the philosopher and natural scientist Piotr Kropotkin, ecosystems facing instability and scarcity of resources can survive only when collaboration and mutual support become strategic priorities. How might these principles apply to artistic institutions within a specific territory? This question has guided an ongoing dialog and series of experiments among leading

contemporary art institutions in the Turin region.

Castello di Rivoli Museo d'Arte Contemporanea, Fondazione Merz, Fondazione Sandretto Re Rebaudengo, GAM — Galleria Civica d'Arte Moderna e Contemporanea, MAO Museo d'Arte Orientale, OGR Torino, and Pinacoteca Agnelli have joined forces to develop an inter-institutional alliance operating as a shared cultural ecosystem.

Grounded in shared values and concrete proposals, this initiative explores both the opportunities and challenges of designing collaborative mechanisms. This approach is not merely guided by efficiency and productivity, but stems also from a generative and emotional desire to exceed rigid collaboration structures and open up to holistic, one-to-one or all-together systems. Informed by trust and elective affinities, they naturally bring about a deconstructed collaboration where the will to improve public good, the desire for sharing, the genuine and socially transformative engagement are paramount.

Their collaboration focuses on several key areas: strategic alignment and advocacy, resource optimization and asset sharing, collective

negotiation with suppliers, as well as the possibility of joined programming and coordinated promotion. By pooling their expertise and capacities, these institutions aim to construct an innovative model of cooperation — open to the questioning of received rules and traditions — entirely designed to promote sustainability, efficiency, and the creation of greater public value.

In a period marked by shifting cultural landscapes and evolving political dynamics, this network seeks to define a flexible and transparent framework for collaboration — one that enables agility, strengthens trust, and enhances the collective impact of its members. Through these shared values and endeavors, the institutions aspire to move beyond the limits of individual action, demonstrating how cooperation can serve as a powerful cultural strategy for resilience and growth, especially outside of the center, where unity means consistent visibility and powerful cultural and political presence.

### *Biography*

Francesco Manacorda is Director of Castello di Rivoli Museo d'Arte Contemporanea and Artistic Director of Fondazione Francesco Federico Cerruti.

Previously, he was Artistic Director of V-A-C Foundation (2017–22), Artistic Director of Tate Liverpool (2012–17), Director of Artissima (2010–12) and Curator at Barbican Art Gallery (2007–09).

From 2006 to 2011 he was Visiting Lecturer in the Curating Contemporary Art department of the Royal College of Art, London. He co-curated the 2016 Liverpool Biennial and in 2018 the 11<sup>th</sup> Taipei Biennial.

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# Azu Nwagbogu



Azu Nwagbogu, Founder/Director,  
African Artists' Foundation & Lagos  
Photo Festival, Lagos, Nigeria

*Regenerative Cultural Practice:  
The African Artists' Foundation's  
Home Museum and Dig Where  
You Stand Projects*

This presentation examines two interconnected initiatives by the African Artists' Foundation (AAF) that reimagine the relationship between communities, cultural heritage, and institutional power. The "Home Museum" and "Dig Where You Stand" (DWYS) projects demonstrate how art and cultural practice can serve as regenerative tools for decolonization and the

transformation of museological frameworks.

"Dig Where You Stand," inspired by Sven Lindqvist's concept of localized historical inquiry, is a series of traveling exhibitions moving through coastal African cities. The project explores themes of restitution, repatriation, migration, and displacement, challenging Western frameworks for engaging with art. Through workshops, roundtables, and collaborative exhibitions, DWYS develops community toolkits designed to jumpstart regenerative economic processes, empowering marginalized communities to reclaim their histories.

The "Home Museum" concept developed in collaboration with Dr. Clementine Deliss for LagosPhoto Festival 2020, with the title, Rapid Response Restitution, creates digital archives of ordinary household objects and their personal narratives. By documenting items like heirlooms and photographs — objects often dismissed by museums — the initiative

reveals the priceless memories embedded within everyday material culture. This democratizes museological practice, challenging institutional hierarchies that privilege what colonizers deemed worthy over sentimental value. It also seeks to spark a thematic intelligence around the value of heritage whilst utilizing the urgency and immediacy of photography.

Operating at different scales — continental networks and intimate domestic spaces — both projects shift power from extractive institutions to communities themselves. They provide practical frameworks for cultural institutions seeking inclusive, community-centered approaches to collection and exhibition, demonstrating pathways toward regenerative cultural and economic practices rooted in African perspectives.

### *Biography*

Azu Nwagbogu is an internationally acclaimed curator, interested in evolving new models of engagement with questions of decolonization, restitution, and repatriation. In his practice, the exhibition becomes an experimental site for reflection, civic engagement, ecology and repatriation — both tangible and symbolic.

Nwagbogu is the Founder and Director of African Artists' Foundation (AAF), a non-profit organization based in Lagos, Nigeria. He also serves as Founder and Director of LagosPhoto Festival, an annual international arts festival of photography held in Lagos. He is the publisher of *Art Base Africa*, a virtual space to discover and learn about contemporary art from Africa and its diasporas. He was awarded "Curator of Year 2021" by the Royal Photographic Society, UK, and is also listed amongst the hundred most influential people in the art world by *ArtReview*.

In 2021, Nwagbogu launched the project *Dig Where You Stand (DWYS) — From Coast to Coast*, which offers a new model for institutional building and engagement. The exhibition took place in Ibrahim's Mahama's culture hub SCCA in Tamale, Ghana. In 2023, he was appointed "Explorer at Large" by National Geographic Society to serve as an ambassador for the organization and receive support to continue his storytelling work across Africa and globally, a title shared by select few global change makers. In 2024, he curated the first ever Benin Pavilion at the 60th edition of the Venice Biennale. Nwagbogu's primary interest is in

reinventing the idea of the museum and its role as a civic space for the engagement of society at large.

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## Day 3. Keynote by Mariana Mazzucato



Mariana Mazzucato, Professor in the Economics of Innovation and Public Value, University College London (UCL), and Founding Director of the UCL Institute for Innovation & Public Purpose, London, UK. Author of The Public Value of Arts and Culture: Investing in Arts and Culture to Reimagine Economic Growth in the 21st Century.

*The Public Value of Arts and Culture in Reimagining and Redirecting Economic Growth in the 21<sup>st</sup> Century*

In an era marked by complex, interconnected challenges, the question is no longer *whether* the state should intervene, but *how* and toward *what* ends. Arts and culture, from visual arts to music and design, are the foundations for reimagining alternative futures, fostering civic identity, and mobilizing collective action. Yet they remain undervalued and thus underinvested in.

Arts and culture should not be peripheral to economic development, but can be essential to both stimulating and directing economic growth toward more creative, inclusive, and sustainable societies, and generating dynamic spillovers across the economy and society. Despite their well-documented benefits, arts and culture are consistently undervalued by

conventional evaluation methods like static cost-benefit analysis, seldom acknowledged for their contributions to narrow metrics like GDP, and rarely valued in terms of their market-shaping abilities. As a result, cultural funding is the first to be cut during austerity — precisely when society most needs a renewed sense of purpose and imagination. Historical examples such as the Bauhaus and U.S. Works Progress Administration, as well as contemporary initiatives like Mexico City’s Utopias, demonstrate the transformative power of culture in redefining how we imagine and build public life. To tackle crises such as climate breakdown, technological governance and corporate rent-seeking, a paradigm shift is needed.

We thus must move away from viewing arts and culture as a cost and toward recognizing them as an investment. They are both a means and an end: a goal of economic policy and a precondition for transformation. This requires new coalitions to develop mechanisms, narratives and social contracts that empower governments and cultural institutions to: i) recognize and nurture culture’s role in directing economic growth; ii) place it at the center of policy and industrial strategies; iii) measure its dynamic public value beyond cost-benefit; and iv) invest in cultural ecosystems beyond the creative industries. By reframing the economics of arts and culture, we can build societies that flourish and thrive.

## *Biography*

Mariana Mazzucato (PhD, CBE) is Professor in the Economics of Innovation and Public Value at University College London (UCL), where she is Founding Director of the UCL Institute for Innovation & Public Purpose. She is winner of international prizes including the Grande Ufficiale Ordine al Merito della Repubblica Italiana in 2021, Italy’s highest civilian honour, the 2020 John von Neumann Award, the 2019 All European Academies Madame de Staël Prize for Cultural Values, and 2018 Leontief Prize for Advancing the Frontiers of Economic Thought. She is a member of the UK Academy of Social Sciences (FACSS) and the Italian Academy of Sciences *Lincei*. In 2025, she was appointed Commander of the British Empire (CBE) for services to economics in the King’s Birthday Honours List. Pope Francis appointed her to the Pontifical Academy for Life for bringing ‘more humanity’ to the world.

Her award-winning books include: *The Entrepreneurial State: debunking public vs. private sector myths* (2013), *The Value of Everything: Making and Taking in the Global Economy* (2018), *Mission Economy: A Moonshot Guide to Changing Capitalism* (2021), and *The Big Con: How the Consulting Industry Weakens our Businesses, Infantilizes our Governments and Warps our Economies* (2023). She advises policymakers around the world on innovation-led inclusive and sustainable growth. Her policy roles include: Chair of the World Health Organization's Council on the Economics of Health for All, Co-Chair of the Global Commission on the Economics of Water, member of the South African President's Economic Advisory Council, Co-Chair of the Group of Experts to the Brazilian 2024 G20 Task Force for the Global Mobilization against Climate Change, and Special Representative of President Ramaphosa to the 2025 G20 Taskforce 1 on Inclusive Economic Growth, Industrialization, Employment, and Reduced Inequality.

# Guest Performers' Abstracts & Biographies

## Day 1. Performance by Alessandro Sciarroni



Alessandro Sciarroni, Performing Artist, Choreographer, Director, CORPOCELESTE, Rome/San Benedetto del Tronto, Italy

*Don't be Frightened of Turning the Page*

During the experience of the project 'Migrant Bodies', between 2014 and 2015, the artist develops an idea for a new performative practice that is deeply germinal. Starting from the observation of the migration flows of some animals that at the end of their life return to spawn and die in their natal territory, the artist began working on the concept of "turning." The

English term is translated and represented on stage in a literal sense, through the action of the body rotating around its axis: the action develops into an emotional psychophysical journey, a dance of duration, in the same way "turning" also means to evolve, to change.

The TURNING project is divided into different presentations and events that the artist calls "versions." Each "version" involves different performers, as well as visual artists, musicians, and designers, called by the artist to interpret the same action according to their own sensitivity.

Dramaturgically consistent with the title of the project, the materials and the physical scores are subject to a change, an evolution, a transformation, within each individual event.

*Don't be Frightened of Turning the Page* premiered in 2017 as a solo by and with Alessandro Sciarroni, for non theatrical spaces with natural light. At CÍMAM, for the first time, the piece will be performed by Marco Bertani.

Invention: Alessandro Sciarroni

Performance at the première: Alessandro Sciarroni

Performance: Marco Bertani

Music: Paolo Persia

Styling: Ettore Lombardi

Dramaturgy: Alessandro Sciarroni, Su-Feh Lee

Promotion, advice, development: Lisa Gilardino

Administration, executive production: Chiara Fava

Technical director: Valeria Foti

Communication: Pierpaolo Ferlino

Production: corpocesteleste\_C.C.OO#, MARCHE TEATRO

coproduction CENTQUATRE-Paris, CCN2 — Centre chorégraphique national de Grenoble, Les Halles de Schaerbeek

## *Biography*

Alessandro Sciarroni is an Italian artist active in the field of the performing arts with several years' experience in the visual arts and theater research. His works start from a conceptual Duchamp-like matrix using a theatrical framework and have been featured in festivals, museums, and unconventional spaces throughout Europe, South and North America, and Asia.

His creations involve professionals from different disciplines and use some techniques and experiences from dance, the circus, and sports. His work tries to uncover obsessions, fears, and fragilities of the act of performing, through the repetition of a practice to the physical endurance limits of the interpreters, looking at a different dimension of time, and to an empathic relationship between the audience and the performers. In 2019 he was awarded the Golden Lion for Lifetime Achievement in Dance by the

Venice Biennial. Alessandro Scarroni is an associate artist of Marche Teatro and Centquatre — Paris.

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## Day 2. Performance by Abdullah Miniawy

Abdullah Miniawy, Expressionist, Writer, Composer & Performer, Paris, France



### *Peacock Dreams*

Egyptian composer, writer, and vocalist, and creator of *Le Cri du Caire*, Abdullah Miniawy stands as one of the most distinctive voices in contemporary global music. Born in Fayoum and now based in Paris, Miniawy's work transcends borders, merging the raw emotional power of Egyptian soundscapes with the improvisational depth of jazz. His acclaimed album *Le Cri du Caire* earned the 2023 French Victoires du Jazz, the country's highest musical honor.

In collaboration with Robinson Khoury, a rising French-Lebanese trombonist, and Jules Boittin, a Paris-based trombonist active in

several French ensembles, Miniawy leads a trio that fuses jazz, Sufi mysticism, and contemporary experimentation. Their music evokes both the chaos and poetry of urban Egypt, offering listeners a transformative experience that oscillates between inspiration, catharsis, and contemplation. Their project debuted to standing ovations at the Musée Dauphinois during

the Détours de Babel Festival in Grenoble, before embarking on an international tour spanning over twenty concerts. Upcoming performances include venues such as La Alhambra in Geneva, the Venice International Festival during the Biennale, and Mao Oriental Art Museum in Turin, where their next album will be released.

At its core, the project aims to bridge Eastern and Western musical traditions, redefining the boundaries of art and spirituality. Drawing from the Arab Spring and Miniawy's earlier works, the trio's compositions translated into English, French, and Italian invite audiences to reflect on humanity, faith, and unity through a universal language of sound.

### *Biography*

Abdullah Miniawy (b. 1994) is an Egyptian expressionist, writer, singer, composer, 3D generalist, and actor. His work bridges experimental music, performance, and political expression. He has shared stages with artists like Erik Truffaz, Kamilya Jubran, Zuli, and Maurice Louca, performing at major venues including the Festival d'Avignon, Philharmonie de Paris, ICA London, the Louvre, and the Venice Biennial.

Miniawy starred in *Tlameess* (2019), which premiered at Cannes Directors' Fortnight and won awards at Kino der Kunst and Marrakech Film Festival. He also directed his first short film, *Rain Ticket* (2021).

As a composer, his soundtracks have featured in projects like *Cabaret Crusades iii* (MoMA PS1) and *AMDUAT* (Hotel Pro Forma). His long-running collaboration with German trio Carl Gari yielded critically acclaimed works, including *Darraje* and *The Act of Falling from the 8th Floor*.

In 2023, his project *Le Cri du Caire*, featuring Truffaz, won Les Victoires du Jazz. A recognized voice of his generation, his writings resonated during the Arab Spring and continue to echo regionally and internationally.

Honored by the European Parliament as a cultural "change maker," Miniawy has performed nearly 700 shows, with over 80 in 2023–2024. His performances consistently earn standing ovations and critical acclaim worldwide.

## Day 3. Performance by Diana Anselmo



Diana Anselmo, Performer and Visual Artist, Milan, Italy

### *Pas Moi*

*Pas Moi* is the concluding chapter of a documentary and affective research trajectory exploring the web of power and domination woven into major historiography. If the previous performance, *Je Vous Aime* — which later became a solo exhibition at the Fondazione Sandretto Re Rebaudengo in Turin — highlighted the re-educational implications for Deaf people in the context of the first projections of moving images that subsequently led to Cinema, *Pas Moi* follows a

parallel path and, from a Deaf and signing perspective, delves into the genesis of the first instruments for recording, transmission, and reproduction of sound.

Through minor archives, anti-histories, and situated knowledge transmitted body-to-body, the celebrated devices that shaped the future of the film and music industries are revealed to have been conceived with an audist and phonocentric intent to “heal” deafness. A condition to be eradicated or made to disappear into the fabric of the hearing world, rather than an identity, a culture with its own language and community.

*Pas Moi* imagines where one can go if another is the starting point — beyond “the lack of hearing,” further ahead.

The piece takes the shape of a lecture-performance with multiple voices but without sound, unfolding verbally yet not vocally. It is a performative dialogue between two deaf people, conducted in sign language, the mother tongue (even if it doesn’t stay in the mouth) of two of the three deaf

performers on stage. The conversation unfolds on two levels, shifting between a lecture and informal chat, and is made accessible to the non-signing audience through text projections that overturn the hierarchy of phonocentric domination. An excerpt of 15' will be shown at CIMAM.

## Biography

Diana Anselmo is a Deaf native signer and queer performer and visual artist, activist and improvised human being. Bilingual in LIS and Italian, during his master's degree in Theater and Performing Arts, he debuted with his first performance, *Autoritratto in tre atti* (2021), performed over 30 times in various Italian and non-Italian festivals (Culturgest and Casa da Música, Portugal; Theaterformen, Germany; Synergeio Performing Arts, Cyprus; Centre d'Art Contemporain, Geneva, Switzerland). As a performer, he made his debut in Berlin in Xavier Le Roy's *Le Sacre du Printemps* (2022). In the same year, he created *You Have to Be Deaf to Understand*, a performance in Visual Sign with two Deaf performers; presented in Italy and abroad in signing venues (Lisbon; Edinburgh; Riksteatern CREA, Stockholm; International Visual Theatre IVT, Paris). In 2023, he concluded his penultimate production *Je Vous Aime — a performance for the hearing*, presented in venues including TSA Teatro Stabile d'Abruzzo and TPP Teatro Pubblico Pugliese. The same performance in 2024 — somewhat like the artist who embodies it — changes gender and becomes a museum exhibition with the eponymous title *Je Vous Aime* at Fondazione Sandretto Re Rebaudengo, Turin.

In the same year, he signed with dance-maker Cristina Kristal Rizzo the co-authorship of the dance performance *Monumentum DA*, presented at various festivals including Torino Danza, Triennale Milano, MilanOltre. Straddling 2024 and 2025, he exhibited *deafnotdead*, his first gallery show at the Eugenia Delfini Gallery, Rome. He is among the founders of Al.Di.Qua. Artists, Europe's first association of and for artists with disabilities, for which he has participated as a speaker at various European festivals (IntegrART, Switzerland; DansFunk, Sweden; Holland Dance Festival, Holland; Tracing the Trails, Lithuania). Among other posts, he is the accessibility manager of Oriente Occidente Festival and the youngest member of the Cultural Advisory Board of the British Council.

# Day 0. Thursday 27 November

## Registration

09:30–18:30 hrs.      Registration point available at Hotel Concord (Via Lagrange 47, Turin)

# Day 1. Friday 28 November

*Day motto: “Doing Less vs. Doing Differently”*

Venue: OGR Torino, Corso Castelfidardo, 22, Torino

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|-----------------|--|
| 8:30–9:30 hrs.  | Welcome coffee for CìMAM Travel Grant Beneficiaries, Travel Grant Funders, and the CìMAM Board at OGR<br>*The bus for Travel Grantees and CìMAM Board will depart from Hotel Concord and Hotel Victoria at 8:00 hrs. |
| 8:00 hrs.       | Buses depart from CìMAM Hotels to OGR  |
| 08:30–9:30 hrs. | Registration at OGR  |
| 9:30–10:00 hrs. | Apertura by Alessandro Sciarroni, Performing Artist and Choreographer, Italy   |

10:00–10:25 hrs.	Welcome speeches by: Stefano Lo Russo, Mayor of Turin; Patrizia Sandretto Re Rebaudengo, CIMAM Benefactor, and Co-Host of the 2025 Annual Conference; Annamaria Poggi, Presidente Fondazione CRT; and Suhanya Raffel, CIMAM President and Director of M+, Hong Kong.
10:25–10:30 hrs.	Introduction to the narrative of the day by Chus Martínez, member of the CIMAM Board, and Chair of the CIMAM 2025 Content Committee.
10:30–11:10 hrs.	Keynote by Françoise Vergès, Senior Fellow, Sarah Parker Remond Center for the Study of Racism and Racialization, UCL, London, UK
11:10–11:15	Introduction to Breakout Sessions by Victoria Noorthoorn, member of the CIMAM Board, and Content Committee.
	Coffee Break
11:15–11:40 hrs.	Breakout Sessions with guest moderators.
11:40–13:00 hrs.	Moderators review and note down the key discussion outcomes.
13:00–13:15 hrs.	Group photo with all Conference attendees.
13:15–14:30	Lunch Break at onsite restaurant
13:15–14:30 hrs.	*During this time, participants are welcome to view the exhibitions at OGR

- 14:30–15:00 hrs. Presentation of CÌMAM 2025 OMPA Awardees by Suzanne Cotter, and CÌMAM 2025 Travel Grantees by Agustin Perez-Rubio, members of the CÌMAM Board, and Chairs of the CÌMAM Outstanding Museum Practice Award and the CÌMAM Travel Grant Program.
- 15:15–19:00 hrs. Visits (Fondazione Sandretto Re Rebaudengo / Fondazione Merz / GAM)
- 20:00–22:00 hrs. Dinner at Pizzeria Fratelli La Cozza
- 22:00–22:30 hrs. Buses take participants back to CÌMAM Hotels

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## Day 2. Saturday 29 November

*Day motto: “Mapping Desires”*

Venue: Carignano Theatre, Piazza Carignano 6, Torino

Please note that the theatre is in a pedestrian area, right in the historic centre of Turin. Check its proximity to your hotel — you may find that it is just a short walk away!

- 8:30am Pick up from CÌMAM Hotels
- 9:00–10:00 Registration at Carignano Theatre
- 10:00–10:15 hrs. Welcome Remarks by Alessandro Bianchi,

Presidente Fondazione Teatro Stabile Torino.  
Introduction to the narrative of the day by Chiara Bertola, Davide Quadrio, and Leevi Haapala, members of the Content Committee.

10:15–10:45 hrs. Apertura by Abdullah Miniawy, Expressionist, Writer, Composer & Performer, Paris, France

10:45–11:20 hrs. Keynote by Elizabeth Povinelli, Franz Boas Professor of Anthropology & Gender Studies, Columbia University, New York City, USA

11:20–12:00 hrs. Coffee Break

12:00–13:30 hrs. Introduction of Mapping Desires speakers by Kamini Sawhney, member of the CIMAM Board and Content Committee.

- Azu Nwagbogu, Founder/Director, African Artist's Foundation & LagosPhoto Festival, Lagos, Nigeria
- Karen Archey, Head of Curatorial Department, Kunstsammlung Nordrhein Westfalen, Düsseldorf, Germany
- Francesco Manacorda, Director, Castello di Rivoli Museo d'Arte Contemporanea, Turin, Italy
- Rustom Bharucha, Professor, International Fellow of the British Academy in London, Kolkata, India
- Alessandra Ferrini, Artist, Researcher, Educator, University of the Arts London, Corby, UK
- Onome Ekeh, Writer, Filmmaker, Lecturer, Academy of Art & Design, Basel, Switzerland

13:30–14:30 hrs. Lunch Break onsite

14:30–15:30 hrs. Q&A with all speakers and the audience moderated by Chus Martinez, member of the CIMAM Board, and Chair of the CIMAM 2025 Content Committee

15:30–17:30 hrs.	Visits ( <u>MAO</u> / <u>Gallerie d'Italia</u> )
17:30–19:30 hrs.	Transfer and Visit <u>Castello di Rivoli</u>
20:30–22:30 hrs.	Transfer and Dinner at <u>Venaria Reale</u>
22:30–23:00 hrs.	Buses take participants back to CìMAM Hotels

## Day 3. Sunday 30 November

*Day motto: “Transactions and Transmission. Tactics of Togetherness”*

Venue: Centrale Nuvola Lavazza, Via Bologna 32, Turin, Italy

8:45 hrs.	Buses depart from CìMAM Hotels to Centrale Nuvola Lavazza
9:15–10:30 hrs.	CìMAM General Assembly & Announcement of the new CìMAM Board 2026-28
10:30–11:00 hrs.	Coffee Break
11:00–11:15 hrs.	Welcome by Francesca Lavazza, Lavazza Group Board Member. Introduction to the narrative of the day by Bernardo Follini, Malgorzata Ludwisiak, and Francesco Manacorda, members of the Content Committee.

11:15–11:45 hrs.	Apertura by Diana Anselmo, Performer and Visual Artist, Milan, Italy
11:45–12:20 hrs.	Keynote by Mariana Mazzucato, Professor in the Economics of Innovation and Public Value, University College London (UCL), Founding Director of the UCL Institute for Innovation & Public Purpose, London, UK
12:20–12:40 hrs.	Coffee Break
12:40–13:45 hrs.	Breakout Sessions. Introduction by Kamini Sawhney, member of the CIMAM Board and Content Committee
13:45–14:45 hrs.	Lunch Break at onsite restaurant
14:45–15:30 hrs.	Closing Remarks by Content Committee: Chus Martinez, Chiara Bertola, Bernardo Follini, Leevi Haapala, Malgorzata Ludwisiak, Francesco Manacorda, Victoria Noorthoorn, Davide Quadrio, Kamini Sawhney.
15:30–19:30 hrs.	Visits ( <u>MAUTO</u> / <u>Pinacoteca Agnelli</u> / <u>Luci d'Artista</u> )
20:00– 22:00 hrs.	Dinner at <u>Le Roi Music Hall</u> , a spectacular 1960s dancehall designed by Carlo Mollino, with DJ performance by Turin artists
22:00–22:30 hrs.	Buses take participants back to CIMAM Hotels

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# Exhibitions and Visits

## Day 1: Friday, November 28

OGR Torino is our Day 1 venue, and we will be invited to view the following exhibition projects from 1.15 to 2.30pm:

*Laure Prouvost. WE FELT A STAR DYING*

An exhibition commissioned by LAS Art Foundation and co-commissioned by OGR Torino  
Curated by Carly Whitefield and Samuele Piazza

*ELECTRIC DREAMS. Art & Technology Before the Internet*

An exhibition organized by Tate Modern and OGR Torino  
Curated by Val Ravaglia and Samuele Piazza

OGR Torino presents two exhibitions that explore the relationship between art and technology from different yet complementary perspectives tracing a timeline from pioneering artistic experiments of the late 20th century to today's explorations of quantum computing and artificial intelligence.

*WE FELT A STAR DYING* transforms Binario 1 of the former workshop complex into a space where art and science merge into a site-specific installation that engages with architecture. The exhibition, a collaboration between the artist, philosopher Tobias Rees, and scientist Hartmut Neven, founder of Google Quantum AI, explores quantum computing through a multisensory experience of images, sounds, and scents.

At Binario 2 of OGR, *ELECTRIC DREAMS. Art & Technology Before the Internet* traces over forty years of artistic experimentation at the intersection of visual art and technology, before the widespread use of the Internet. The exhibition features works by artists who explored technological modernity by appropriating tools originally developed in military or

corporate contexts, using them to redefine collective imagery and provoke critical thought.

Website: [ogrtorino.it](http://ogrtorino.it)

Location: OGR Torino | Corso Castelfidardo 22, Turin

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## Afternoon Visits

### Fondazione Sandretto Re Rebaudengo

*News from the Near Future*

30 Years of the Fondazione Sandretto Re Rebaudengo

Curated by Bernardo Follini and Eugenio Re Rebaudengo

This exhibition project is presented across two venues: the Foundation's main museum space, and the Museo Nazionale dell'Automobile in Turin.

The exhibition *News from the Near Future* celebrates the thirtieth anniversary of the Fondazione Sandretto Re Rebaudengo with an extensive project presented across two venues: the Foundation's own spaces and the Museo Nazionale dell'Automobile in Turin. Through around one hundred and fifty works from the Sandretto Re Rebaudengo Collection, the exhibition retraces three decades of artistic research and commitment to promoting contemporary art, from the 1990s to the present.

More than a chronological retrospective, *News from the Near Future* unfolds as a visual and emotional archive that brings together the artists, languages, and visions that have shaped the Foundation's history. The exhibition reaffirms the role of art as a means of critically engaging with the present and imagining the future.

The section hosted at the Foundation intertwines historical and newly produced works in three thematic paths dedicated to the body and its tensions, to individual and collective identities, and to future imaginaries. The itinerary opens with *Fade to Black* (2013) by Philippe Parreno and

concludes with *Electric Earth* (1999) by Doug Aitken, an immersive installation first presented at the 48th Venice Biennale. The title of the exhibition references Fiona Tan's *News from the Near Future* (2003), which inspires the project as an archive of memories and visions of the contemporary world.

Website: [fsrr.org](http://fsrr.org)

Location: Fondazione Sandretto Re Rebaudengo,  
Via Modane 16, Turin

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## GAM (Galleria Civica d'Arte Moderna e Contemporanea)

*Nights*

Five Centuries of Stars, Dreams, Plenilunes

Curated by Fabio Cafagna and Elena Volpato

Featuring approximately one hundred works from prestigious European institutions and from the collections of GAM.

*Lothar Baumgarten*

Culture Nature

Curated by Chiara Bertola

A tribute to Lothar Baumgarten, an artist who passed away in 2018, renowned for intertwining aesthetic research with profound anthropological and ecological reflection.

*The Intruder*

Davide Sgambaro

Curated by Virginia Lupo

The “Intruder” is an artist or curator invited to engage with the exhibitions

and the collections of GAM. Their “intrusion” plays a decisive role in every reinstallation of the collections, reactivating interpretative trajectories or reassuring chronological narratives.

*Linda Fregni Nagler*

Anger Pleasure Fear

Curated by Cecilia Canziani

GAM presents the first anthological exhibition in an Italian institution dedicated to Linda Fregni Nagler. The artist employs photography as a means of reflecting on vision, memory, and the materiality of the image, weaving together collecting practices, research, and narrative. The exhibition presents works created over more than twenty years.

*Elisabetta di Maggio*

Frangible

Curated by Chiara Bertola and Fabio Cafagna

The exhibition charts Elisabetta Di Maggio's career through historical works and new pieces created for GAM. Cutting, which is central to her practice, acts as both precise material exploration and an irreversible gesture. Her works, from cut tissue walls to sculpted soaps, wax mosaics, porcelain, and botanical forms, blur nature and artifice. Across six rooms, it explores mapping, cosmic and botanical patterns, memory, and the sacredness of nature.

Website: [gamtorino.it](http://gamtorino.it)

Location: GAM — Galleria Civica d'Arte Moderna e Contemporanea | Via Magenta 31, Turin

# Fondazione Merz

*Push the Limits 2*

Culture strips to reveal war

Curated by Claudia Gioia and Beatrice Merz

Featuring works by Heba Y. Amin, Maja Bajevi, Mirna Bamieh, Fiona Banner aka The Vanity Press, Rossella Biscotti, Monica Bonvicini, Latifa Echakhch, yasmine eid-sabbagh/Rozenn Quéré, Cécile B. Evans, Dominique Gonzalez-Foerster, Mona Hatoum, Emily Jacir, Jasleen Kaur, Katerina Kovaleva, Teresa Margolles, Helina Metaferia, Janis Rafa, Zineb Sedira and Nora Turato.

The Fondazione Merz presents the second edition of *Push the Limits*, an exhibition exploring art's ability to respond to current and urgent issues and to be a catalyst for change, rejecting resignation to immobility. It brings together 20 artists from different generations and backgrounds who make the overcoming and transformation of imposed and supposed limits their artistic grammar.

In renaming the second edition of *Push the Limits*, the phrase by Mario Merz — “culture strips to reveal war” — was added. The reference is to the ever-complex role of culture in situations of conflict and the need for culture to shed its quiet image in order to highlight its combative nature. Here the intention is also to emphasise the freedom and responsibility of art and culture, as well as the goal of pushing boundaries, especially today when all the principles of coexistence and law are constantly being overturned, so that new words can emerge to start, thinking again in terms of justice and international, social and civil relations.

The exhibition brings together actions, images and voices capable of realigning means and ends, with the awareness that ‘relationality’ is, as Barbara Kruger recalled in the first edition of the project, a constitutive quality of action. In this perspective — also dear to Hannah Arendt, for whom collective action has an aesthetic principle — freedom and execution coincide in giving shape to new words and forms in response to the crises of the present.

Website: [fondazionemerz.org](http://fondazionemerz.org)

Location: Fondazione Merz, Via Limone 24, Turin

## Day 2: Saturday, November 29

### Afternoon Visits

## MAO Museum of Asian Art

*Chiharu Shiota. The Soul Trembles*

MAO Museo d'Arte Orientale, Turin presents Chiharu Shiota: The Soul Trembles, curated by Mami Kataoka, director of the Mori Art Museum, together with Davide Quadrio, director of MAO, with curatorial assistance from Anna Musini and Francesca Filisetti. Making its Italian debut, and shown for the first time in an Asian art museum, this major monographic exhibition arrives in Turin after acclaimed presentations at institutions including the Grand Palais in Paris, the Busan Museum of Art, the Long Museum West Bund in Shanghai and the Queensland Art Gallery in Brisbane.

The exhibition offers an expansive overview of Shiota's practice, bringing together drawings, photographs, sculptures and several of her most iconic large-scale installations. Often rooted in personal experience, Shiota's work explores the intangible: memories, emotions, dream-states and the fragile boundaries between presence and absence. Her immersive environments, woven from dense networks of thread, create spaces for contemplation that invite reflection on identity, human connection and life and death.

Among the key works on view are *Where Are We Going?* (2017), evoking the uncertainty of journeys; *Uncertain Journey* (2016), a constellation of ship-like structures wrapped in red yarn symbolising encounters that shape our lives; and *In Silence* (2008), where a burnt piano and empty seats convey the quiet after destruction. Also featured are *Reflection of Space and Time* (2018), meditating on absence through a dress and its double; *Inside — Outside* (2009), reflecting on thresholds between private and public worlds; and the monumental *Accumulation — Searching for the Destination* (2021), composed of hundreds of suspended suitcases.

Spread throughout MAO's galleries, the exhibition places Shiota's

work in dialogue with the museum's permanent collection and includes newly created, site-specific installations made especially for the occasion.

Website: [maotorino.it](http://maotorino.it)

Location: Museo d'Arte Orientale, Via San Domenico 11, Turin

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## Gallerie d'Italia

*Jeff Wall. Photographs*

Galleria d'Italia is a cultural hub dedicated to photography and the culture of the image, with the specific aim of exploring the complexity of the challenges of the future related to environmental, social and economic sustainability. An ideal place where excellence is embodied in the relationship between art, technique and new technologies, and where dynamics of social inclusion, individual and collective learning are fostered.

Jeff Wall (Vancouver, 1946) is among the most influential photographic artists of our time. For over four decades, he has combined meticulous staging with documentary observation to explore the complexities of contemporary life, transforming everyday moments into striking, dreamlike scenes. His work engages with pressing social and political themes — nature, war, gender, race, and class — while drawing inspiration from photography, painting, literature, and Italian Neorealism.

Curated by David Campany, Director of the International Center of Photography in New York and a long-time collaborator of Wall, this major exhibition offers a sweeping view of the artist's remarkable career.

Website: [gallerieditalia.com](http://gallerieditalia.com)

Location: Galleria d'Italia, Piazza San Carlo 156, Turin

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# Castello Di Rivoli Museo D'arte Contemporanea

*Enrico David: I Am Back Tomorrow*

30 October 2025 — 22 March 2026

The first Italian museum retrospective of Enrico David features over sixty artworks and large environmental installations spanning painting, textiles, drawing and sculpture. David's work explores the theme of the human figure conceived as a metaphor of transformation: caught in an unstable condition — between figuration and abstraction, love and pain, symbiosis and necrosis, oral and spiritual multiplications.

*Inserzioni: Guglielmo Castelli, Lydia Ourahmane, Oscar Murillo*

26 September 2025 — February 2026

As part of the institution's 40th anniversary celebrations, Castello di Rivoli presents *Inserzioni* (Insertions), a new format that commissions contemporary artists to create works specifically for the Castello. The artists featured in the first edition of the project are Guglielmo Castelli (Turin — Italy, 1987), Lydia Ourahmane (Saïda — Algeria, 1992), and Oscar Murillo (Valle del Cauca — Colombia, 1986).

*Ouverture 2024*

From 19 December 2024

Ouverture 2024 celebrates 40 years of Castello of Rivoli Museo d'Arte Contemporanea. Focusing mainly on works from the collection produced since the 2000s, with some intentional exceptions, Ouverture 2024 is conceived as a proposal for a museum of the 21st century, rooted in Europe but open to a broader global vision. The exhibition is inspired by principles of inclusion and social and cultural participation, in light of the contradictions of the present and expectations of the future.

*The Enchanted Castle*  
From 19 December 2024

The Enchanted Castle dedicates an entire floor of the Museum to non-adults. Recognising children and young people as ‘ideal visitors’ to these spaces, the project also allows the rest of the public to experience an exhibition designed for their eyes, minds and hearts, thus creating a ‘re-enchanted’ museum. The project is inspired to the idea of the agora museum, a place of encounter and exchange where art is central to education and growth that involve the whole community.

Website: [castellodirivoli.org](http://castellodirivoli.org)

Location: Castello di Rivoli, Piazzale Mafalda di Savoia, Rivoli (Turin)

## Day 3: Sunday, November 30

### Afternoon Visits

## MAUTO: Museo Nazionale dell’Automobile

*News from the Near Future*

30 Years of the Fondazione Sandretto Re Rebaudengo

Curated by Bernardo Follini and Eugenio Re Rebaudengo

This exhibition project is presented across two venues: the Foundation’s main museum space, and the Museo Nazionale dell’Automobile in Turin.

The exhibition *News from the Near Future* celebrates the thirtieth anniversary of the Fondazione Sandretto Re Rebaudengo with an extensive project presented across two venues: the Foundation’s own spaces and the Museo Nazionale dell’Automobile in Turin. Through around one hundred and fifty works from the Sandretto Re Rebaudengo Collection, the exhibition traces three decades of artistic research and commitment to promoting contemporary art, from the 1990s to the present.

At MAUTO, a museum that celebrates the history of the automobile — such an important factor into the history of this former industrial city — the Sandretto Re Rebaudengo exhibition reconstructs genealogies and dialogues between recent art history and that of the Foundation, articulated in four sections exploring the body, memory, virtuality, and inner landscapes. The path culminates with *The End — Rocky Mountains* (2009) by Ragnar Kjartansson, a poetic concert set amid snowy mountains.

The title of the exhibition references Fiona Tan's *News from the Near Future* (2003), which inspires the project as an archive of memories and visions of the contemporary world.

Website: [museoauto.com](https://museoauto.com)

Location: Museo Nazionale dell'Automobile, Corso Unità d'Italia 40, Turin

## Pinacoteca Agnelli

Located in the former FIAT car factory of Lingotto in Torino, Pinacoteca Agnelli relaunched in 2022 with a new contemporary mission. Its permanent collection — featuring Canova, Canaletto, Picasso, Manet, Modigliani and Matisse — is complemented by a vibrant program of temporary exhibitions dedicated to historical and contemporary pioneers.

*Alice Neel. I Am the Century*

From October 31, 2025 to April 6, 2026, Pinacoteca Agnelli presents the first Italian retrospective of American artist Alice Neel (1900–1984). Curated by Sarah Cosulich and Pietro Rigolo, *Alice Neel: I Am the Century* explores the artist's radical, empathetic portrayals of humanity. Sixty works chart the evolution of her style, from early Ashcan-influenced portraits from her Cuban years, to the satirical and surreal works of the 1920s–30s, through to the iconic portraits of the 1960s–70s that upended conventions

around the nude. Neel depicted friends, family, peers, the marginalized, the young and the elderly with uncompromising honesty. The exhibition highlights how her revolutionary approach dialogues with, and challenges, the historical canons represented in the Museum's Permanent Collection.

*Piotr Ukleński. Faux Amis*

From October 31, 2025 to April 6, 2026, Piotr Ukleński presents *Faux Amis*, a new chapter of *Beyond the Collection*, the Museum's program reactivating its Permanent Collection. Engaging the entire display, Ukleński stages provocative juxtapositions between his works and those of Renoir, Matisse, Canova and Manet. His approach—addressing colonialism, cultural appropriation, gender and symbolic histories—extends to Torino's Museum of Fruit and Museum of Human Anatomy, where he inserts works that visually echo wax fruit replicas and anatomical models.

*Paul Pfeiffer: New Installation on La Pista 500*

Winner of the 2024 Pista 500 Prize, Paul Pfeiffer inaugurates a new site-specific billboard this October, using Torino's Juventus team to examine spectacle, celebrity and the mediated construction of collective experience.

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# Day 1. Moderated Breakout Sessions

The 2025 CIMAM Content Committee has considered how best to integrate the voices and the thinking of CIMAM members attending the conference. They concluded that after listening to the morning speech, attendees will break into smaller groups of ten people led by a Moderator, who conducts the discussion and takes notes, having been provided in advance with a draft of questions and issues to use as a guide. Professionals awarded with a CIMAM Travel Grant also have an active role in this year's Breakout Sessions by taking notes and reporting the outcome of the group discussion.

The idea is to create a climate in which more general, complex, and abstract reflections coexist with an active conversation about the problems and strategies that each of us considers relevant in the current situation. Listening to and contributing one's own opinions in equal measure is one of the goals of this year's conference.

CIMAM is thankful to the invited Moderators who have kindly accepted to participate in this year's Breakout Sessions as we consider it a key objective to encourage and enhance the active participation of CIMAM members, to listen and exchange ideas, and to be able to productively contribute to the production of a mind map of the questions and issues facing our field at this moment.

Invited Moderators:

- ( 1 ) Defne Ayas, Artistic Director, Van Abbemuseum, Eindhoven, Netherlands
- ( 2 ) Katia Baudin, Director, Kunstmuseen Krefeld, Krefeld, Germany
- ( 3 ) Chiara Bertola, Director, Galleria Civica d'Arte Moderna e Contemporanea (GAM), Turin, Italy

- ( 4 ) Raphael Chikukwa, Executive Director and Chief Curator, National Gallery of Zimbabwe, Harare, Zimbabwe
- ( 5 ) Charlotte Day, Director, Art Museums, University of Melbourne, Victoria, Australia
- ( 6 ) Amanda de la Garza, Artistic Deputy Director, Museo Nacional Centro de Arte Reina Sofia (MNCARS), Madrid, Spain
- ( 7 ) Elvira Dyangane Ose, Director, Museu d'Art Contemporani de Barcelona (MACBA), Barcelona, Spain
- ( 8 ) Bernardo Follini, Senior Curator, Fondazione Sandretto Re Rebaudengo, Turin, Italy
- ( 9 ) Leevi Haapala, Dean Academy of Fine Arts, University of Arts, Helsinki, Finland
- ( 10 ) Stijn Huijts, Director, Bonnefanten Museum, Maastricht, Netherlands
- ( 11 ) Pablo Lafuente, Artistic Director, Museu de Arte Moderna do Rio de Janeiro (MAM), Rio de Janeiro, Brazil
- ( 12 ) Malgorzata Ludwisiak, Independent Curator, Warsaw, Poland
- ( 13 ) Francesco Manacorda, Director, Castello di Rivoli Museo d'Arte Contemporanea, Rivoli, Italy
- ( 14 ) Chus Martinez, Director, Institute Art Gender Nature, Basel, Switzerland
- ( 15 ) Victoria Noorthoorn, Director, Museo de Arte Moderno de Buenos Aires, Buenos Aires, Argentina
- ( 16 ) Marina Pugliese, Director, Museo delle Culture (MUDEC), Milan, Italy
- ( 17 ) Davide Quadrio, Director, MAO Museo d'Arte Orientale, Turin, Italy
- ( 18 ) Maria Ines Rodriguez, Director, Walter Leblanc Foundation, Brussels, Belgium
- ( 19 ) Kamini Sawhney, Head, Public Art Projects, BLR Hubba, Bangalore, India
- ( 20 ) Justin Randolph Thompson, Co-founder and Director, The Recovery Plan, Florence, Italy
- ( 21 ) Philip Tinari, Director and Chief Executive, Center for Contemporary Art (UCCA), Beijing, China
- ( 22 ) Andrea Viliani, Director, Museo delle Civiltà (MUCIV), Rome, Italy

- ( 23 ) Benjamin Weil, Director, Centro de Arte Moderna Gulbenkian (CAM), Lisbon, Portugal
- ( 24 ) Chantal Wong, Director, AFIELD, Paris, France
- ( 25 ) Joanna Zielinska, Senior Curator, Museum van Hedendaagse Kunst Antwerpen (M HKA), Antwerp, Belgium

## Day 3. Networking Breakout Sessions

On day three, the 2025 Content Committee proposes breaking into groups to examine how museum communication as a transmission is perceived by audiences, interrogating the frameworks through which messages are transmitted—what is being communicated, how it is conveyed, and to what extent publics are meaningfully informed and engaged. At the same time, the sessions will explore the notion of ‘transaction’ not merely as an exchange of information, but as a model for expanded relationality—opening new potentialities for co-production and collaborative models of working within and beyond institutional boundaries.

This year’s conference positions itself as a forum for dialogue and imagination of the museum of the future, where theoretical and abstract thinking intersects with practical, grounded strategies. It is a gathering shaped by the belief that through collective, participatory engagement, museums can regain their balance and reaffirm their relevance in a fractured world.

# Who's Who CìMAM 2025

CìMAM's Annual Conference is the most important forum for modern and contemporary art museum professionals throughout the year. The first CìMAM Annual Conference took place in 1962 in The Hague. Since then, the Committee has celebrated over 50 conferences that have been held in 30 different cities around the globe.

The 2025 Annual Conference brings together 300 professionals from over 50 different parts of the world to debate theoretical, ethical, and practical issues concerning the collection and exhibition of modern and contemporary art, and to share experiences, followed by visits to the foremost contemporary art institutions, collections, and projects in the region.

[Follow this link](#) and use the password that has been shared with you to access the 2025 Who's Who and meet CìMAM's attendees present in Turin.

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# About Fondazione CRT

Established in 1991, Fondazione CRT is the third largest Italian philanthropic institution by asset. It has granted a total of more than EUR 2 billion for over 43,000 projects in the fields of art and culture, research, youth training, fight against poverty, improvement of the quality of life of people with disabilities, environmental protection, and innovation. In addition, it has entirely redeveloped the OGR Torino, transforming it into an international center of technological and cultural innovation.

Fondazione CRT is active in the main national and international networks of philanthropy.

Fondazione CRT also operates through a plurality of entities that contribute to the growth of the region: OGR-CRT (for design, production and communication in the fields of tech, art and contemporary culture at OGR Torino), la Scialuppa CRT Onlus Fondazione Anti Usura (for the prevention of usury), Fondazione per l'Arte Moderna e Contemporanea CRT (to support and enhance the contemporary art system), Fondazione Sviluppo e Crescita CRT (for patient investments with declared social impact); Fondazione ULAOP CRT Onlus (for actions in the field of childhood). → [www.fondazione crt.it](http://www.fondazione crt.it)

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# About Fondazione Arte CRT

The Fondazione Arte CRT, an art-oriented organisation of the Fondazione CRT, mainly active in the region and local area, is celebrating twenty-five years of its support to contemporary art this year. Since it was established in 2000, the Foundation has acted and aimed at promoting talent, enriching cultural heritage, and has built up an extensive collection of contemporary artworks, which has become one of the most prestigious in Italy and internationally: over 930 works by about 380 artists, with a total investment of over €41.5 million. → [www.fondazioneartecrt.it](http://www.fondazioneartecrt.it)

# About Fondazione Sandretto Re Rebaudengo

Since 1995 the Foundation has supported young Italian and foreign artists, paying particular attention to the commission and production of new works, and has promoted contemporary art with the aim of attracting an ever-growing public to it. For almost thirty years, Fondazione Sandretto Re Rebaudengo has pursued its commitment to contemporary art and culture. Among the first private foundations opened in Italy, it can be described as an observatory on the artistic trends and cultural languages of our time, across the fields of art, music, dance, literature and design. Launched in Turin on April 1995, on the initiative of its President, Patrizia Sandretto Re Rebaudengo, the Foundation is a nonprofit institution that reflects a new conception of patronage, based on principles of individual responsibility and the sharing of personal passion, knowledge and resources.

The Foundation has two venues. The Turin location, opened in 2002, is a museum architecture built in a neighborhood that witnesses the city's industrial past and its transformations. Designed by architect Claudio Silvestrin, it stands in front of the "Fergat" public garden.

Palazzo Re Rebaudengo, in Guarene, is an 18th-century residence, protected by the Superintendence of Cultural and Environmental Heritage. It is one of the historic buildings of this small village nestled among the hills of Roero, an area that with the Langhe and Monferrato is recognized as a UNESCO World Heritage Site. In 2019, not far from the residence, the Foundation opened the San Licerio Hill Art Park to the public. Installations by artists from around the world are placed among a wild forest and the rows of a young vineyard.

At the Foundation, exhibitions are a meeting point between artists, curators and public: a space for reflection which, through the works, increases the visibility of current art, and of the reading it gives of the issues of our time (from globalization to environmentalism, from labor to new technologies); exhibitions are forums that amplify the voice of visitors and their interpretations, thanks to the conversational approach of our cultural mediation service, which is provided regularly and free of charge;

the exhibition is a space for inspiration and creativity, which find a practical, living expression in workshops especially designed by the Educational Department for each different sector of our visiting public (children, adolescents, young adults, school groups, teachers, families, disabled people).

Over the years Fondazione Sandretto Re Rebaudengo has extended its expertise, which is based on the experimental approach of the institution and on the highly developed skills of its staff. Today the Foundation is an internationally acknowledged exhibition center, as well as an educational institution with a strong identity and extensive experience in training, as shown by such programs as the Residency for Young Foreign Curators, launched in 2006, by Campo, an independent course for Italian curators launched in 2012, or by periodically held study days for teachers and educators, and seminars on such topics as accessibility and cultural mediation.

[fsrr.org/](http://fsrr.org/)

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# About Castello di Rivoli Museo d'Arte Contemporanea

The Castello di Rivoli Museo d'Arte Contemporanea engages local and international audiences in a deeper understanding of our present times through art and culture, while contributing to the social development of its surrounding region. In addition to collecting and exhibiting artworks, the Museum is a hub for creativity, research and learning, primarily in the field of contemporary art, by reflecting on the present through a dynamic relationship with the past.

The first museum devoted to contemporary art in Italy, Castello di Rivoli is a beacon for the art world. Since it opened in 1984, it has

continuously presented innovative exhibitions and radical art performances, while remaining sensitive to the unique Baroque castle that hosts it. Designed in 1718 by Filippo Juvarra, the castle is a constant source of inspiration for artists. Its architecture and history inspire the creation of new works conceived specifically for the Museum's Permanent Collection.

While conserving and displaying works of art is a central mission of Castello di Rivoli, this represents only a part of the activities that make it a cutting-edge contemporary art museum for the 21st century. A lively center for experimentation, activities take place both in its physical spaces and online, through its website and on other digital platforms, promoting the work of artists from all generations, countries, and cultural backgrounds. Its high-quality publications are of long-lasting historical and scholarly importance.

An identity formed out of encounters and openness requires the constant re-inventing of oneself, in line with the rapid and profound changes in society. To this end, one of the distinctive features of Castello di Rivoli is its commitment to multiple fields and disciplines. The Museum frequently collaborates with other local cultural institutions, hosting theatrical performances, concerts, film and video festivals as well as seminars and conferences both on- and offsite. It also programs symposia and roundtables dedicated to other fields, from literature, philosophy and music, through to science, physics and conservation.

By operating across the region of Piedmont and city of Turin, in dialog with numerous Italian and international museums, with its curatorial department, education department, research institute, library, archives, and multimedia center, Castello di Rivoli is a key center of artistic culture.

[castellodirivoli.org/](http://castellodirivoli.org/)

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# About Fondazione Torino Musei

A link between the Past, the Orient and the Future

Fondazione Torino Musei conserves and manages the historical and artistic heritage of the City of Torino.

Its mission is to preserve heritage, shape research, exhibit and communicate art collections and historical monuments, making them open and accessible to the public, thereby serving the community.

The museums managed by the Foundation are the GAM — Galleria Civica d'Arte Moderna e Contemporanea, the MAO — Museo d'Arte Orientale and Palazzo Madama — Museo Civico d'Arte Antica.

Fondazione Torino Musei is the sole partner of Artissima s.r.l.

The foundation pays close attention to issues of accessibility and education, for children and young people of all ages and their families; it provides support for the development of artistic and curatorial projects on a regional level; it interacts with businesses in the territorial and international socio-economic fabric to foster collaboration between cultural and entrepreneurial players; it defines its cultural contents in relation to a perspective on the world that permits valorisation of its own heritage, programming and exporting its exhibitions.

A foundation between the Past, the Orient and the Future, to connect us and to teach us the value of sharing.

[fondazionetorinomusei.it](http://fondazionetorinomusei.it)

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# About the Post-Conference Tour

## Langhe Hills & Milan, 1–2 December 2025

The optional post-conference tour invites participants to immerse themselves even further in Northern Italy's contemporary art scene while experiencing the region's celebrated landscapes, architecture and hospitality. Over two days, the tour will journey through the rolling vineyards of the Langhe Hills to the vibrant art scene in Milan, with special access to private collections, site-specific works and major art institutions.

### Day 1: Monday 1 December 2025 The Langhe Hills

The day kicks off with a morning departure from Turin, travelling south into the Langhe Hills, a UNESCO World Heritage Site renowned for its wine production, hilltop villages and sweeping views. The first stop is the small village of Roddino, where participants will visit a collaborative, site-specific artwork by Liam Gillick and Hito Steyerl. This contemporary piece is integrated into the local environment, inviting reflection on the interplay between art, technology, and rural settings.

After a mid-morning espresso break in Roddino, the tour continues to Dogliani for a special preview of a new site-specific work by Kosovar artist Petrit Halilaj. The work is part of the Radis land art project, run by Fondazione per l'Arte Moderna e Contemporanea CRT, linking rural heritage with global artistic discourse.

Midday brings guests to Palazzo Re Rebaudengo in Guarene d'Alba, where Annual Conference co-host and CIMAM Benefactor Patrizia Sandretto Re Rebaudengo will kindly host lunch. Afterwards, participants

will enjoy a curator-led tour of the exhibition 30 Years of Fondazione Sandretto Re Rebaudengo, followed by a walk through the Sandretto Re Rebaudengo Art Park. Situated on the nearby San Licerio Hill and accessed by different pathways, the Park features large-scale permanent sculptures by artists such as Marguerite Humeau, Carsten Höller, Katya Novitzkova, Wilhelm Mundt, Mark Handforth, Stefano Arienti, Ludovica Carbotta and Stefano Boeri.

The afternoon continues with a visit to Neviglie to see The Traveler (2023), a striking hillside sculpture by French artist Jean-Marie Appriou. The day concludes in the town of Alba, where guests will check in at Hotel Calissano. In the evening, the Ceretto Family Vineyards will kindly host an aperitivo-dinner at their hilltop architectural landmark, The Cube Winery.

Comfortable shoes are recommended!

## Day 1 — Daily Schedule:

8:45	Buses depart sharply from Turin hotels for the Langhe Hills
10:30	Visit Roddino to see <u>However Many Times We Ran The Model The Results Were Pretty Much The Same (2023)</u> by Liam Gillick & Hito Steyerl
11:00	Coffee break in town
11:30	Travel to Dogliani for preview of Petrit Halilaj's new installation, part of Radis land art project
12:30	Travel to Guarene d'Alba for a lunch kindly hosted by Patrizia Sandretto Re Rebaudengo at <u>Palazzo Re Rebaudengo</u>
13:30	Curator tour — 30 Years of Fondazione Sandretto Re Rebaudengo

14:00	Walk through <u>Sandretto Re Rebaudengo Art Park</u>
15:30	Depart for Neviglie to see <u>The Traveler (2023)</u> by Jean-Marie Appriou
17:00	Transfer to the town of Alba
17:30	Check-in at Hotel Calissano
18:30	Transfer to o AzieCerettnde Vitivinicole (Strada Provinciale Alba/Barolo   Localita San Cassiano, 34, 12051 Alba) where dinner will kine hosted by the Ceretto Family Vineyards at their special venue The “Tenuta Monsordo Bernardina”.
21:30	Return to hotel

*\*Sensible shoes are recommended.*

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## Day 2: Tuesday 2 December 2025: Milan

The second day begins with a departure from Alba towards Milan. Late morning, participants will arrive at the acclaimed Pirelli HangarBicocca. Established in 2004 by Pirelli, Hangar Bicocca is a vast former industrial space transformed into one of Europe’s leading contemporary art institutions. Here, guests will enjoy a curator-led tour of the exhibitions Yuko Mohri, Entanglements, and Nan Goldin, This Will Not End Well, and a walk through the spectacular permanent installation work The Seven Heavenly Palaces by Anselm Kiefer. Lunch is kindly hosted by Pirelli HangarBicocca.

In the afternoon, the tour continues to Fondazione Prada, whose campus—designed by OMA—integrates historic buildings with bold new architecture. Participants will have the opportunity to explore both its

permanent collection and temporary exhibitions.

The final stop is the Museo delle Culture — Mudec, Milan's Museum dedicated to anthropology, world cultures, and cross-cultural dialogue. Here, Mudec Director and CIMAM member Marina Pugliese will welcome the group, and a curator-led tour will guide participants through a retrospective exhibition of the work of Maurits Cornelis Escher, and a newly installed site-specific work by Chiharu Shiota.

The program concludes here in Milan, with an optional evening transfer back to Turin (arriving around 19:00, subject to weekday traffic).

## Day 2 — Daily Schedule

09:00	Depart from Hotel Calissano for Milan
11:40 — 14:00	Arrive at <u>Pirelli HangarBicocca</u> — curator tour & lunch kindly hosted by Pirelli HangarBicocca
14:00 — 15:45	Transfer and visit exhibitions and collection at <u>Fondazione Prada</u>
15:45 — 17:00	Transfer and visit <u>Museo delle Culture — Mudec</u> — curator tour
17:00	Bus will return to Turin (optional as participants could also remain in Milan)

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# About the Post-Conference Tour Host & Sponsors

## The Sandretto Re Rebaudengo Art Park in Guarene d'Alba

Artists: Stefano Arienti, Tauba Auerbach, Francesco Arena, Stefano Boeri, Ludovica Carbotta, Manuele Cerutti, Binta Diaw, Carsten Höller, Mark Handforth, Marguerite Humeau, Sanya Kantarovsky, Paul Kneale, Wilhelm Mundt, Katja Novitskova, Parasite 2.O, Marinella Senatore

The Sandretto Re Rebaudengo Art Park on San Licerio Hill in Guarene is a freely accessible space where Fondazione Sandretto Re Rebaudengo presents outdoor installations among Nebbiolo vineyards, willows, oaks, and the wild growth of an ancient woodland. Designed by landscape architects Lorenzo Rebediani and Vera Scaccabarozzi, the park draws inspiration from the surrounding patchwork of fields, hazelnut groves, and vineyards.

The installations, created by leading Italian and international artists, form a panoramic landscape and an informal orientation system. They encourage visitors to look closely and into the distance, to explore, imagine, and create stories.

CO<sub>2</sub> Reduction in the Art Park: Fondazione Sandretto Re Rebaudengo is committed to environmental protection, strengthened by its long-standing partnership with Asja Ambiente—an international group active in renewable energy and sustainability for over 25 years. Through Asja's CO<sub>2</sub> reduction initiative, more than 2,500 native trees have been planted in the Art Park. These species help stabilise the terrain, ensure the safety of the exhibition pathways, and absorb excess CO<sub>2</sub> from the atmosphere.

Website: [parcoarte.fsrr.org](http://parcoarte.fsrr.org)

Location: Collina di San Licerio, Viale Bouillargues 34,  
Guarene d'Alba

## Ceretto Aziende Vitivinicole

Ceretto is a third-generation family winery rooted in the UNESCO-listed landscape of Langhe-Roero. Founded in the 1930s and shaped by Bruno and Marcello Ceretto's pioneering focus on terroir, the estate is now recognised for its exceptional vineyards, its commitment to sustainable cultivation, and its distinctive blend of wine, gastronomy and contemporary art. From its celebrated Barolo and Barbaresco to projects like the Barolo Chapel and partnerships with leading chefs and artists, Ceretto continues to champion a culture where innovation, tradition and care for the land come together.

At Ceretto, contemporary art meets the vineyard. From the boldly recoloured Cappella delle Brunate in the Barolo hills to transparent sculptural architecture nestled among rows of Nebbiolo, the Ceretto family transforms their landscape into an open-air gallery. They host artists in residence, invite intervention into their land, and merge culture, wine and place into a single experience.

Website: [ceretto.com](http://ceretto.com)

Location: Località S. Cassiano 34, Alba

## Pirelli HangarBicocca

Pirelli HangarBicocca is a non-profit foundation dedicated to producing and promoting contemporary art. It was conceived and is supported by Pirelli.

Established in 2004, Pirelli HangarBicocca has become a benchmark institution for the international art community, local public and region. It is a museum that is free of charge, accessible and open, and a place for experimentation, research and dissemination, where art is a point of reflection on the most topical themes of contemporary culture and society.

It caters to a broad and diverse public with a programme of major solo exhibitions by both Italian and international artists, a multi-disciplinary program of accompanying events and in-depth discussions, theoretical and

informational publications, and educational courses. A team of museum facilitators is on hand at all times to help the public connect with the art. Vicente Todolí has been the foundation's artistic director since 2012. Situated in a former industrial building, once a locomotive manufacturing facility, Pirelli HangarBicocca occupies 15,000 square metres, making it one of the largest single-level exhibition spaces in Europe. This vast area comprises the Shed and Navate spaces, which are used for temporary exhibitions, and the permanent display of Anselm Kiefer's *The Seven Heavenly Palaces* 2004-2015. This monumental installation with seven reinforced concrete towers has become one of the most iconic works in Milan. While since 2010 *La Sequenza* (1971-1981), a work by sculptor Fausto Melotti, has been located in the outdoor garden at the entrance of Pirelli HangarBicocca.

The building also houses a number of services for the public: a spacious entrance with reception area, facilities for educational activities, space for conferences and meetings, bookshop and bistro with a charming outdoor area.

Website: [pirellihangarbicocca.org](http://pirellihangarbicocca.org)

Location: Via Chiese 2, Milan

# About the Travel Grant Program

In 2025, CIMAM proudly celebrates the 20th anniversary of its Travel Grant Program, an initiative that has supported the participation of over 400 museum professionals from around the world in CIMAM's Annual Conferences.

Since its creation, the Travel Grant Program has been key to fulfilling CIMAM's mission to provide a forum for communication and collaborative learning among modern and contemporary art museum professionals worldwide. CIMAM seeks to foster the exchange of ideas and develop resources that support ethical leadership and best practices toward a common vision where the contribution of museums to social and economic development is recognized and valued.

At the heart of CIMAM's activity is the Annual Conference, the organization's flagship event and a vital and safe space for critical reflection. Now in its 57th edition, the conference brings together modern and contemporary museum directors and curators from across the globe to address the most pressing issues facing museums today—anticipating challenges, identifying trends, and sharing innovative models.

To ensure this forum remains inclusive, diverse, and globally representative, the Travel Grant Program supports professionals from emerging economies, supporting their professional growth by encouraging them to contribute their voices and perspectives to international conversation, while fostering their education and museum practices development through dialogue, exchange, and expanded professional networks. These voices are essential to recalibrating how CIMAM articulates and promotes best practices for the museum sector.

The celebration of this anniversary would not be possible without the steadfast support of our principal program sponsor, the Getty Foundation, a long-standing partner of CIMAM since the inception of this program, and the contributions of other funders over the years. On this special milestone, CIMAM is also pleased to welcome back Fundación Cisneros/Colección Patricia Phelps de Cisneros, a key founding supporter of the Travel Grant

Program from 2005 to 2016. Their renewed involvement underscores a continued commitment to fostering professional development and international exchange in the field of modern and contemporary art.

Thanks to this collective support, more than 400 professionals from around the world have been able to join the conversation and expand their networks and knowledge during and after the conferences, as all grantees become members of CIMAM for the current term.

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# About the 2025 Travel Grant Funders

## Aimée Labarrere de Servitje, Mexico City

In 2025, Aimée Labarrere de Servitje will support modern and contemporary curators, directors, and museum professionals residing in Mexico.

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

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

Servitje has formerly served as Vice President of the Board of the

Museo de Arte Moderno in Mexico City (MAM); and as a member of the Acquisitions Committees of both the Museo de Arte Latinoamericano de Buenos Aires (MALBA) in Argentina and the Museo de Arte de Lima (MALÍ) in Perú. Currently, she is part of the Fundación Olga y Rufino Tamayo; President of the Patronato de Arte Contemporáneo, A.C.; member of the Patronato Innovando la Tradición; member of the Dia Women Center and President of the Board of Casa Gallina. She is a member of the Patronato for MUAC, the Latin American/Caribbean Committee Fund of MoMA, in New York; and of the Latin American Acquisitions Committee of the Tate, in London.

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

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## Chitra Talwar, New Delhi

In 2025, Chitra Talwar will support modern and contemporary curators, directors, and museum professionals residing in India.

A corporate professional, former Vice President at PepsiCo, New York, USA. Currently independent director, start up investor, champions women's leadership, committed to nonprofit work on empowerment and child safety.

Chitra Talwar enjoys modern and contemporary art, and Indian classical music.

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## Colección Patricia Phelps de Cisneros (CPPC), New York / Caracas

In 2025, the Colección Patricia Phelps de Cisneros (CPPC) will support modern and contemporary art curators, directors, and museum professionals residing in the Dominican Republic, Venezuela, and their diasporas (residing in countries with emerging and developing economies — Groups C, D, E of this list according to Gross Domestic Product (GDP) per capita by Purchasing Power Parity (PPP) of every State).

The Colección Patricia Phelps de Cisneros (CPPC) was founded in the 1970s by Patricia Phelps de Cisneros and Gustavo A. Cisneros and is dedicated to preserving and promoting the art and culture of Latin America and the Caribbean. Based in Caracas, the Dominican Republic, Madrid, and New York, the CPPC has been led since 2008 by their daughter, Adriana Cisneros de Griffin.

The collection spans five main areas, including 20th-century Latin American geometric abstraction and the Orinoco Collection, which preserves the cultural expressions of Indigenous communities from the Amazon. It also includes works by artists who depicted Latin American landscapes between the 17th and 19th centuries, colonial art from Venezuela and the Caribbean, and contemporary works by Latin American and Caribbean artists.

The CPPC has developed an extensive publishing program, organized nearly 400 exhibitions, lent artworks to more than 196 museums, and donated works to over 20 museums across the Americas and Europe. It also establishes strategic partnerships with universities and cultural institutions to advance research on Latin American art, with a key initiative being the Cisneros Institute at The Museum of Modern Art (MoMA) in New York. In 2025, the CPPC and MoMA launched the first edition of the Cisneros Research Guide, a new bilingual resource designed to preserve and make available curatorial and scholarly work on Latin American and Caribbean art.

A founding supporter of CIMAM's Travel Grant Program, the CPPC has enabled over 40 curators and museum professionals from 14 Latin American and Caribbean countries to participate in the Annual Conference.

In 2025, the CPPC continues this commitment by supporting two participants from the Dominican Republic, Venezuela, and their diasporas.

→ [coleccioncisneros.org](http://coleccioncisneros.org)

## Eloisa Haudenschild, La Jolla, California

In 2025, Eloisa Haudenschild will support modern and contemporary art curators, directors, and museum professionals residing in countries with emerging and developing economies (Groups C, D, E of this list according to Gross Domestic Product (GDP) per capita by Purchasing Power Parity (PPP) of every State).

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

Her Latin American collection began in the early 1990s due in large part to Eloisa's involvement with *inSite*, a binational initiative. As *inSite*'s President since 1997, Eloisa continues to work closely with significant Latin American curators and artists.

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

→ [haudenschildgarage.com](http://haudenschildgarage.com)

## Fernando Zobel de Ayala, Manila

In 2025, Fernando Zobel de Ayala will support modern and contemporary art curators, directors, and museum professionals residing in the Philippines.

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

Mr. Zobel de Ayala currently serves as Vice Chairman of Ayala Corporation, Chairman of the Board at AC Health, and as Director of Ayala

Land, Inc. and the Bank of the Philippine Islands. He previously served as Ayala Corporation's President and COO for 15 years, before assuming the role of CEO until 2022. Outside the Ayala Group, he is also a Director of Shell Pilipinas Corporation.

A strong advocate of arts and culture, Fernando serves as Chairman of Ayala Foundation, an institution that preserves and promotes Filipino culture, traditions, and history. He was also instrumental in the early development of Art Fair Philippines, collaborating with its founders to exhibit and expand the audience for the best in modern and contemporary Philippine visual art.

Fernando is also engaged in key international advisory committees, particularly with the Tate Modern in London, The Metropolitan Museum of Art in New York and Art SG in Singapore.

He is keen to support Filipino art curators through the CIMAM platform and Travel Grants program. This program provides museum professionals with resources and expertise to advance a greater appreciation of cultural and artistic heritage.

Mr. Zobel de Ayala holds a Liberal Arts degree from Harvard College and a CIM from INSEAD, France.

## Getty Foundation, Los Angeles

In 2025, the Getty Foundation will support modern and contemporary art curators, directors, and museum professionals residing in countries with emerging and developing economies (Groups C, D, E of this list according to Gross Domestic Product (GDP) per capita by Purchasing Power Parity (PPP) of every State).

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

Through strategic grant initiatives, the Foundation strengthens art history as a global discipline, promotes the interdisciplinary practice of

conservation, increases access to museum and archival collections, and develops current and future leaders in the visual arts. It carries out its work in collaboration with the other Getty Programs to ensure that they individually and collectively achieve maximum effect.

→ [getty.edu/foundation](https://getty.edu/foundation)

## Mercedes Vilardell, London / Mallorca

In 2025, Mercedes Vilardell will support modern and contemporary art curators, directors, and museum professionals residing in the African continent.

Mercedes Vilardell is Chair of Tate's African Acquisitions Committee, Member of the International Council at Tate Modern, Member of the African Acquisitions Committee at the Centre Pompidou, Member of the Executive Commission of the Reina Sofia Foundation, Trustee of Gasworks London, Supporter of the Venice Biennale French pavilion, and Member of the Executive Committee of Palais de Tokyo in Paris.

In addition to supporting Gasworks with an artist residency, she also supports Delfina Foundation, Chisenhale Gallery, and one student a year from the African continent at the Rijksakademie in Amsterdam.

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

## Saastamoinen Foundation, Helsinki

In 2025, the Saastamoinen Foundation will support modern and contemporary art curators, directors, and museum professionals residing in countries with emerging and developing economies, with a priority on the African region. Saastamoinen Foundation is a global partner to art and science. Since 1968, the family foundation has supported art and artists,

education, cutting-edge research, and social projects for children and youth. Promoting international research, education, and networking is one of the Foundation's top priorities, pursued in partnership with major Finnish universities, such as the Academy of Fine Arts at the University of the Arts Helsinki. The Saastamoinen Foundation Art Collection is one of the most prestigious collections of international and Finnish art in Finland. The Foundation is one of the founding partners of EMMA — Espoo Museum of Modern Art, where its continuously evolving collection is deposited. The collection currently comprises nearly 3,000 works, with a rotating selection on permanent display at EMMA.

→ [saastamoinenfoundation.fi](https://saastamoinenfoundation.fi)

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## Teresa A. L. Bulgheroni, Buenos Aires

In 2025, Teresa A. L. Bulgheroni will support modern and contemporary curators, directors, and museum professionals residing in Latin American countries in groups C, D, and E.

She has extensive experience in the organization and development of artistic and cultural ventures within the national and international sphere, and in the promotion and cultural exchange between countries.

Since July 2025, she served as Vice President of the MALBA Foundation (Museo de Arte Latinoamericano de Buenos Aires), where she previously held the Presidency between 2020–2025. She is former Honorary President of the Fundación Teatro Colón de Buenos Aires. She is a member of the International Committee of ArteBa International Art Fair, the Venetian Heritage, the International Circle of the Escuela Superior de Música Reina Sofía, the International Latin American Circle of Friends of the Pompidou Center, the Friends of the Prado Museum Foundation, the Met Americas Council, The Metropolitan Opera and the TATE Americas Foundation Latin American Acquisitions Committee.

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# About CìMAM

CìMAM — the International Committee for Museums and Collections of Modern Art — is the only global network for modern and contemporary art museum professionals, bringing together over 1,000 directors, curators, researchers, and institutional leaders from 91 countries in 2025. An Affiliated Organization of ICOM, CìMAM was founded in 1962 to support museums and safeguard their role as essential civic, cultural, and social actors.

CìMAM'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.

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

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

- Annual Conference: CìMAM's flagship gathering — established in 1962 — serves as a platform for global debate on the theoretical, ethical, and practical challenges of our field. Hosted every year in a different city, the Conference connects members with local museum ecosystems and groundbreaking artistic and curatorial practices worldwide.
- Museum Watch: CìMAM's major advocacy tool addresses threats to institutional autonomy and professional ethics. The Museum Watch Committee monitors critical situations affecting museums globally and mobilizes international solidarity and accountability.

- Sustainability in the Museum Practice: Through a series of key alliances worldwide, and the development of the Toolkit for Sustainable Museum Practices, CİMAM promotes new responsible models for the museum sector in response to the climate emergency and planetary inequities.
- Outstanding Museum Practice Award (OMPA): Recognizing initiatives from around the world that transform how museums engage with communities, collections, and contemporary subjects.
- Travel Grant Program: Thanks to the generous support of organizations and individuals, this program empowers professionals from emerging economies to take part in the Annual Conference — over 400 professionals supported since 2005.
- Membership Program: This program provides access to a global community of modern and contemporary art museum professionals, fostering peer exchange and professional development opportunities.
- CİMAM Connects & Rapid Response Webinars: CİMAM fosters ongoing, year-round dialogue within the global museum community, focusing on the urgent issues shaping the future of our field.
- Free Admission Program: Through the generous support of our members, CİMAM offers free admission to a global network of over 350 modern and contemporary art museums, art centers, and biennials.

CİMAM is driven by a volunteer Board and supported by a dedicated Executive Team based in Barcelona.

# CiMAM Institutional Members & the Free Admission Program

We are pleased to share the names of the 113 museums that are Institutional Members of CiMAM for the period 2023-25.

CiMAM Institutional Members are Modern and Contemporary Art institutions that agree to the ICOM's Museum Definition, ICOM Code of Ethics, CiMAM Ethical Clauses of Governance, CiMAM's Principles of Deaccession, and CiMAM's Code of Ethics.

CiMAM membership fosters a culture of ethical responsibility and transparency in participating institutions.

As Institutional members of CiMAM, museum directors and curatorial teams embark on a journey of continuous professional growth, staying abreast of the latest museum practices through CiMAM's diverse programs. They also contribute their expertise, enriching collective knowledge and forging meaningful collaborations within CiMAM's international network of professionals.

CiMAM's mission is based on a firm commitment to guiding the modern and contemporary art institutions it represents under the direction of a Board composed of museum leaders. Through its range of programs tailored to meet the evolving needs of the sector, CiMAM provides them with a strong, professional, and secure platform for dialogue and exchange.

At the heart of CiMAM is the spirit of collaboration and knowledge sharing among its Members, facilitating the exchange of ideas, perspectives, and experiences. CiMAM values the contribution of these institutions to its programs, recognizing their expertise as fundamental to achieving our shared vision.

In addition, CiMAM's Institutional members can join CiMAM's Free Admission Program, ensuring that their institution receives visibility among CiMAM's extensive network of over 1.000 museum professionals, thus enhancing its prominence within the art museum community.

CiMAM Members can browse the profiles of the Institutional Membership beneficiaries at [cimam.org](http://cimam.org), including their field of expertise and contact details, at the Members Only section on this website.

→ Check the list of Benefits exclusive for Institutional Members of CiMAM

- |   |   |
|---|---|
| • 21st Century Museum of Contemporary Art, Kanazawa, Japan                  | • Auckland Art Gallery Toi o Tāmaki, Auckland, New Zealand            |
| • ARKEN Museum of Modern Art, Ishøj, Denmark                                | • Australian Centre for the Moving Image (ACMI), Melbourne, Australia |
| • ARKO Art Center, Seoul, South Korea                                       | • Berkeley Art Museum and Pacific Film Archive, Berkeley, USA         |
| • Art Gallery of New South Wales, Sydney, Australia                         | • Bonnefantenmuseum, Maastricht, Netherlands                          |
| • Art, Design & Architecture Museum at UC Santa Barbara, Santa Barbara, USA | • Brandenburgisches Landesmuseum für moderne Kunst, Cottbus, Germany  |
| • ARTIUM, Vitoria-Gasteiz, Spain  | • Bundeskunsthalle, Bonn, Germany                                     |
| • Artizon Museum, Ishibashi Foundation, Tokyo, Japan                        | • Busan Museum of Art, Busan, South Korea                             |
| • Asia Art Archive (AAA), Hong Kong, Hong Kong                              | • Castello di Rivoli Museo d'Arte Contemporanea, Rivoli, Italy        |
| • Ateneum Art Museum, Helsinki, Finland                                     | • Centre Pompidou-Metz, Metz, France                                  |

- Centro de Arte Moderna, Calouste Gulbenkian Foundation, Lisbon, Portugal
- Chau Chak Wing Museum, The University of Sydney, Australia
- Darat al Funun — The Khalid Shoman Foundation, Amman, Jordan
- Dia Art Foundation, New York, USA
- Es Baluard Museu d'Art Modern i Contemporani de Palma, Palma de Mallorca, Spain
- Fondation Beyeler, Riehen, Switzerland
- Fondazione MAXXI, Rome, Italy
- Fondazione Torino Musei — GAM — Galleria d'arte moderna e contemporanea, Turin, Italy
- Foundation MUSEION, Bolzano, Italy
- Frac Lorraine, Metz, France
- Fundació Pilar i Joan Miró a Mallorca, Palma, Spain
- Fundación Proa, Buenos Aires, Argentina
- Geoffrey Bawa Trust, Colombo, Sri Lanka
- Govett-Brewster Art Gallery / Len Lye Centre, New Plymouth, New Zealand
- Hamburger Bahnhof — Nationalgalerie der Gegenwart, Berlin, Germany
- Hammer Museum, Los Angeles, USA
- Haus der Kunst, Munich, Germany
- Helsinki Art Museum (HAM), Helsinki, Finland
- Henie Onstad Kunstsenter, Høvikodden, Norway
- HOTA Gallery, Surfers Paradise, Australia
- Instituto INHOTIM, Brumadinho, Brazil

- Instituto Valenciano de Arte Moderno (IVAM), Valencia, Spain
- International Centre of Graphic Arts (MGLC), Ljubljana, Slovenia
- İstanbul Museum of Modern Art, Beyoğlu, İstanbul, Turkey
- John Curtin Gallery, Perth WA, Australia
- KIASMA Museum of Contemporary Art / Finnish National Gallery, Helsinki, Finland
- Kiran Nadar Museum of Art, New Delhi, India
- KunstHausWien, Wien, Austria
- Kunstmuseum Luzern, Luzern, Switzerland
- Los Angeles County Museum of Art (LACMA), Los Angeles, USA
- Ludwig Museum — Museum of Contemporary Art, Budapest, Hungary
- M+, Hong Kong
- Museu d'Art Contemporani de Barcelona (MACBA), Barcelona, Spain
- Magasin III Museum & Foundation for Contemporary Art, Stockholm, Sweden
- MIT List Visual Arts Center, Cambridge, USA
- Moderna Museet, Stockholm, Sweden
- Monash University Museum of Art, Melbourne, Australia
- Mosman Art Gallery, Mosman, Australia
- Mudam Luxembourg — Musée d'Art Moderne Grand-Duc Jean, GD Luxembourg
- Multimedia Art Museum, Moscow, Moscow, Russia
- Munch Museum, Oslo, Norway
- MUNTREF Museum of the Universidad de Tres de Febrero, Buenos Aires, Argentina

- Museo de Arte Contemporáneo de Castilla y León (MUSAC), León, Spain
- Musée Barbier-Mueller, Geneva, Switzerland
- Musée national d'art moderne — Centre Pompidou, Paris, France
- Musée Picasso Paris, Paris, France
- Museo de Arte de Lima (MALI), Lima, Peru
- Museo de Arte Latinoamericano de Buenos Aires (MALBA), Buenos Aires, Argentina
- Museo de Arte Moderno de Buenos Aires, Argentina
- Museo Nacional Centro de Arte Reina Sofía (MNCARS), Madrid, Spain
- Museo Universitario de Arte Contemporáneo (MUAC — UNAM), Mexico City, Mexico
- Museu de Arte Moderna do Rio de Janeiro (MAM), Rio de Janeiro, Brazil
- Museu Tàpies, Barcelona, Spain
- Museum Boijmans Van Beuningen, Rotterdam, Netherlands
- Museum of Brisbane, Brisbane, Australia
- Museum of Contemporary Art, Skopje, Macedonia
- Museum of Contemporary Art Australia, Sydney, Australia
- Museum of Contemporary Art Belgrade, Serbia
- Museum of Contemporary Art Los Angeles (MOCA), Los Angeles, USA
- Museum Of Contemporary Art of Montenegro, Podgorica, Montenegro
- Museum of Contemporary Art Zagreb, MSU Zagreb, Croatia
- Museum of Modern Art in Warsaw, Poland

- Museum Schloss Moyland, Bedburg Hau, Germany
- Museum Tinguely, Basel, Switzerland
- Museum van Hedendaagse Kunst Antwerpen (MHKA), Antwerpen, Belgium
- Muzeum Sztuki in Łódź, Poland
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- National Gallery of Art Washington, USA
- National Gallery of Zimbabwe, Harare, Zimbabwe
- National Gallery Singapore, Singapore
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  - The University of Melbourne, Victoria, Australia
  - WIELS Contemporary Art Center, Brussels, Belgium
  - Trapholt, Kolding, Denmark
  - Yokohama Museum of Art, Yokohama, Japan
  - Vancouver Art Gallery, Vancouver, Canada
  - Zachęta — National Gallery of Art, Warsaw, Poland
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## Free Admission Program

CiMAM's Free Admission Program offers you free access to more than 350 modern and contemporary art museums, collections, and biennials worldwide. Free access is offered as a matter of professional courtesy and benefits only CiMAM Members carrying a valid CiMAM membership e-card. Museums allow free admission to both permanent collections and temporary exhibitions, while biennials allow free access during openings and preview days.

CiMAM is grateful to all the museums and institutions that are part of this program, which inspires and encourages the exchange of knowledge and best practices among contemporary and modern art museum professionals.

[Follow this link](#) to discover and review the list of art museums, collections, and biennials that are part of the Free Admission Program.

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

# MembershipAnywhere

Since 2022, CiMAM's e-cards have been digital and kindly supported by MembershipAnywhere (previously MuseumAnywhere), CiMAM's e-card preferred provider. CiMAM e-cards are fully digital and sustainable and can be downloaded directly to your smartphone. An environmentally friendly initiative that eliminates the need for physical cards.

As a member, you will be joining CiMAM's commitment to the global plan to combat climate change. MembershipAnywhere promotes the reduction of the carbon footprint of its products and services by being 100% focused on mobile and web solutions for arts and cultural organizations. CiMAM e-cards by MembershipAnywhere are more environmentally friendly because:

→ No paper is required: E-cards are a much better option for reducing paper use. This factor indirectly contributes to fewer trees being felled to make paper. In the case of CiMAM's e-cards, there is virtually no paper waste since everything is done via email.

→ Shipments are no longer needed: E-cards do not require shipping, so by choosing them instead of the paper alternative, we reduce our carbon footprint. We can send e-cards to several recipients at once, reducing emissions and avoiding air pollution, while saving time and costs.

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# Acknowledgments

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

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- Colección Patricia Phelps de Cisneros (CPPC), New York, USA/Caracas, Venezuela
- Mercedes Vilardell, London, UK/Mallorca, Spain
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- Mireia Azuara, CiMAM Head of Communication and Sustainability
- Mireia Branera, CiMAM Administration and Production
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# CiMAM 2025 Annual Conference

Enduring Game: Expanding New Models of Museum Making

With the guiding mantra:  
“Of Necessity, Virtue”

28-30 November 2025

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- Pirelli HangarBicocca, Milan, Italy

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- Chus Martinez, (Chair of the Contents Committee), Director of the Institute of Art Gender Nature in Basel
- Chiara Bertola, Director, GAM — Galleria Civica d'Arte Moderna e Contemporanea di Torino, Turin, Italy
- Bernardo Follini, Senior Curator, Fondazione Sandretto Re Rebaudengo, Turin, Italy
- 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
- Francesco Manacorda, Director, Castello di Rivoli Museo d'Arte Contemporanea, Turin, Italy
- Victoria Noorthoorn, Director, Museo de Arte Moderno de Buenos Aires, Buenos Aires, Argentina
- Davide Quadrio, Director, Museo d'Arte Orientale (MAO), Turin, Italy
- Kamini Sawhney, Head, Public Arts Projects, BlrHubba, Museum Management Expert, Independent Curator, Bangalore, India

### *CiMAM 2025 Conference Production Team*

- Ines Jover, Director, CiMAM Executive Office, Barcelona, Spain
- Mireia Azuara, Head of Communication and Sustainability, CiMAM Executive Office, Barcelona, Spain
- Mireia Branera, Production, CiMAM Executive Office, Barcelona, Spain
- Ilaria Menolascina, Organisational Office, Fondazione Arte CRT, Turin, Italy
- Alessia Petrolito, Organisational Office, Fondazione Arte CRT, Turin, Italy
- Isabel Sozzi, Production, CiMAM Executive Office, Barcelona, Spain
- Helen Weaver, Head of the Italian Production team, CiMAM 2025 Annual Conference, Turin, Italy

### *CiMAM's 2025 Conference Identity*

- Studio Rogier Delfos, Amsterdam, The Netherlands

## Table of Contents:

- Arrival & Airport
- Getting Around the City
- Useful Local Information
- Emergency Contacts
- Getting Started: Registration and Program Access
- Badge Collection
- Conference Program
- Virtual Who's Who
- Sustainability Guidelines
- Landmarks & Cultural Highlights

## Arrival & Airport

Turin's main airport, Turin–Caselle Airport (TRN), is located 15–20 km northwest of the city centre.

- Transport to the city: Regular bus and train connections link the airport to Porta Susa and Porta Nuova stations (approx. 45 minutes).
- Taxi: Taxis are available outside the terminal (average fare €30–35 to the centre).
- Tip: If arriving late at night or very early, check bus/train schedules in advance, as night services are limited.
- Visit: [torino.in](http://torino.in)

## Getting Around the City

Turin has a reliable network of buses, trams, and a metro line, all operated by GTT (Gruppo Torinese Trasporti). [turinitalyguide.com](http://turinitalyguide.com)

- Tickets must be purchased before boarding (newsstands, vending machines, tobacconists, or via the bilingual TO Move App). [en.unito.it](https://en.unito.it)
- Single ticket: valid 100 minutes on any transport. [gtt.to.it](https://gtt.to.it)
- Day pass: unlimited travel for 24 hours. [gtt.to.it](https://gtt.to.it)
- Night buses: operate on Fridays, Saturdays, and pre-holidays (“Night Buster” service).

Tip: Validate your ticket when boarding and consider a day pass if you plan to explore outside conference hours. [turismotorino.org](https://turismotorino.org)

We recommend walking when possible.

## Useful Local Information

- Time zone: Central European Time (CET), UTC +1
- Language: Italian (English widely spoken in museums, hotels, and restaurants)
- Currency: Euro (€) Most hotels, restaurants and museums accept cards, but it’s worth carrying some cash for smaller cafés or local retailers.
- Weather (late November): 5–10°C, cool and possibly rainy. Pack a warm layer and a light waterproof jacket.

## Emergency Contacts

- General emergency (police / fire / ambulance): 112 (EU-wide)
- Taxi service: +39 011 5730 / +39 011 5737 (or use the bilingual Wetaxi app)
- Conference helpdesk: contact details will be shared at registration
- Hotel reception: keep your hotel’s contact number handy

# Getting Started: Registration and Program Access

Access control will be in place at the conference venues, lunch and dinners, and throughout the program. Therefore, it is essential that all registered participants wear their badges at all times.

Badge Collection: Registration will be open at Hotel Concord on Thursday, 27 November, from 9:30 am to 6:30 pm.

- You may also collect your badge each morning at the respective conference venue:

Friday 28 November / Venue: OGR Torino, Corso Castelfidardo, 22, Torino

Saturday 29 November / Venue: Carignano Theatre, Piazza Carignano 6, Torino

Sunday 30 November / Venue: Centrale Nuvola Lavazza, Via Bologna, 10152 Torino

- Transportation will be arranged every morning from CiMAM recommended Hotels to the three conference venues.
- Conference Program: Review the full day-by-day Conference Program here, where each speaker's abstract and biography are linked, as well as each venue's address and visit details.
- Who's who: For the first time, CiMAM is offering a virtual Who's who for you to browse and meet CiMAM conference attendees. The page is password-protected.
- Please note that no printed program will be distributed. Instead, you can access all event information via the QR code printed on your badge, which links directly to daily schedules and venues, speaker bios and abstracts, and afternoon visits and locations.

# Sustainability Guidelines

CIMAM is committed to reducing the environmental footprint of its Annual Conference. We kindly invite all delegates to:

- Bring your reusable water bottle: refill stations will be available at all venues.
- Travel responsibly: The conference organization will provide shuttle buses connecting the recommended hotels with the venues for each day's program.
- When traveling independently, we encourage you to walk whenever possible, or use public transport or shared taxis to reduce emissions.

## *Materials and Resource Efficiency*

CIMAM has greatly reduced printed materials, single-use items, and conference gifts. This year's essential items include:

- Conference Bag: Nature Fairtrade certified, natural cotton, unbleached, printed locally in Turin with natural dyes.
- Name Badges: Made from Environmentally Friendly ECF boards, FSC® certified, recyclable, and biodegradable.
- Lanyards: Produced from R-PET (100% recycled polyester) without dyeing. Saving up to 75% energy and cutting CO<sup>2</sup> emissions compared to virgin PET.
- Clipboards: Made from MDF (Medium Density Fibreboard) using reclaimed wood from processing waste and offcuts.

All these materials — except for the badges and lanyards, which serve as identification during the event — are optional to use.

## *Collection and Reuse*

At the end of the conference (Day 3), participants are invited to return their materials at designated collection points. Items will be reused or recycled for future CIMAM events.

## *Digital Program*

To avoid paper waste, no printed program will be produced. Instead, a QR code on your badge links directly to the full online program, including:

- Daily schedules and venues
  - Speaker bios and abstracts
  - Information on afternoon visits and locations
  - Please use the QR code and join the CIMAM2025 WhatsApp group for real-time updates and practical information throughout the event.
- 

## Landmarks & Cultural Highlights

Turin (Torino), the capital of the Piedmont region in north-west Italy, possesses a history that exemplifies the intersection of political power, urban design, and cultural production in European modernity. Originally founded as the Roman military settlement Augusta Taurinorum in the first century BCE, the city's orthogonal street plan still reflects its ancient origins. Following periods of Lombard and Frankish control, Turin emerged in the Middle Ages as a fortified town of growing regional significance.

From the sixteenth century onwards, the city's trajectory became inseparable from that of the House of Savoy, which consolidated its ducal power and established Turin as the administrative and cultural capital of its territories. Under Savoy patronage, Turin underwent extensive urban transformation, becoming a laboratory for Baroque planning and architecture. Figures such as Guarino Guarini and Filippo Juvarra endowed the city with monumental churches, palaces and public spaces that articulated dynastic authority through architectural grandeur.

In the nineteenth century, Turin assumed a central role in the Risorgimento — the movement for Italian unification — serving as the first capital of the Kingdom of Italy from 1861 to 1865. This period marked the

beginning of its industrial and intellectual ascendancy, reinforced in the early twentieth century by the growth of the automobile industry, which transformed Turin into a symbol of Italian industrial modernity.

Today, Turin reflects the layered history of its Baroque and industrial past while standing as a leading centre for contemporary culture in Italy. Its thriving art scene occupies many of the city's restored industrial buildings, where former factories and workshops have been reimagined as museums, foundations and exhibition spaces. These spaces, alongside Turin's broader network of public and independent cultural institutions, demonstrate how the city's industrial heritage continues to shape its cultural identity and its ongoing commitment to creativity, dialogue and renewal.

### *Mole Antonelliana*

The city's most recognisable landmark, originally conceived as a synagogue and now home to the National Museum of Cinema. Its distinctive spire dominates the skyline and offers panoramic views over the city and the Alps.

### *Piazza Castello*

The historic heart of Turin, framed by royal and civic architecture. Here you'll find Palazzo Madama and Palazzo Reale, testaments to the city's Baroque grandeur and its centuries as a Savoy capital.

### *Palazzo Reale (Royal Palace)*

Once the residence of the House of Savoy, this UNESCO World Heritage Site reflects the political and artistic ambitions of Turin's ruling dynasty. Its interiors and adjoining gardens remain among the city's most elegant spaces.

### *Via Roma & Piazza San Carlo*

Via Roma, with its arcades and symmetry, links Piazza Castello to Piazza San Carlo — often called "Turin's drawing room." The latter is known for its twin Baroque churches and historic cafés.

## *Cathedral of San Giovanni Battista & The Chapel of the Holy Shroud*

The city's cathedral houses the Chapel of the Holy Shroud, a masterpiece of Baroque architecture by Guarini. Though the relic itself is rarely displayed, the site remains deeply symbolic in Turin's cultural identity. Among Turin's many historic cafes are Caffè San Carlo, Caffè Torino, Caffè Fiorio, Al Bicerin, and Baratti & Milano. These are long-standing meeting places that reflect the city's social and cultural life.

- [View full map of Turin Museums, Independent Art Spaces, and Galleries](#)

# Sustainability Guidelines for the CiMAM 2025 Annual Conference

*Help us reduce the environmental impact of the Annual Conference in Turin*

CiMAM's Annual Conference is a cornerstone for the global community of professionals working in modern and contemporary art museums. Held in a different city each year, the event brings together 250–300 directors, curators, and institutional leaders from around the world to foster social and economic sustainability through in-person meetings, knowledge sharing, and direct engagement with the local cultural scene.

This in-person experience builds lasting professional, intellectual, and emotional connections that strengthen the global museum ecosystem. However, since 2023, CiMAM has been tracking the carbon footprint of its conference, and we are taking further steps to improve our understanding and reduce our emissions wherever possible.

We invite all attendees to help us by following a few practical sustainability measures:

- Tracking Our Carbon Footprint
- Share your travel data

Air travel represents the largest share of the conference's carbon emissions. To improve the accuracy of our annual reporting, we kindly ask participants to indicate their city of origin and mode of transport in the feedback form after the conference.

We hope many of you were able to travel by train!

## *Accommodation*

Accommodation is the second-largest source of emissions, mainly from hotel energy use. This year, CIMAM has partnered with hotels holding environmental certifications and offered a shared hostel option to reduce per-person energy consumption. You can also help by reducing daily housekeeping services!

## *Materials and Resource Efficiency*

CIMAM has greatly reduced printed materials, single-use items, and conference gifts. This year's essential items include:

- Conference Bag: Nature Fairtrade certified, natural cotton, unbleached, printed locally in Turin with natural dyes.
- Name Badges: Made from Environmentally Friendly ECF boards, FSC® certified, recyclable, and biodegradable.
- Lanyards: Produced from R-PET (100% recycled polyester) without dyeing. Saving up to 75% energy and cutting CO<sup>2</sup> emissions compared to virgin PET.
- Clipboards: Made from MDF (Medium Density Fibreboard) using reclaimed wood from processing waste and offcuts.

All these materials — except for the badges and lanyards, which serve as identification during the event — are optional to use.

## *Collection and Reuse*

At the end of the conference (Day 3), participants are invited to return their materials at designated collection points. Items will be reused or recycled for future CIMAM events. Event staff will guide you to the appropriate collection stations.

### *Recycling processes:*

- Lanyards: Cleaned and reprocessed into new R-PET threads.
- Badges: Recycled through certified local paper facilities.
- Clipboards: Reused for future events or recycled via local wood recovery programs.

### *Digital Program*

To avoid paper waste, no printed program will be produced. Instead, a QR code on your badge links directly to the full online program, including:

- Daily schedules and venues
- Speaker bios and abstracts
- Information on afternoon visits and locations
- 

Please use the QR code and join the CIMAM2025 WhatsApp group for real-time updates and practical information throughout the event.

### *Getting Around Turin*

CIMAM aims to reduce private bus use by prioritizing walking routes between venues whenever possible. Where transport is required, routes will be optimized to minimize trips and emissions. Maps and walking groups will be organized so delegates can enjoy the city together.

### *Catering*

Food management is a key part of our sustainability approach. Your dietary information helps us plan responsibly, avoid overproduction, and minimize waste. We work with catering partners to:

- Offer inclusive, balanced meals.
- Avoid unnecessary packaging
- Reuse surplus food where possible.

Please remember to bring your own water bottle to refill at on-site water stations.

## *Energy Use at Venues*

CIMAM collaborates with all host institutions to ensure responsible energy use, covering lighting, temperature control, and equipment.

We ask participants to:

- Follow each venue's energy-saving guidelines.
- Notify staff if rooms are overheated or overcooled.
- Avoid unnecessary electricity use.

Sustainability is at the heart of CIMAM's mission. By making informed choices — sharing your travel data, reusing materials, and following these simple guidelines — you are helping us make the Annual Conference more responsible, efficient, and aligned with the values we share as a global museum community.

Let's make it a shared effort!

# Your contacts in Turin

## *Emergency & Contact Numbers*

General emergency: 112 (Europe-wide)

### *Turin taxi service:*

Tel. +39 011 5730 or Tel. +39 011 5737

Or book your taxi via the app Wetaxi (bilingual and super easy to use)

Conference help-desk & hotel reception: keep your hotel and conference contact numbers handy.

