

Report on the CÌMAM 2025 Annual Conference 28–30 November, Turin, Italy



CÌMAM – International Committee for Museums and Collections
of Modern Art, an Affiliated Organization of ICOM.

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Letter from Amanda de la Garza CIMAM President 2026–28

As the newly elected President of CIMAM, writing on behalf of our esteemed colleagues on both the outgoing and incoming CIMAM Boards, I would like to thank all those who contributed to the success of a memorable 57th CIMAM Annual Conference in Turin. As reflected in this Conference Report, the conference was a shared achievement, made possible through the commitment, care, and generosity of many individuals and institutions across the CIMAM community.

I would like to express my sincere gratitude to our lead sponsors, Fondazione Arte CRT and Fondazione CRT, whose support was fundamental to the realization of the conference, and to Patrizia Sandretto Re Rebaudengo for her long-standing commitment to CIMAM and her warm and generous hospitality.

My deep appreciation extends to our hosting institutions — 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 — and to all those who worked behind the scenes to make the conference possible. I am especially grateful to the production team, including Ilaria Menolascina, Helen Weaver, Alessia Petrolito, and the CIMAM Executive Team, whose professionalism, attention to detail, and enthusiasm ensured a welcoming and seamless experience.

I would like to particularly express our sincere gratitude to Chus Martínez, Chair of the Content Committee, together with Chiara Bertola, Bernardo Follini, Leevi Haapala, Malgorzata Ludwisiak, Francesco Manacorda, Victoria Noorthoorn, Davide Quadrio, and Kamini Sawhney, for shaping a rigorous and thoughtful program.

And thank you also to the invited speakers and performers — Alessandro Sciarroni, Françoise Vergès, Abdullah Miniawy, Elizabeth Povinelli, Karen Archey, Rustom Bharucha, Onome Ekeh, Alessandra Ferrini, Azu Nwagbogu, Diana Anselmo, and Mariana Mazzucato — whose contributions inspired and challenged us throughout the conference.

I am deeply grateful to the 300 participants from across the world, whose engagement and diversity of perspectives gave the conference its truly international character. In this spirit, I would also like to thank the funders of the travel grant program, whose generosity enabled 39 professionals from 20 countries to attend, helping to ensure an inclusive and representative dialogue: 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.

I would like to express my gratitude to all CiMAM Patrons for their continued belief in and support of the organization, whether present in Turin or not, and for the essential role they play in sustaining CiMAM's work.

At the conclusion of the conference, the new CiMAM Board for the 2026–28 period was announced during the General Assembly, together with my appointment as President. We were also delighted that Suhanya Raffel, Director of M+ Hong Kong and President of CiMAM from 2023 to 2025, was appointed Honorary Member of CiMAM.

The conference also marked an important moment for CiMAM's future, with the announcement of the dates of the 58th CiMAM Annual Conference, which will take place in Harare, Zimbabwe, from 20–22 November 2026, hosted by the National Gallery of Zimbabwe. With this shared horizon ahead, it is my hope to continue building on the exchanges initiated in Turin and to meet again in Zimbabwe to further shape CiMAM's collective future.

Warm regards,
Madrid, 19 December 2025



Amanda de la Garza Mata

President of CiMAM 2026–28

Artistic Deputy Director, Museo Nacional Centro de Arte Reina Sofía (MNCARS), Madrid



2025 Contents Committee



Chiara Bertola
Director,
GAM - Galleria d'Arte Moderna,
Turin, Italy.



Bernardo Follini,
Senior Curator,
Fondazione Sandretto Re Rebaudengo,
Turin, Italy.



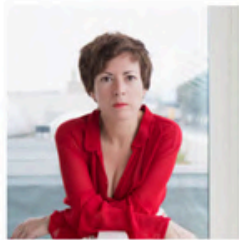
Leevi Haapala
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Academy of Fine Arts,
University of Arts,
Helsinki, Finland.



Malgorzata Ludwisiak
Ph.D., Museum Management Expert /
Freelance Curator / Academic
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Francesco Manacorda
Director,
Castello di Rivoli Museo d'Arte
Contemporanea,
Turin, Italy.



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



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



Davide Quadrio,
Director,
Museo d'Arte Orientale (MAO),
Turin



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

For more than one year, the 2025 Contents Committee met regularly to conceive and design the theme, format, and list of speakers of the CÍMAM 2025 Annual Conference consisting of nine professionals from the hosting institutions, and the CÍMAM Board:

- **Chus Martinez**, (Chair of the Content Committee), Director of the Institute Art Gender Nature in Basel, Switzerland.
- **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**, Independent Curator, Curator of the Albanian Pavilion - Venice Biennale 2026, 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, BIRHubba, Museum Management Expert, Independent Curator, Bangalore, India.

An overview of CiMAM's 2025 edition in Turin



The Annual Conference is CiMAM's most important meeting throughout the year. It is attended by directors and curators of modern and contemporary art museums and collections, and independent professionals.

The 57th CiMAM 2025 Annual Conference was held in Turin, Italy, on November 28-30, generously supported by Fondazione Arte CRT and Fondazione CRT, and co-hosted by Fondazione Sandretto Re Rebaudengo, Fondazione Torino Musei, and Castello di Rivoli Museo d'Arte Contemporanea, involving museums and cultural institutions of the city.

This marked CiMAM's return to Italy after almost 50 years, with its last Italian edition held in Bologna and Prato in 1976, bringing together more than 300 contemporary art museum directors and curators worldwide, including 39 CiMAM Travel Grant recipients, to propose a dynamic and very open and participative exercise consisting of exploring together the difficulties of enduring game-changing hardships while breeding new paradigms in the museum field.



The programming and production of the 2025 Annual Conference (28-30 November 2025), was made possible thanks to lead sponsorship from **Fondazione Arte CRT and Fondazione CRT**. Exceptional in-kind support was generously provided by Patrizia Sandretto Re Rebaudengo. The conference also received the collaboration from **Fondazione Teatro Stabile di Torino - Teatro Nazionale; OGR Torino; Centrale Nuvola Lavazza; Consorzio Residenze Reali Sabaude and Venaria Reale**.

An optional post-tour was organized to **Langhe and Milan on December 1-2, 2025** supported by Patrizia Sandretto Re Rebaudengo, Palazzo Re Rebaudengo, Ceretto Aziende Vitivinicole, and Pirelli HangarBicocca, Milan.

A total record number of 302 modern and contemporary art curators and museum professionals from 56 different countries attended the CIMAM 2025 Annual Conference.

The conference program was conceived as an interactive experience, featuring six speakers, three keynote addresses, one plenary Q&A with the audience, two breakout sessions, and –for the first time– three artist performances commissioned by CIMAM to open each day of the conference.

The program included afternoon **visits to 9 contemporary art exhibitions and institutions** in Turin: Fondazione Sandretto Re Rebaudengo; Fondazione Merz; GAM Galleria Civica d'Arte Moderna e Contemporanea; MAO – Museo d'Arte Orientale; Gallerie d'Italia; Castello di Rivoli Museo d'Arte Contemporanea; MAUTO - Museo Nazionale dell'Automobile; Pinacoteca Agnelli, and Luci d'Artista.

This year, CiMAM introduced several new elements to enhance the conference experience and organization:

- An artist **performance** opening each day.
- A visualizer. **Norma Nardi**, a visual artist specialized in listening and capturing the bigger picture, was on stage creating illustrations and graphic recordings throughout the speakers' presentations on days 1 and 2.
- **WhatsApp Community notification channel** that provided practical and last-minute information to attendees who were invited to join this channel voluntarily.
- **Virtual Who's Who**, featuring a searchable directory with contact details and field of interest.
- **Moderated sessions by meeting participants in advance**. This approach aimed to activate CiMAM's constituency by empowering members to lead the breakout sessions, allowing discussions to begin in advance through early introductions and exchanges on shared interests, and to be further developed during the time in Turin.

Some weeks before the Annual Conference, participants were organized into 25 groups of 12 and connected with their assigned moderators – CiMAM members who were previously invited by the Content Committee.

- **Extended Programme for Travel Grantees:** CiMAM organized a virtual meeting with all awarded professionals in advance of the conference, led by **Agustín Pérez Rubio** and **Chus Martínez**, to foster early exchange. In addition, CiMAM hosted a **dedicated dinner and a curated itinerary of studio visits and artistic projects** in Turin for Getty Foundation–supported grantees, developed by **Michele Bertolino**, Independent Curator and Coordinator of the Young Curators Residency Programme, Fondazione Sandretto Re Rebaudengo. Grantees supported by other funders were also invited to join these visits.

During the first day of the Annual Conference, CiMAM announced the three recipients of its fifth edition of the **Outstanding Museum Practice Award (OMPA 2025)**. This year's edition received 48 nominations from museums across the globe, reflecting the creativity, innovation, and resilience of institutions working in highly diverse contexts.

OMPA 2025 winners were: Museo Barda del Desierto (mBDD) in Northern Patagonia, Argentina; the Bergen Kjøtt Foundation in Bergen, Norway; and The Palestinian Museum in Birzeit, Palestine

Following the announcement, the **39 Travel Grant Beneficiaries** were presented by **Agustín Perez-Rubio**, CiMAM Board Member, Chair of CiMAM's Travel Grants Selection Committee and Independent Curator, Madrid.

This year marked the 20th anniversary of the Travel Grant program, which has supported the participation of over 400 modern and contemporary art museum professionals from around the world since 2005.

During the General Assembly on Day 3, CiMAM announced the **new elected President and Board for the period (2026-28)**. The Assembly also approved the appointment of **Suhanya Raffel** as **CiMAM Honorary Member** and acknowledged the outgoing CiMAM Board members. Honorary Members are those CiMAM Members who are considered to have performed outstanding services on behalf of CiMAM on the recommendation of the board. They are appointed for life.

The newly elected President of CiMAM is Amanda de la Garza Mata, Artistic Deputy Director, Museo Nacional Centro de Arte Reina Sofía (MNCARS), Madrid, Spain.

At the end of the General Assembly, CiMAM announced **Harare (Zimbabwe)** as the **new city to host CiMAM's 58th Annual Conference**. The next edition will be hosted by the **National Gallery of Zimbabwe between 20-22 November 2026**.

The announcement was delivered during the CiMAM General Assembly by **Raphael Chikukwa**, Executive Director of the National Gallery of Zimbabwe, joined by **Maphios Cheda**, Board Chairman of the National Gallery of Zimbabwe; **Fortune Kaseke**, Business Development Manager at Higherlife Foundation and the National Gallery of Zimbabwe; **Fadzai Veronica Muchemwa**, Curator of Contemporary Art; and **Livingstone Muchefa**, Operations and Administration Manager, with the support and presence of the CiMAM Board members 2023–25.



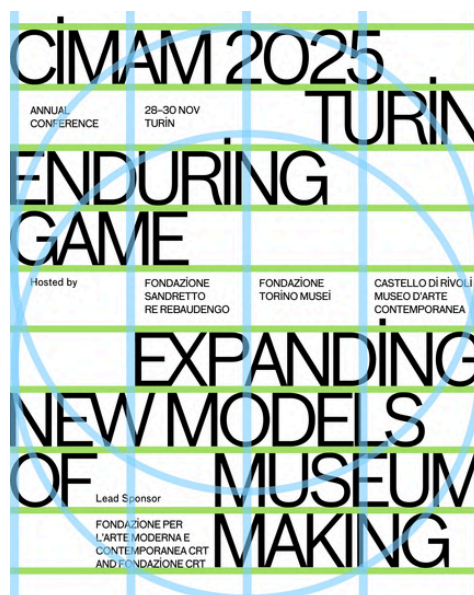
Conference Theme, Speakers, Format, and Visits

Enduring Game: Expanding New Models of Museum Making.
With the guiding mantra: “Of Necessity, Virtue.”

The 57th CIMAM Annual Conference took place in Turin, Italy, on November 28-30, 2025. This edition invited museum professionals to come together in a spirit of critical inquiry and collective imagination to explore the evolving role of contemporary art institutions in an increasingly complex global context.

The conference was 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.

The Content Committee proposed a carefully choreographed three-day program to foster deep engagement and shared reflection. Each day opened with a welcome remark and an artist's intervention, followed by a 40-minute keynote lecture and breakout sessions, which set the tone of bodily and intellectual attention.



Day 1. Friday 28 November. OGR Torino

Motto: *Doing Less vs. Doing Differently*



Stefano Lo Russo, Patrizia Sandretto Re Rebaudengo, Suhanya Raffel and Anna Maria Poggi

The first day of CIMAM 2025 opened at OGR Torino with a shared reflection on how museums might move beyond the logic of 'doing less' toward 'doing differently', in response to today's social, environmental, and cultural urgencies.

The day began with a performance titled **DON'T BE FRIGHTEENED OF TURNING THE PAGE** by artist **Alessandro Sciarroni** (Rome, Italy).

Alessandro Sciarroni's performance was followed by welcome speeches delivered by:

- **Stefano Lo Russo**, Mayor of Turin
- **Patrizia Sandretto Re Rebaudengo**, CIMAM Benefactor and Conference Co-Host
- **Anna Maria Poggi**, Presidente of Fondazione CRT
- **Suhanya Raffel**, CIMAM President and Director of M+, Hong Kong
- **Antonio Rodriguez**, President of ICOM, a message read by Suhanya on behalf.

Chus Martínez, member of the CIMAM Board, Chair of the CIMAM 2025 Content Committee, and Head of the Institute Art Gender Nature in Basel, offered the [introductory remarks framing the narrative of the day](#), opening with a thought aimed at situating and better understanding the paradigm shift we are facing.



Chus Martínez

By focusing on *doing less* not as withdrawal but as recalibration, the thematic focus of the day invited a reconsideration of the qualitative over the quantitative in cultural work.

Chus Martínez also introduced the Keynote of day 1, **Françoise Vergès**, Senior Fellow at the Sarah Parker Remond Center for the Study of Racism and Racialization, UCL, London, UK, who delivered a speech titled [Being Slow/Being Fast in Times of Counter-Revolution](#).

Françoise Vergès



Françoise Vergès opened the day asking how does the museum resist the weird but effective marriage between far-right forces, conservatism, patriarchalism and individualism, libertarianism, and a free market? What will be the political economy of new models of museum making? 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?

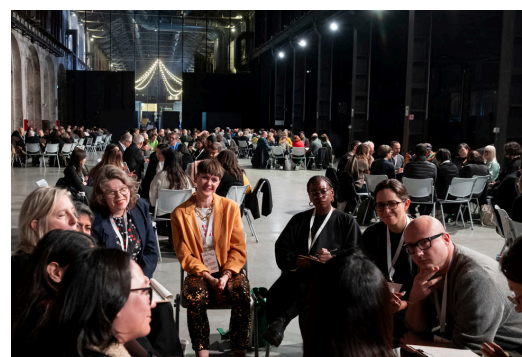
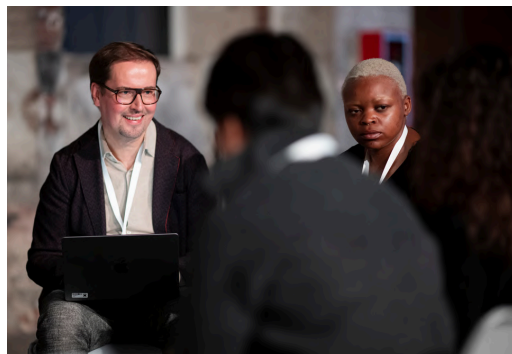
After the keynote, **Victoria Noorthorn**, member of the CIMAM Board, and Content Committee, and Director, Museo de Arte Moderno de Buenos Aires, introduced the **breakout session**, designed to situate and deepen our understanding of the paradigm shift at stake. These sessions encourage active participation by inviting delegates to engage in smaller, focused discussions.



[Victoria Noorthorn](#)

Their purpose were to challenge ingrained assumptions and help build a shared vocabulary for imagining institutional transformation. By approaching *doing less* not as withdrawal but as recalibration, these conversations invited a shift toward the qualitative rather than the quantitative, foregrounding intention, depth, and care in cultural work.

Delegates were invited to participate in 25 moderated group discussions lasting 90 minutes.



During Day 1, CiMAM announced the winners of the fifth edition of the [Outstanding Museum Practice Award \(OMPA\)](#). The 2025 edition received **48 nominations** from museums worldwide, highlighting the creativity, innovation, and resilience of institutions operating across a wide range of social, cultural, and political contexts.

The OMPA Steering Committee identified as the recipients of the Award for 2025 the **Museo Barda del Desierto (mBDD)** (Northern Patagonia, Argentina), the **Bergen Kjøtt Foundation** (Bergen, Norway), and **The Palestinian Museum** (Birzeit, Palestine) for their clearly intentioned and impactful practices that reinforce the core values and purposes of museums through creative collaboration with museum professionals, communities, artists, and the public.



Suzanne Cotter

The directors of the awarded institutions were invited on stage by **Suzanne Cotter**, CiMAM Board Member, Chair of the OMPA Committee, and Director of the Museum of Contemporary Art Australia, who introduced the mission of this recognition and invited the [OMPA 2025 winners to present their practices](#).



María Eugenia Cordero (Museo Barda del Desierto)



Eva Rowson (Bergen Kjøtt)

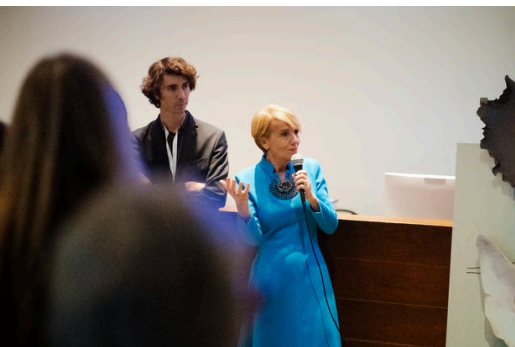


Amer Shomali (The Palestinian Museum)

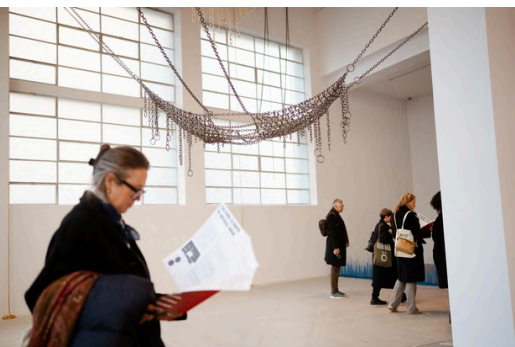


Suzanne Cotter, Chair, CiMAM's OMPA and Director, Museum of Contemporary Art Australia, Sydney; **Chus Martínez**, Chair, CiMAM 2025 Content Comite and Head of Institute Art Gender Nature, Basel; **Eva Rowson**, Director Bergen Kjøtt, Bergen; **María Eugenia Cordero**, Director Museo Barda del Desierto (mBDD), Northern Patagonia; **Amer Shomali**, General Director, The Palestinian Museum, Birzeit, Palestine; **Kamini Sawhney**, CiMAM member and Head, Public Art Projects, BLR Hubba, Bangalore; **Suhanya Raffel**, CiMAM President and Museum Director M+ Hong Kong; and **Leevi Haapala**, Dean Academy of Fine Arts, University of Arts, Helsinki.

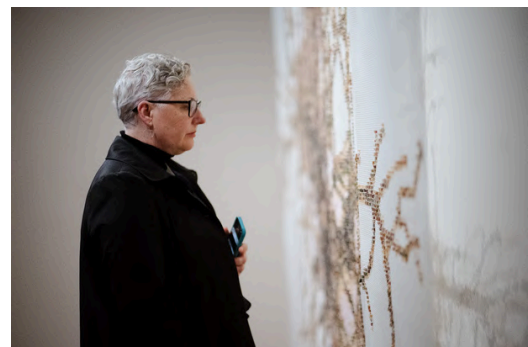
Participants began the afternoon visits at **Fondazione Sandretto Re Rebaudengo**, exploring ***News from the Near Future***, a group exhibition organized on the occasion of the Fondazione's thirtieth anniversary. The exhibition featured a wide selection of works from the Sandretto Re Rebaudengo Collection, retracing three decades of commitment to the promotion of contemporary artistic research.



Next, participants visited **Fondazione Merz**, guided by CIMAM member **Beatrice Merz**, President and Director of the foundation. The visit highlighted the foundation's dynamic approach to contemporary art, fostering experimentation and cross-disciplinary dialogue.



The afternoon concluded at **GAM - Galleria Civica d'Arte Moderna e Contemporanea**, with insights from **Chiara Bertola**, Director of GAM, as participants engaged with Turin's rich collection of modern and contemporary art.



Day 2. Saturday 30 November. Carignano Theatre

Motto: *Mapping Desires*



[Alessandro Bianchi](#)



[Davide Quadrio and Chiara Bertola](#)

The second day, titled *Mapping Desires*, invited 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.

The day opened with welcome remarks by **Alessandro Bianchi**, Presidente Fondazione Teatro Stabile Torino, followed by an introduction to the narrative by Content Committee members **Chiara Bertola** and **Davide Quadrio**.



The day continued with an Apertura by Abdullah Miniawy, an expressionist, writer, composer, and vocalist based in Paris. Miniawy presented [Peacock Dreams](#), a live performance created in collaboration with trombonist Jules Boittin.



The Day 2 keynote was introduced by [Leevi Haapala](#), CIMAM Board Member, member of the Content Committee, and Dean of the Academy of Fine Arts at the University of the Arts Helsinki.



Elizabeth A. Povinelli, Franz Boas Professor of Anthropology and Gender Studies at Columbia University, brought a distinctive perspective to the entanglements between art, ontology, and museum practice. Her keynote, [But when they asked for what we had...](#), reflected on the desires and tensions that arise when museums engage with worlds, cosmologies, and realities different from their own. Drawing on artistic projects by the Karrabing Film Collective (*The Family & the Zombie*) and her own installation, *The Museum of Tardigrade Prehistory*, Povinelli examined how institutions imagine and frame the 'ontological other' and the forms of magical realism that often accompany such encounters.



The *Mapping Desires* session was introduced by [Kamini Sawhney](#), CIMAM Board Member and member of the Content Committee, and Head of Public Arts Projects at BLR Hubba, Bangalore. The session unfolded through a series of short presentations in which speakers shared grounded visions for the future of museums and cultural institutions. Each contribution invited reflection on how museums might respond to contemporary realities with creativity, responsibility, and resilience.



Rustom Bharucha, [Expanding the Museum-making Imaginary: Learning to Learn from Ecology](#). Professor, International Fellow of the British Academy in London, Kolkata, India



Azu Nwagbogu, [Regenerative Cultural Practice: The African Artists' Foundation's Home Museum and Dig Where You Stand Projects](#). Founder/Director, African Artist's Foundation & LagosPhoto Festival, Lagos, Nigeria



Karen Archey, [Towards a Curatorial Pleasure](#). Head of Curatorial Department, Kunstsammlung Nordrhein-Westfalen, Düsseldorf, Germany



Francesco Manacorda, [The Torino Model](#). Director, Castello di Rivoli Museo d'Arte Contemporanea, Turin, Italy



Alessandra Ferrini, [Museums as Catalysts of Practice-based Research](#). Artist, Researcher, Educator, University of the Arts London, Corby, UK



Onome Ekeh, [The Networked Museum: Lessons from Finding Nemo](#). Writer, Filmmaker, Lecturer, Academy of Art & Design, Basel, Switzerland

The afternoon session continued with a [moderated Q&A](#) led by **Chus Martínez**, bringing together keynote speaker **Elizabeth A. Povinelli** and the Mapping Desires contributors—**Azu Nwagbogu**, **Karen Archey**, **Francesco Manacorda**, **Rustom Bharucha**, **Alessandra Ferrini**, and **Onome Ekeh**. The discussion created space for exchange, questions, and collective reflection on the evolving roles and responsibilities of museums in the contemporary moment.

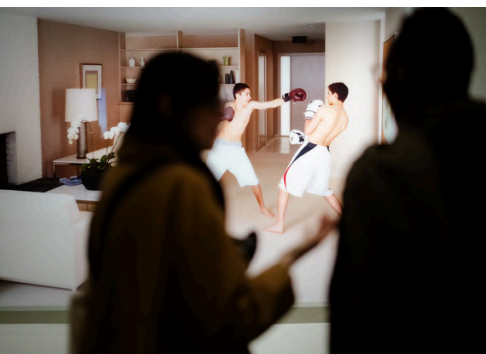


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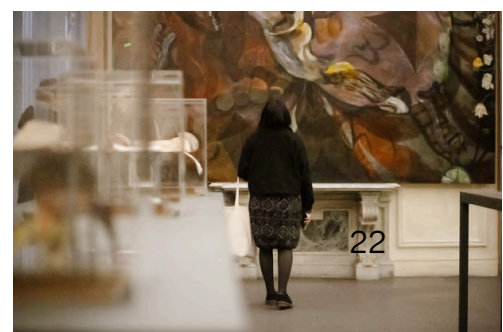
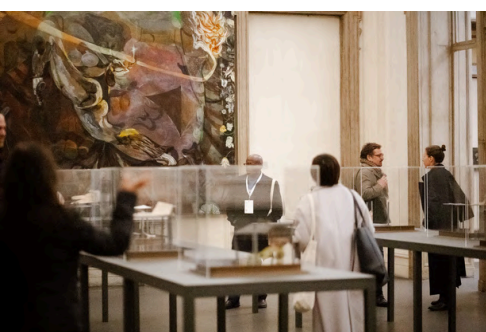
Day 2 continued with visits to **MAO - Museo d'Arte Orientale** and **Gallerie d'Italia**, where participants engaged with Chiharu Shiota: The Soul Trembles, curated by Mami Kataoka, director of the Mori Art Museum, together with Davide Quadrio, director of MAO, with curatorial assistance from Anna Musini and Francesca Filisetti. The exhibition places Shiota's work in dialogue with the museum's permanent collection.



Participants visited **Gallerie d'Italia**, a cultural hub dedicated to photography and the culture of the image. The institution's programme foregrounds critical reflections on environmental, social, and economic sustainability, offering a framework through which to explore the complex challenges shaping the future.



The afternoon concluded with a visit to **Castello di Rivoli Museo d'Arte Contemporanea**, one of Italy's leading institutions for contemporary art. Participants engaged with the museum's collection and exhibitions, reflecting on how historic architectures can foster new dialogues and approaches within contemporary practice.



Day 3. Sunday 30 November. Centrale Nuvola Lavazza Motto: *Transactions and Transmission. Tactics of Togetherness*

At the beginning of the third day, **Suhanya Raffel**, President of CIMAM 2023-25 and Director of M+ in Hong Kong, led the [CIMAM General Assembly](#), together with **Bart de Baere**, Secretary General of CIMAM, and Director of M HKA in Antwerp, and the 2023-25 CIMAM Board Members. CIMAM's General Assembly is a session that serves as the Association's supreme governing body, to review the Board's report, financial accounts, program activities, and other matters essential to CIMAM's mission and governance.

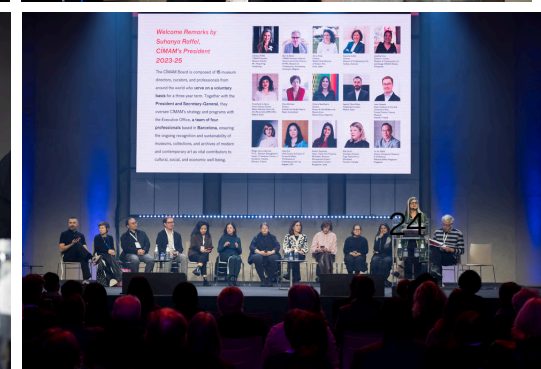
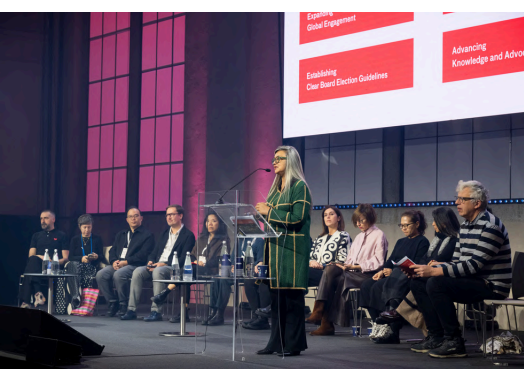


Suhanya Raffel, CIMAM President 2023-25

Bart de Baere, CIMAM Secretary General 2023-25

They were joined by CIMAM Board members: **Suzanne Cotter**, Director, Museum of Contemporary Art Australia, Sydney; **Joselina Cruz**, Director & Curator, MCAD Manila; **Amanda de la Garza**, Artistic Deputy Director, Museo Reina Sofía, Madrid; **Leevi Haapala**, Dean, Academy of Fine Arts, University of the Arts, Helsinki; **Małgorzata Ludwisiak**, Curator of the Albanian Pavilion, Venice Biennale 2026; **Clara Kim**, Chief Curator & Director of Curatorial Affairs, MOCA Los Angeles; **Chus Martínez**, Director, Institute Art Gender Nature, Basel; **Victoria Noorthoorn**, Director, Museo de Arte Moderno de Buenos Aires; **Agustín Pérez Rubio**, Independent Curator, Madrid; **Kamini Sawhney**, Head, Public Art Projects, Bangalore; **Kitty Scott**, Strategic Director, Fogo Island Arts / Shorefast, Toronto; and **Yu Jin Seng**, Director, Curatorial & Collections, National Gallery Singapore.

Zeina Arida, Director of Mathaf: Arab Museum of Modern Art (Doha), was unable to attend the CIMAM 2025 Annual Conference in Turin, and is part of the formal constitution of the CIMAM Board for the 2023–25 term.



CIMAM

Following a morning coffee break, **Francesca Lavazza**, Board Member of the Lavazza Group, welcomed the CIMAM delegation, and **Bernardo Follini**, **Małgorzata Ludwisiak**, and **Francesco Manacorda**, members of the Content Committee, gave an introduction to the day's narrative.

Under the moto ***Transactions and Transmission. Tactics of Togetherness***, participants were invited to examine how museum communication as a transmission is perceived by audiences, interrogating the frameworks through which messages are transmitted and to what extent the publics are meaningfully informed and engaged. The sessions also explored the notion of 'transaction' as a model for expanded relationality, opening new potentialities for co-production and collaborative models of working within and beyond institutional boundaries.



[Francesca Lavazza](#)



[Bernardo Follini, Małgorzata Ludwisiak, and Francesco Manacorda](#)

The morning featured an Apertura by **Diana Anselmo**, a performer and visual artist based in Milan, that brings to Turin an excerpt of [Pas Moi](#), the concluding chapter of his long-term research into the histories of power, domination, and erasure embedded in mainstream historiography.



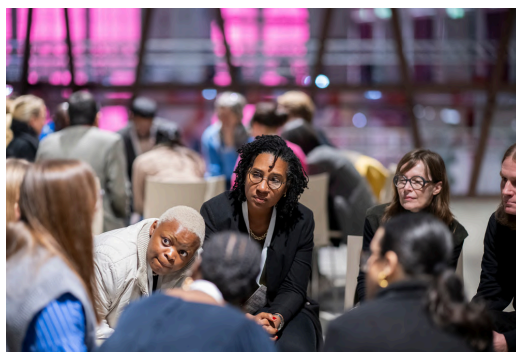
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The Day 3 keynote was delivered by **Mariana Mazzucato**, Professor in the Economics of Innovation and Public Value at University College London and Founding Director of the UCL Institute for Innovation and Public Purpose. In her keynote, [*The Public Value of Arts and Culture in Reimagining and Redirecting Economic Growth in the 21st Century*](#), Mazzucato argued that in an era defined by interconnected crises, the question is no longer whether governments should intervene, but how and toward what goals. Arts and culture, too often undervalued or treated as peripheral, are, in fact, foundational to imagining alternative futures, shaping civic identity, and mobilizing collective action.



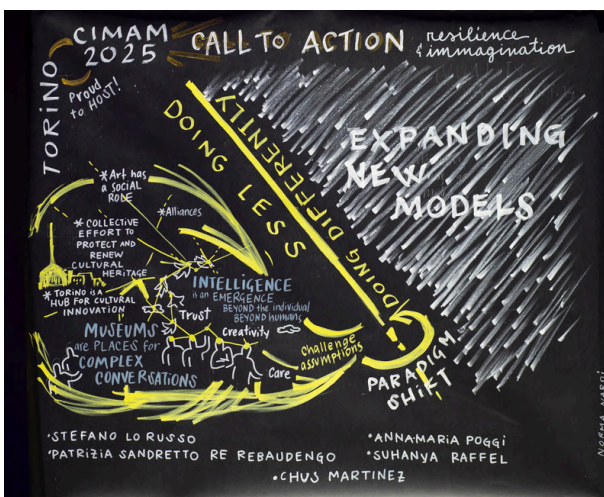
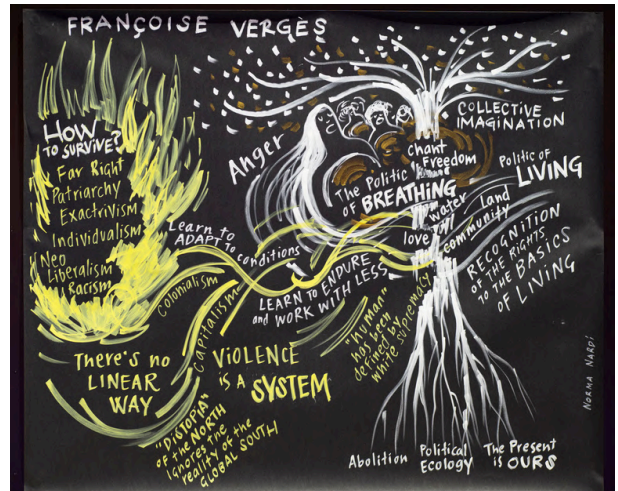
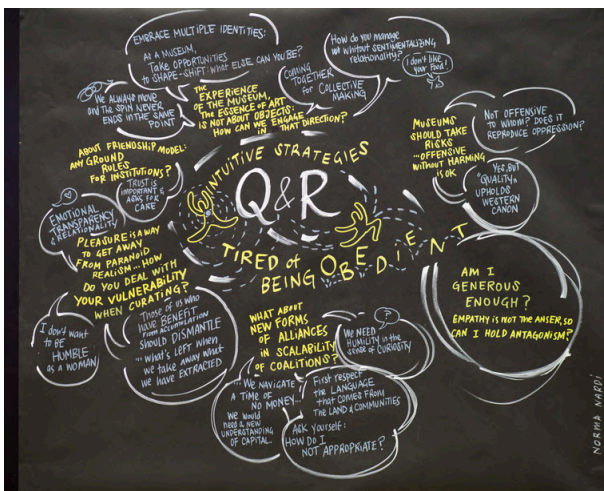
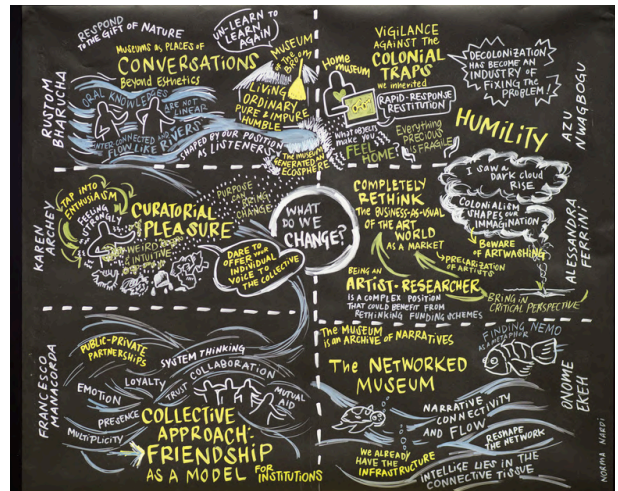
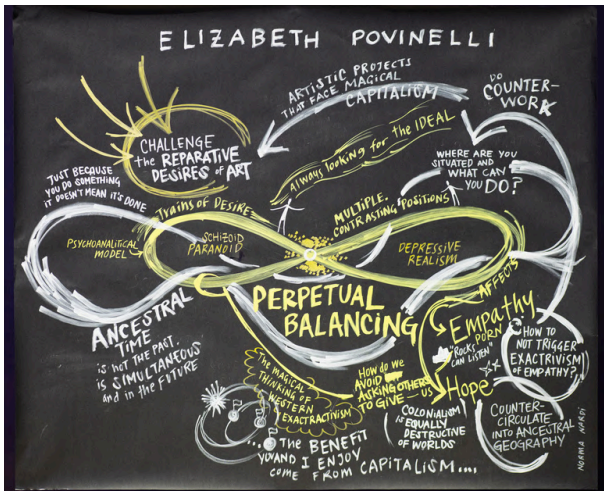
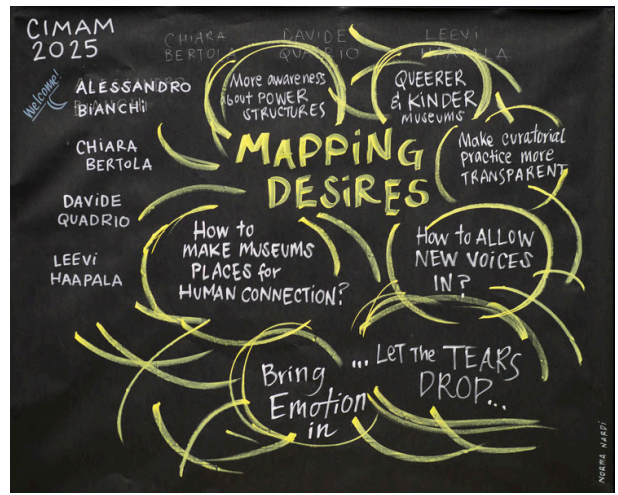
The program continued with breakout sessions introduced by [Kamini Sawhney](#), member of the CIMAM Board and Content Committee, offering delegates space for shared reflection on the theme of the day *Transactions and Transmission. Tactics of Togetherness*.



CIMAM

The conference concluded with the [Closing Remarks](#) delivered by the Content Committee members - **Chus Martínez**, **Chiara Bertola**, **Bernardo Follini**, **Leevi Haapala**, **Malgorzata Ludwisiak**, **Francesco Manacorda**, **Davide Quadrio**, and **Kamini Sawhney** - followed by an open exchange with participants, bringing this year's discussions to a close.





Visualization of speakers' presentations by Norma Nardi

Day 3 afternoon visits began at **MAUTO – Museo Nazionale dell'Automobile**.

Participants explored MAUTO's new contemporary art initiative and visited the exhibition *News from the Near Future. 30 Years of the Fondazione Sandretto Re Rebaudengo*, curated by Bernardo Follini and Eugenio Re Rebaudengo. The project reflected on three decades of artistic research through the Sandretto Re Rebaudengo Collection.



The programme continued at Pinacoteca Agnelli, located atop the former FIAT Lingotto factory. Relunched in 2022 with a renewed contemporary mission, the institution offered participants insight into its expanded curatorial direction.



The day concluded with visits to the seasonal Luci d'Artista light installations, highlighting the creative use of public space and offering further perspectives on how art engages with the urban fabric of Turin.

CIMAM's 2025 Post-Tour to the Langhe and Milan

The CIMAM 2025 Post-Tour began south of Turin in the UNESCO-listed Langhe Hills, a landscape defined by vineyards and historic hilltop villages. The first visit took place at the **Biblioteca Luigi Einaudi** in Dogliani, a landmark of modern Italian civic architecture designed by Bruno Zevi.

Following the initial stop, the group continued to Dogliani for a preview of a new site-specific installation *Abetare* (un giorno a scuola), 2025, by **Petrit Halilaj**, presented as part of Radis, the land art programme of Fondazione Arte CRT.

Midday brought participants to **Palazzo Re Rebaudengo in Guarene d'Alba**, where Patrizia Sandretto Re Rebaudengo hosted a lunch, followed by a curator-led visit to 30 Years of Fondazione Sandretto Re Rebaudengo.

In the afternoon, the tour proceeded to Neviglie to visit *The Traveller* (2023), a hillside sculpture by Jean-Marie Appriou, before concluding in Alba with an aperitivo-dinner generously hosted by the **Ceretto Family Vineyards** at Tenuta Monsordo Bernardina.



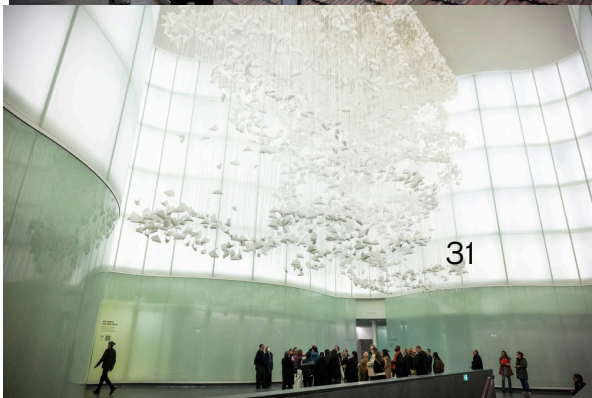


Group photo of participants in the CIMAM 2025 Post-Tour

On the following day, the Post-Tour continued from Alba to Milan, beginning at **Pirelli HangarBicocca**, where participants explored Yuko Mohri: Entanglements, Nan Goldin: This Will Not End Well, and Anselm Kiefer's monumental installation The Seven Heavenly Palaces. Lunch was generously hosted on site by Pirelli HangarBicocca.

The programme then moved to **Fondazione Prada**, where OMA's architecture offers a dialogue between industrial heritage and contemporary design.

The Post Tour concluded at **Museo delle Culture – Mudec**. There, Director and CIMAM member Marina Pugliese welcomed participants for a curator-led visit to the M.C. Escher retrospective and a newly commissioned site-specific work by Chiharu Shiota.



Conference Attendees

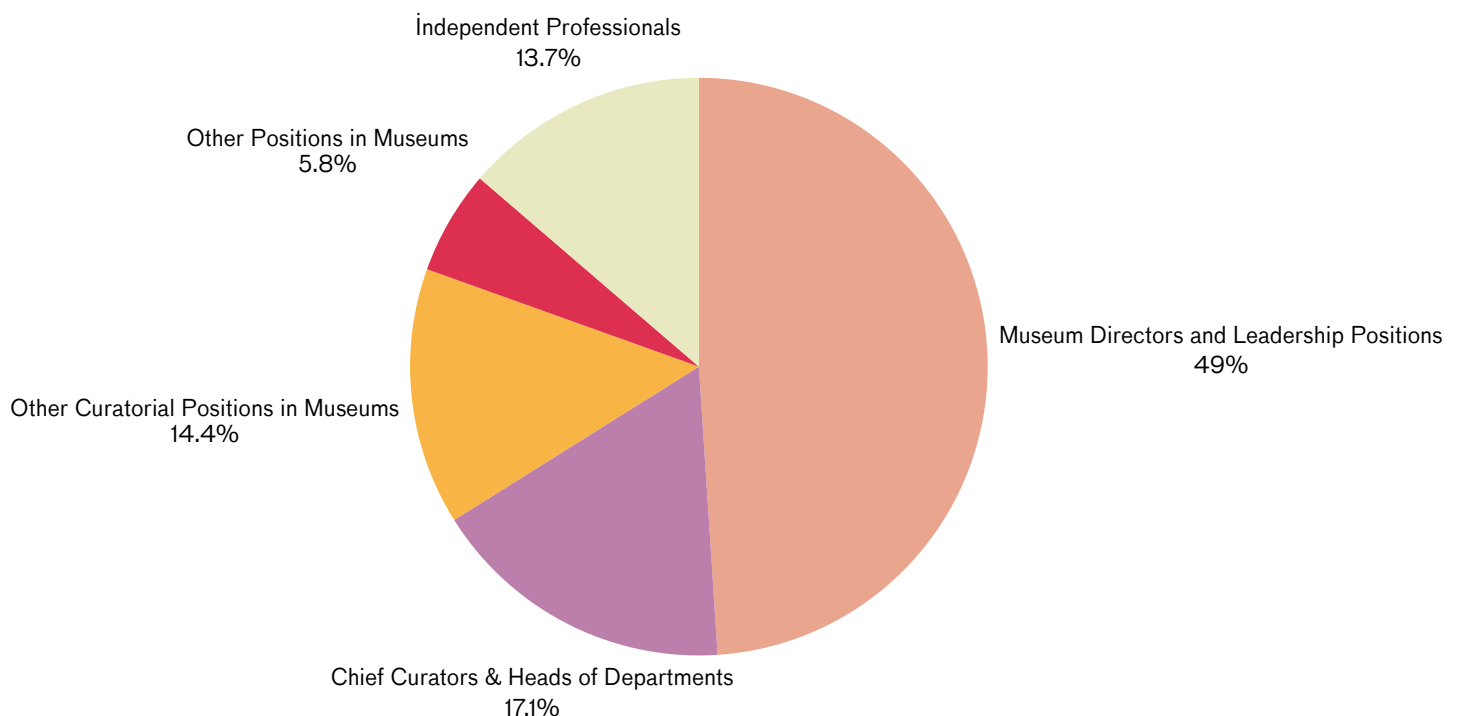
The Annual Conference is CIMAM's most important meeting throughout the year. It is attended by directors and curators of modern and contemporary art museums and collections, and independent professionals.

In 2025, 302 modern and contemporary art curators and museum professionals from 56 countries attended the CIMAM 2025 Annual Conference.

The first CIMAM Annual Conference took place in 1962 in The Hague. Since then, the Committee has celebrated 57 conferences that have been held in over 30 different cities around the globe. Visit the [list of cities and titles](#).

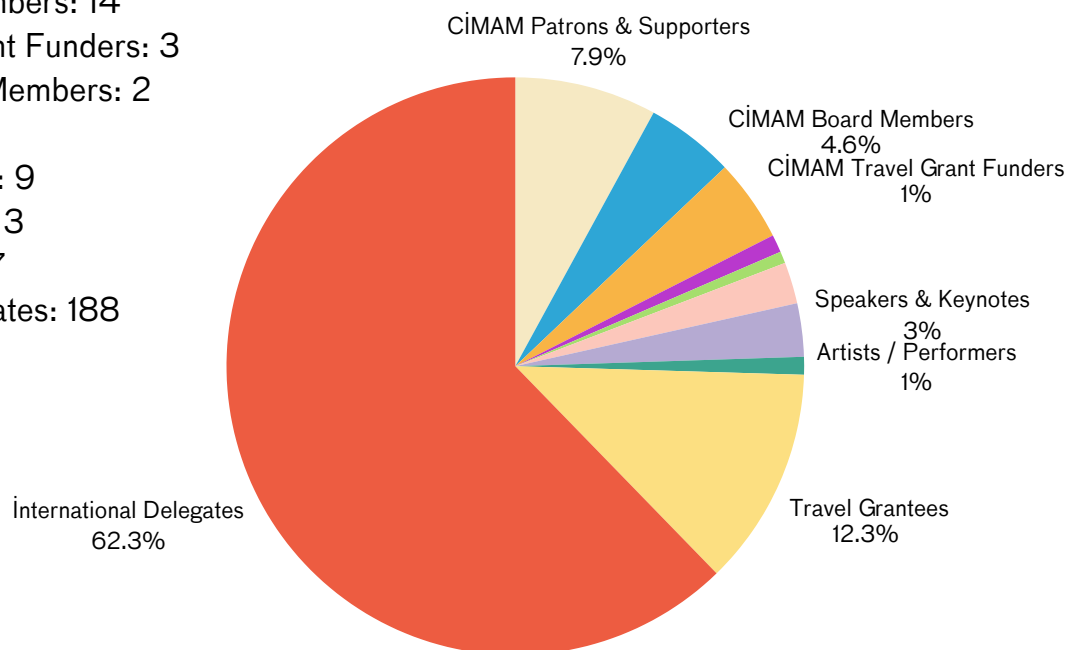
CIMAM's Annual Conference has become a key professional meeting point and a vital platform for collaboration among museums, visual arts professionals, artists, and institutions engaged with modern and contemporary art.

Conference participants by position



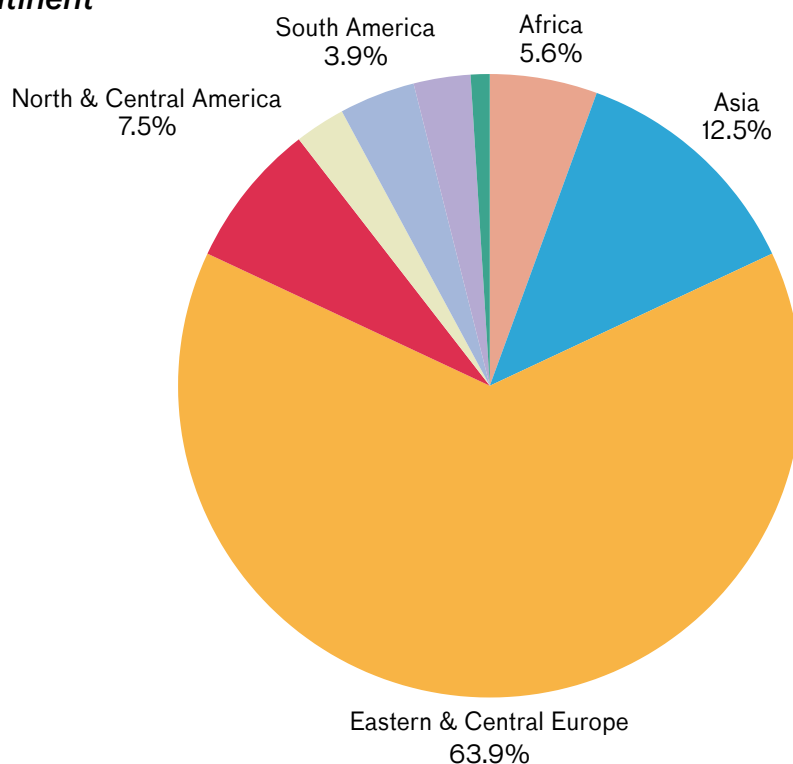
Conference participants by profile

- CiMAM Patrons & Supporters: 24
- Hosts & Sponsors: 15
- CiMAM Board Members: 14
- CiMAM Travel Grant Funders: 3
- CiMAM Honorary Members: 2
- Staff: 7
- Speakers/Keynotes: 9
- Artists/Performers: 3
- Travel Grantees: 37
- International Delegates: 188



Conference participants by continent

- Africa: 17
- Asia: 38
- Eastern & Central Europe: 195
- North & Central America: 23
- Oceania: 8
- South America: 12
- Middle East: 9



Conference participants by country.

Country	Num.
Italy	40
Spain	28
Switzerland	17
Germany	16
Finland	11
France	10
India	10
Poland	10
UK	10
USA	10
Belgium	9
Australia	8
Netherlands	8
Mexico	7
Norway	7
South Korea	7
Sweden	7
Brazil	6
Singapore	6
Zimbabwe	6
Austria	5
Portugal	5
Argentina	4
Japan	4
Philippines	4
South Africa	4
Turkey	3

UAE	3
Canada	2
China	2
Denmark	2
Guatemala	2
Hong Kong	2
Kazakhstan	2
Luxembourg	2
Morocco	2
Slovenia	2
Angola	1
Bosnia & Herzegovina	1
Cameroon	1
Chile	1
Costa Rica	1
Czech Republic	1
Dominican Republic	1
Ghana	1
Israel	1
Jordan	1
Kenya	1
Kosovo	1
Montenegro	1
Nepal	1
Nigeria	1
Palestine	1
Peru	1
Serbia	1
Venezuela	1

Conference Participants 2005–2025

The CiMAM Annual Conference takes place in November in a different city each year to focus on the topics that reflect the needs and the diversity of the international contemporary art museum community.

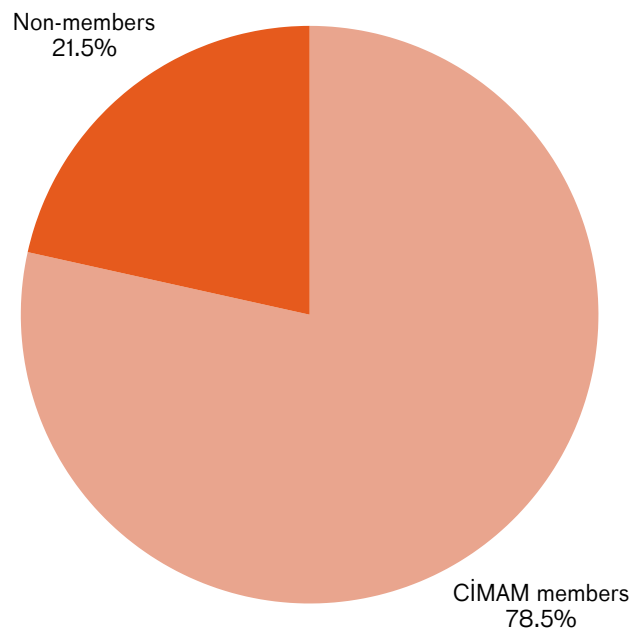
2005 São Paulo	112
2006 London	140
2007 Vienna	130
2008 New York	170
2009 Mexico	150
2010 Shanghai	200
2011 Ljubljana and Zagreb	180
2012 Istanbul	218
2013 Rio de Janeiro	159
2014 Doha	224
2015 Tokyo	260
2016 Barcelona	230
2017 Singapore	280
2018 Stockholm	229
2019 Sydney	200
2021 Lodz and Gdansk*	250
2022 Palma de Mallorca**	247
2023 Buenos Aires	248
2024 Los Angeles	277
2025 Turin	302

*150 onsite and 100 online.

**227 onsite and 20 online.

CiMAM Members at the Conference

The CiMAM Annual Conference is attended primarily by CiMAM members, while also welcoming a broader group of professionals from the modern and contemporary museum field who may not be members but actively engage with the themes and discussions addressed during the conference.



Conference Support and Budget

The production and organization of the 57th Annual Conference was made possible thanks to the generous support of **Fondazione Arte CRT** and **Fondazione CRT**, Lead Sponsors of this year's CIMAM edition.

The conference was co-hosted by **Fondazione Sandretto Re Rebaudengo**, **Fondazione Torino Musei**, and **Castello di Rivoli Museo d'Arte Contemporanea**.

Exceptional in-kind support was generously provided by **Patrizia Sandretto Re Rebaudengo**.

The post-conference tour to the Langhe and Milan was made possible through the generous support of **Patrizia Sandretto Re Rebaudengo**, **Ceretto Aziende Vitivinicole** in Alba, and **Pirelli HangarBicocca** in Milan.

Lead Sponsor

- Fondazione Arte CRT
- Fondazione CRT

In-Kind Sponsor

- Patrizia Sandretto Re Rebaudengo

Co-Hosting Institutions

- Fondazione Sandretto Re Rebaudengo
- Fondazione Torino Musei
- Castello di Rivoli Museo d'Arte Contemporanea

Dinner Partners

- Patrizia Sandretto Re Rebaudengo
- Camera di Commercio Torino
- Reggia di Venaria - Consorzio Residenze Reali Sabaude

Venue Partners

- OGR Torino
- Fondazione Teatro Stabile di Torino - Teatro Nazionale
- Centrale Nuvola Lavazza

CIMAM will be eternally grateful to all of them for their generous support, warm hospitality, and strong commitment to CIMAM and the modern and contemporary art museum field.

Conference Support and Budget

The organization and production of the CiMAM Annual Conferences are always funded almost entirely by the hosting institutions. The hosting institutions are responsible for raising the necessary funds and in-kind support to defray 99% of the costs of organizing the CiMAM Annual Conference.

Main Conference Figures

Total conference cost	455.149,74 €
Institutional sponsorships & Funds from the hosting institutions	357.459,48 €
In-kind support	81.000,00 €
Average cost per participant (total cost/302 attendees)	1.507,00 €

Breakdown of Conference Expenses

Speaker and performers' fees, flights, accommodation	26.766,20 €
Auditorium and venue rental, and furniture	77.910,42 €
AV and technological equipment	24.251,56 €
Hostesses, guides, security, visit tour costs, event coordinator & executive staff	108.522,55 €
Conference registration, communication, and documentation of the event	7.145,44 €
Conference identity, designs, booklet, and signage	18.464,98 €
Catering	85.219,09 €
Transportation	23.369,50 €
Contingent Costs	2.500,00 €
Total	455.149,74 €

This total and breakdown does not include the optional post-conference tour figures.



Travel Grant Program

2025 marks the 20th anniversary of the program, which has supported the participation of modern and contemporary art museum professionals from around the world since 2005.

The CiMAM Travel Grant Program aims to support the curatorial and research development, representation, and international visibility of the directors, curators, and professionals of modern and contemporary art museums residing in countries with emerging and developing economies – [Groups C, D, E of this list](#) – through their attendance at the CiMAM Annual Conference where the most current concerns on contemporary art practices will be discussed.

In 2025, 39 contemporary art curators, researchers, and museum professionals from 19 different countries were awarded support to attend the Annual Conference.

CiMAM 2025 Travel Grantees - Group Photo at OGR on Day 1

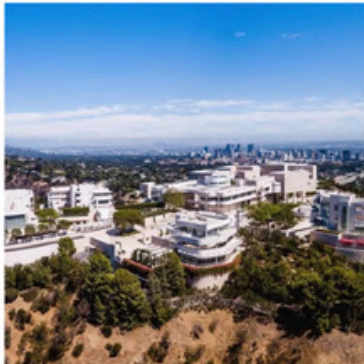


Funders of the 2025 Travel Grant Program

CIMAM is deeply grateful to the institutions and individuals who have made possible the 2025 Travel Grant Program:

- **The Getty Foundation** supported 17 professionals from Emerging Markets and Developing Economies. It has supported 323 since 2005.
- **Saastamoinen Foundation** supported 4 professionals from Africa. It has supported 10 since 2023.
- **Teresa A.L. Bulgheroni** supported 3 professionals from Latin American countries. She has supported 3 since 2025.
- **The Colección Patricia Phelps de Cisneros (CPPC)** supported 3 professionals from the Dominican Republic, Venezuela, and their diasporas. It has supported 47 since 2005 (*).
- **Mercedes Vilardell** supported 3 professionals from Africa. She has supported 15 since 2021.
- **Aimée Labarrere de Servitje** supported 3 professionals from Mexico. She has supported 8 since 2023.
- **Eloisa Haudenschild** supported 4 professionals from Emerging Markets and Developing Economies. She has supported 8 since 2023.
- **Fernando Zobel de Ayala** supported 3 professionals from the Philippines. He has supported 6 since 2023.
- **Chitra Talwar** supported 3 professionals from India. She has supported 3 since 2025.

(*) Between 2005 and 2016 CPPC supported 44 professionals. In 2025, it resumed its support to the Travel Grant Program contributing an additional 3 grants for a total of 47 professionals awarded.



Getty Foundation



Saastamoinen Foundation



Teresa A. L. Bulgheroni



Colección Patricia Phelps
de Cisneros (CPPC)



Mercedes Vilardell



Aimée Labarrere
de Servitje



Eloisa Haudenschild



Fernando Zobel de Ayala



Chitra Talwar

CIMAM 2025
Travel Grant Funders

Key Aspects of the Travel Grant Program

- CIMAM's Travel Grant Program **supports the curatorial and research development** of individuals through their attendance at the Annual Conference, where the most current concerns regarding contemporary art practices are being discussed.
- Awarded candidates benefit from **unique networking opportunities** through interaction and exchange with international museum directors and peers.
- Successful applicants **become members of CIMAM**, allowing continuity and belonging to the most relevant international contemporary art museum community.
- Beneficiaries receive **wide international visibility** as their **profiles, reports, and video-recorded messages, and interviews conducted during the Annual Conference** are announced through CIMAM's newsletter, website, conference report, and social media before and after the conference, along with the names of the **Travel Grant Funders** that have supported their participation.



CiMAM

- Over the years, CiMAM's travel grantees have constituted a **remarkable group of professionals**, many of whom have gone on to become important participants in the field of museums of modern and contemporary art.
- Since 2005, over **400 young curators and museum directors from emerging economies** have been awarded support to attend CiMAM's Annual Conference.
- The profiles and conference reports of CiMAM grant beneficiaries since 2015 are accessible at the CiMAM website > **Digital Resources**
- In 2025, the awarded professionals were presented by **Agustin Perez Rubio** (Chair of the Travel Grant Committee). They were also invited to take an active role during the breakout sessions led by moderators and share conclusions with the audience at the end of the conference during the General Assembly.

Agustín Pérez-Rubio and CiMAM Board Members welcoming the Travel Grantees during a dedicated breakfast on Day 1 at OGR.



Purpose of the Grant

The main aim of the grant is to facilitate the selected candidates' access to the Annual Conference. The distribution of funds is set on a case-by-case basis for each recipient. CIMAM seeks to offer as many grants as possible with the available funds of each Travel Grant Funder.

The support included in the grant consists of:

- Registration: access to conference sessions, lunches, dinners, refreshment breaks, access to organized visits, and transportation to and from planned visits, and a badge.
- Travel expenses (round-trip economy tickets)
- 4 nights' accommodation in a conference hotel.

CIMAM booked and prepaid all expenses directly (travel and accommodation). Funds did not cover transportation to/from the airport, visa expenses, travel insurance, and registration for the optional conference tours.



This year, CIMAM organized a **virtual meeting** with all the awarded professionals several weeks before the event, led by **Agustín Pérez Rubio** and **Chus Martínez**, to welcome them to CIMAM, and get to know each other.

In 2025, **CIMAM launched a pilot project in collaboration with the Getty Foundation** through its generous support. Grantees awarded by the Getty Foundation were invited to arrive in Turin one day earlier to allow a day for guided visits, time zone acclimation, and rounding out the conference experience. They received an extra accommodation night, dinner on Wednesday, November 26, and per diems for Thursday, November 27.

On November 27, **Michele Bertolino**, Independent Curator and Coordinator of the Young Curators Residency Programme, Fondazione Sandretto Re Rebaudengo, organized and led a tour for the 17 Getty-funded grantees to local artists' studios and independent art spaces. This pilot project aimed to offer more time available, both for exchanges with other participants and for experiencing the museums, galleries, and other cultural highlights of the city.



Application Process

Candidates were invited to complete an online application form and include a CV and short résumé, a motivation statement, and two recommendations (letter or email message) from museum professionals or scholars who are familiar with the candidate's qualifications.

When accepting the grant, each successful candidate returned an online Acceptance Form with the grant's terms and conditions. This document contained information on registration to the conference, travel and accommodation arrangements, visa and travel insurance recommendations – which are not included in the grant – as well as instructions to submit a written report, and details as new members of CIMAM.



Selection Criteria

Grants were evaluated and conferred by CIMAM's Selection Committee based on their assessment of the professional's genuine financial need, the potential benefit to their career development and/or research, and the relevance of field experience in relation to the objectives of CIMAM. Grants were restricted to modern and contemporary art curators and museum directors working and residing in the countries determined by the Travel Grant Funder.

While curators of all career levels were encouraged to apply, priority was given to junior curators (with less than 10 years of experience). Researchers and independent curators whose field of research and specialization is contemporary art theory and museums were also eligible.

In 2025, CIMAM received 94 eligible applications, which were reviewed and evaluated by CIMAM's Travel Grant Committee, composed of five members of the CIMAM Board. All grant recipients were first approved by the Travel Grant Funder.



Agustín Pérez Rubio
Independent Curator,
Madrid



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



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



Kamini Sawhney
Artistic Director of the Public Arts
Project, Bengaluru
Hubba(BLRHubba), Bangalore



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

Timeline of the 2025 Travel Grant Program

- The call for applications was launched on **May 26** and closed on **June 16**.
- Successful candidates were informed between **June 30** to **July 7**.
- Travel and accommodation arrangements were finalized by **July 31**.
- The list of the **39 grant beneficiaries** was announced on **September 15**.
- The video-recorded messages and interviews of grantees were promoted since their announcement and throughout the next year.
- The deadline for grantees to submit their conference reports was December 15.



Grant Expenditure Report for the International Grant Beneficiaries

Thanks to the exceptional and generous support of CiMAM's Travel Grant Funders, in 2025, the amount of funds available to cover the flights, accommodation, and registration fees of 39 international professionals was 86.947,73 €, and the total funds spent were 83.335,31 €.

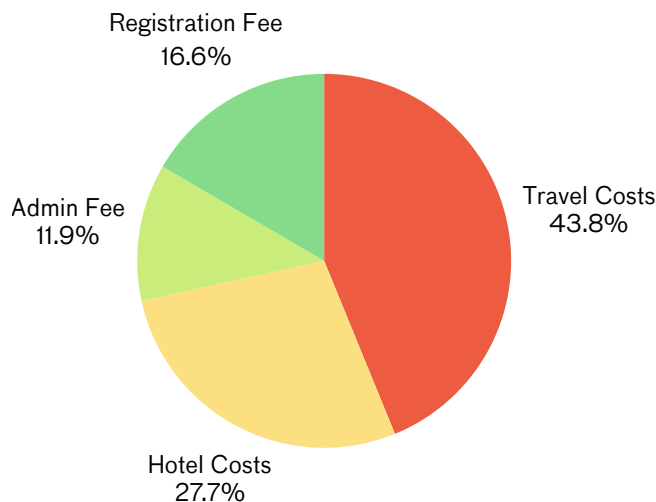
- Average cost per international grantee: 2.122,22 €.
- Average travel cost per international grantee: 947,95 €.
- Average accommodation cost per international grantee: 520,00 €.
- Average registration fee per grantee: 350,00 €.
- Admin fee for each awarded professional: 240,00 €.

Getty Foundation funds for the pilot extended program:

- Funds from the Getty Foundation used for the extended program: 5.703,90 €.
- Average cost of extended program for 17 Getty travel grantees: 335,52 €.

CiMAM keeps a file of all expenses, including receipts, which document how the funds have been spent.

Funding Administration for Travel Grants



Browse CiMAM's 2025 travel grantees' bios, conference reports, and recorded messages at cimam.org, and learn all about former awarded professionals since 2015.



Names of the 39 professionals awarded a Travel Grant in 2025

Supported by the Getty Foundation (Los Angeles, USA)

- [Soukaina Aboulaoula](#), Independent Curator and Researcher, Marrakesh, Morocco.
- [Catalina Bergues](#), Curator, Instituto Tomie Ohtake, São Paulo, Brazil.
- [Milica Bezmarević](#), Curator, Museum of Contemporary Art of Montenegro, Podgorica, Montenegro.
- [May Lyn Cruz](#), Professor, University of the Philippines, Quezon City, Philippines.
- [Gabriel da Silva Reis](#), Cultural Manager and Independent Curator, Rio de Janeiro, Brazil.
- [Senka Ibrisimbegovic](#), Director, Ars Aevi Museum of Contemporary Art Sarajevo (Public Institution City Museums of Sarajevo); Associate Professor, University of Sarajevo-Faculty of Architecture, Sarajevo, Bosnia and Herzegovina.
- [Kuzhali Jaganathan](#), Independent Curator and Researcher, Chennai, India.
- [Ruchika Jain](#), Curator, Dr Bhau Daji Lad Museum, Mumbai, India.
- [Leanne Decca](#), Gallery Manager/Senior Museum Specialist, UP Fine Arts Gallery, University of the Philippines College of Fine Arts, Quezon City, Philippines. *
- [Khanyi Mawhayi](#), Curatorial Assistant, Zeitz Museum of Contemporary Art Africa, Cape Town, South Africa.
- [Juliana Mendonça do Vale](#), Researcher, Collection Department, Pinacoteca de São Paulo, São Paulo, Brazil.
- [Roshan Mishra](#), Director and Curator, Taragaon Next / Saraf Foundation, Kathmandu, Nepal. *
- [Thuli Mlambo-James](#), Curatorial Program Developer, Water For The Future, Johannesburg, South Africa.
- [Michelle Mlati](#), Independent Curator, Nairobi, Kenya & Pretoria, South Africa; Curatorial Assistant, Palazzo Grassi.
- [Patricio Orellana](#), Curator, Museo de Arte Moderno de Buenos Aires, Buenos Aires, Argentina.
- [Shreya Sharma](#), Curator, Devi Art Foundation, New Delhi, India.
- [Anusha Vikram](#), Collections Specialist, Museum of Art and Photography, Bangalore, India.

** These professionals have been co-funded by different Travel Grant Funders.*

Supported by the Saastamoinen Foundation (Helsinki, Finland)

- [Omar Ìd Tnaine](#), Curator, Agadir Museum of Art, Agadir, Morocco.
- [Roshan Mishra](#), Director and Curator, Taragaon Next/Saraf Foundation, Kathmandu, Nepal. *
- [Riason Naidoo](#), Independent Curator, Cape Town, South Africa.
- [Vivaldi Ngenzi](#), Director, Rwanda Art Museum - Rwanda Cultural Heritage Academy, Kigali, Rwanda.

Supported by Teresa A.L. Bulgheroni (Buenos Aires, Argentina)

- [Ana Paula Cohen](#), Independent Curator, São Paulo, Brazil.
- [Sairah Espinoza](#), Curator of Public Programs, Museo de Arte de Lima - MALÍ, Lima, Peru.
- [Jimena Galán](#), Curator and Feminist Cultural Worker, La Revuelta, Guatemala City, Guatemala.

Supported by the Colección Patricia Phelps de Cisneros (CPPC) (New York, USA/Caracas, Venezuela)

- [Alfonsina Martínez](#), Coordinator, Fundación Alberto Cruz, Santo Domingo, Dominican Republic.
- [Ileana Ramirez](#), Independent Curator, Tráfico Visual, Caracas, Venezuela.
- [Torrivilla](#), Independent Curator, Writer, and Art Historian, Mexico City, Mexico.

Supported by Mercedes Vilardell (London, UK/Mallorca, Spain)

- [Yves Makongo](#), Curator, Doual'art, Douala, Cameroon.
- [Dominique Petit-Frère](#), Founder and Director, Limbo Museum, Accra, Ghana. *
- [Suzana Sousa](#), Independent Curator, Luanda, Angola.

Supported by Aimée Labarrere de Servitje (Mexico City, Mexico)

- [Daniel Brena](#), Director, Centro de las Artes de San Agustín (CaSa), Oaxaca de Juárez, Mexico. *
- [Julio García Murillo](#), Deputy Director for Public Programs, Museo Universitario Arte Contemporáneo, Mexico City, Mexico.
- [Fabiola Talavera](#), Curator, Laboratorio Arte Alameda, Mexico City, Mexico.

* These professionals have been co-funded by different Travel Grant Funders.

Supported by Eloisa Haudenschild (La Jolla, California, USA)

- [Daniel Brena](#), Director, Centro de las Artes de San Agustín (CaSa), Oaxaca de Juárez, Mexico. *
- [Don Handa](#), Curator, Nairobi Contemporary Art Institute, Nairobi, Kenya.
- [Dominique Petit-Frère](#), Founder and Director, Limbo Museum, Accra, Ghana. *
- [Andrea Torreblanca](#), Director, Tamayo Museum, Mexico City, Mexico.

Supported by Fernando Zobel de Ayala (Manila, Philippines)

- [John Paul Diciembre](#), Independent Curator and Educator, NEST, Taytay, Philippines.
- [Leanne Decca](#), Gallery Manager/Senior Museum Specialist, UP Fine Arts Gallery, University of the Philippines College of Fine Arts, Quezon City, Philippines. *
- [Portia Placino](#), Gallery Administrator and Curator, JCB Gallery, Philippine Women's University, Quezon City, Philippines.

Supported by Chitra Talwar (New Delhi, India)

- [Vaishnavi Kambadur](#), Independent Curator and Assistant Professor, Pearl Academy, Kala Hubba, Bengaluru, India.
- [Srinivas Aditya Mopidevi](#), Curator, Visual Arts, Kiran Nadar Museum of Art, New Delhi, India.
- [Shaleen Wadhwa](#), Independent Curator, Arts Educator and Researcher, New Delhi, India.

** These professionals have been co-funded by different Travel Grant Funders.*

Selected Feedback from 2025 Travel Grantees

“CiMAM offered a place where ideas moved with purpose, where institutions questioned themselves honestly, and where new pathways for collaboration emerged. I came to strengthen my curatorial praxis, expand international networks, and gather tools that will help me build museum and community partnerships capable of responding to the challenges facing societies like mine. The conference reaffirmed why this work matters, and how museums can and must stand as custodians of both memory and future possibility.”

“There was a lot of geographical and generational diversity in CiMAM conference this year. It would be nice if this continues in the coming years too.”

“The conference was invaluable in building global networks, which will undoubtedly support future collaborations, both on an individual level and institutionally.”

“The extra day thanks to the Getty Foundation allowed for a deeper dive into Turin’s underground art scene, which was very well curated. It also offered a better understanding of the city’s history and its evolution into a contemporary cultural hub.”

“I found it really encouraging to see how others have dealt with precarity in creative museum formats, and aside from theoretical analyses, how the management of institutions and the human relations of care with a work team need to be a priority.”

“Since I got the news I was awarded with this grant, I looked forward to it as a beacon of hope to learn more, and with others, of how museums can be. I believe a lot of opportunities and connections were made during this Annual Conference that will forever change the course of my professional life.”

“Receiving the grant and attending CiMAM’s Annual Conference significantly strengthened my professional growth and my institution’s capacity. The conference exposed me to current global museum practices, innovative curatorial strategies, and pressing debates in contemporary art. Engaging with international peers broadened my perspective, fostered new collaborations, and inspired approaches that I can adapt locally.”

Feedback and Evaluation

After every conference, CiMAM sends an online evaluation survey to all attendees. The feedback received is of great help for us to think and design the contents and format of next year's CiMAM Annual Conference. Based on the 118 attendees' responses received, we are sharing a summary of their contributions to the survey.

In 2025, we received 118 completed evaluation forms out of the 302 professionals who attended the CiMAM 2025 Annual Conference.

- *Specify the main reason for attending this conference*

Meeting peers and feeling part of a global community was the most frequently mentioned motivation. Many participants emphasized the importance of reconnecting with colleagues, meeting new peers, and sharing experiences with others working in contemporary art museums across the world. The conference was often described as a place where one does not feel alone, but part of a wider network facing similar questions and challenges.

Learning and taking time to reflect was another key reason for attending.

Participants valued the opportunity to step back from daily work, listen to speakers, engage in discussion, and learn from the practical experiences of others. CiMAM is seen as a moment to reflect, refine thinking, and stay engaged with current debates in museum and curatorial practice.

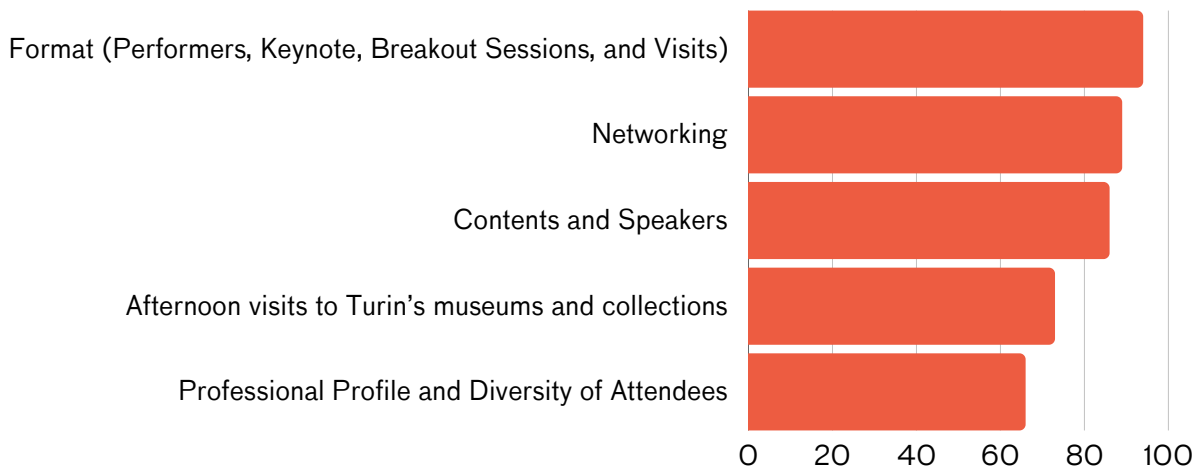
A strong interest in urgent issues and new models of museum-making also ran through many responses. Attendees referred to questions around decolonisation, restitution, governance, climate responsibility, ethics, and socially engaged practice, and to the need for museums to rethink their structures and roles in changing political and cultural contexts.

Many describe the conference as a source of inspiration and renewed perspective.

Encounters with colleagues, institutions, and art scenes offer fresh energy, new ideas, and a clearer sense of purpose, which participants take back to their own local realities.

• *What did you particularly like about the conference?*

The format of the conference emerges as the most appreciated aspect overall, closely followed by networking and contents and speakers. The afternoon visits were also strongly valued, confirming the importance of situating the conference within the local institutional and artistic context. The professional profile and diversity of attendees, while slightly lower in total mentions, still registers as a significant and consistent strength of the conference.



• *What are your key takeaways from the speaker presentations?*

Across the responses, several shared key takeaways emerge from the speaker presentations, reflecting both strong points of convergence and moments of tension. Together, they underline how the conference functioned less as a space for fixed conclusions and more as a site for questioning, recalibration and collective reflection.

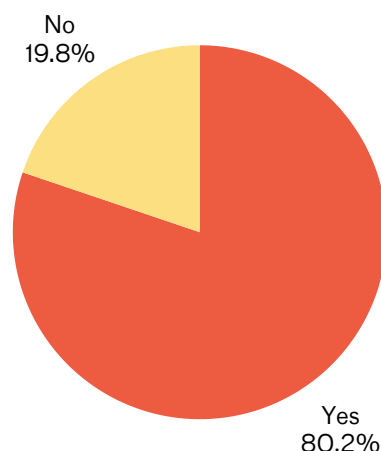
Museums as living, unfinished institutions: Many attendees took away a renewed understanding of the museum as a living, constantly evolving space rather than a neutral or fixed structure. Speakers reinforced the idea that museums are always in a process of making and unmaking, shaped by social, political, ecological and community contexts. This calls for humility, attentiveness and a willingness to challenge inherited hierarchies, colonial frameworks and universal models.

“Doing less” as an ethical and political choice: One of the strongest shared takeaways was the reframing of “doing less” as doing differently. Slowing down, working at a modest scale, refusing extractive logics and prioritising care, accountability and depth over growth resonated widely. Ideas around learning from ecology, impermanence and constraint were seen as productive ways to imagine more sustainable and grounded museum practices.

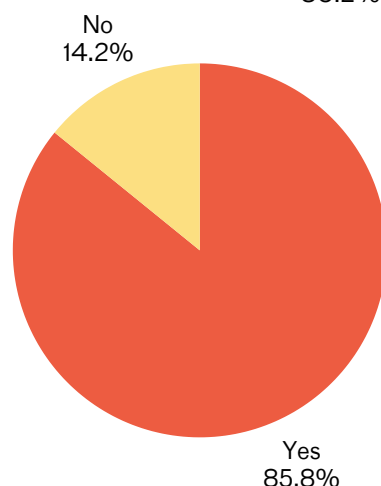
Power, decolonial critique and institutional responsibility: Decolonial, feminist and anti-racist perspectives were central to many responses, particularly the insistence that museums are not neutral and are embedded in broader systems of power. Speakers prompted reflection on institutional complicity, censorship and governance, and the need to move beyond the language of inclusion toward a more direct engagement with power and responsibility. At the same time, differing reactions to some keynote presentations highlighted the importance of situated voices, accountability and recognising the knowledge already present within the field.

New models, value and collaboration: Another key takeaway concerns the urgent need to rethink institutional models, governance and value. Contributions addressing economic frameworks, mission-driven approaches and public value were often described as especially relevant in a context of precarity and political pressure. Across responses, collaboration, collective intelligence and care — within teams, across institutions and with civil society — emerge as essential conditions for imagining viable futures.

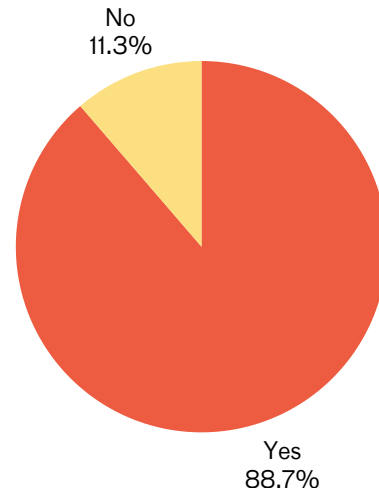
- **Are you satisfied with the selection of speakers?**



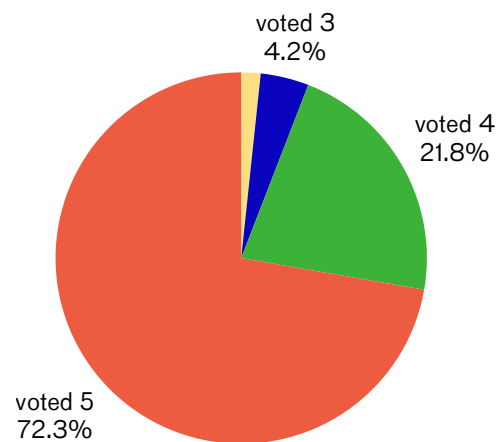
- **Sustainable Practices at the Event:**
Were sustainable practices, such as eco-friendly arrangements for coffee breaks, meals, event materials, and transportation, visibly considered and executed in the organization of the CIMAM conference?



- Did the afternoon visits program fulfill your expectations?



- Evaluate the conference organization (registration process, welcome, guidance, transportation): (0 not satisfied / 5 very satisfied)



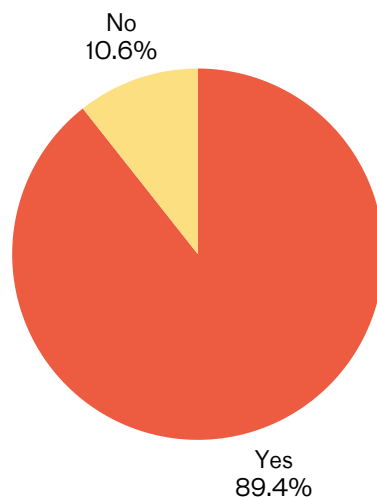
- Comments or suggestions on how can we improve the conference organization (registration process, welcome, guidance, transportation)

Taken together, the feedback suggests that the conference organisation is widely regarded as a success, characterised by professionalism, care, and attention to detail.

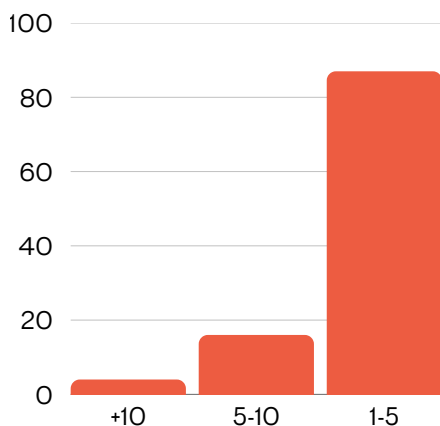
The critical comments do not point to structural problems, but rather to opportunities for fine-tuning: slowing the pace, sticking to the schedule, improving transportation pickup points, allowing more time and context for visits, improving logistical clarity, and reinforcing a culture of care.

Addressing these recurring points would help ensure that the conference remains not only ambitious and content-rich but also sustainable and fully engaging for participants.

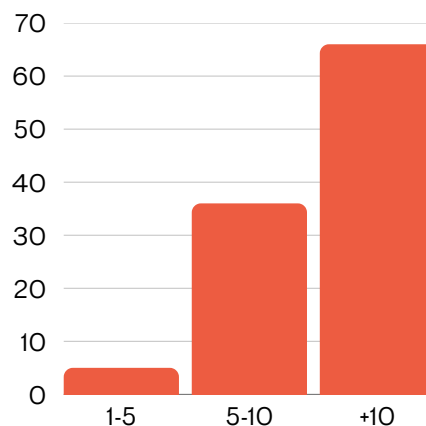
- Did you find there were enough possibilities for networking?



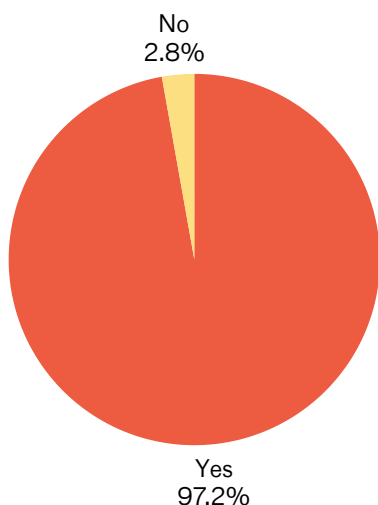
- How many new professional collaborations do you think might emerge after attending this conference?



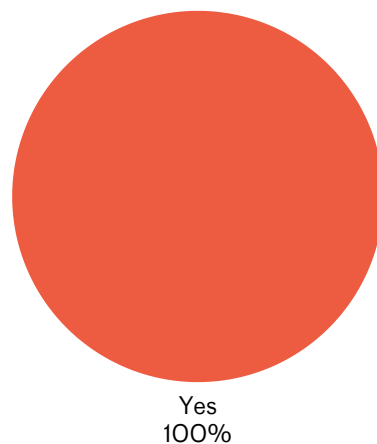
- Roughly how many new contacts have you made during this conference?



- Overall, did the conference fulfill your expectations?



- Would you recommend CIMAM's Annual Conference?



Carbon Footprint Report

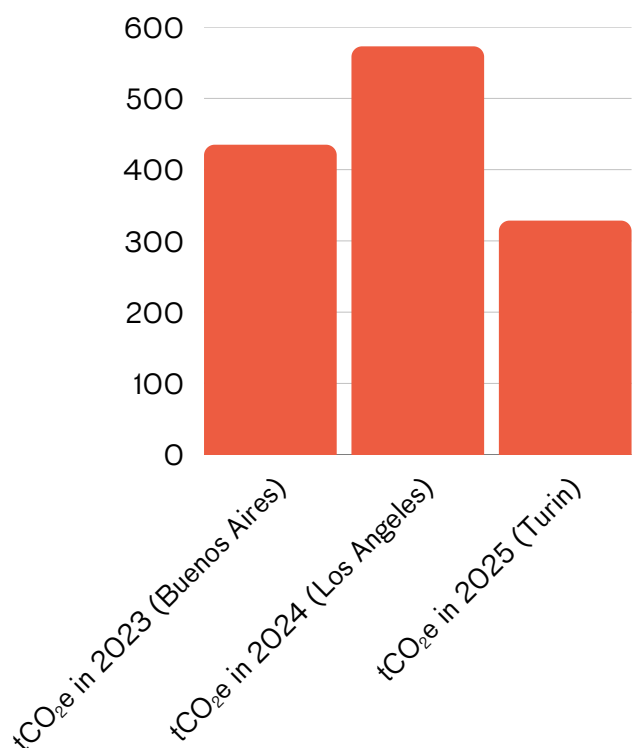
Total Emissions: 328.49 tCO₂e

Greenhouse gas emissions from the CiMAM 2025 Annual Conference in Turin were calculated using the [Gallery Climate Coalition Carbon Calculator](#), covering all activities held across **OGR Torino, Fondazione Teatro Stabile di Torino, and Centrale Nuvola Lavazza** between 28–30 November 2025.

The assessment shows that **international travel** remains the primary environmental impact, while operational emissions reached their lowest levels to date, reflecting CiMAM's ongoing commitment to sustainability and responsible event production.

Total Carbon Footprint and Key Trends

The total footprint for the 2025 conference is **328.49 tCO₂e**, marking a substantial decrease compared to previous years:



With 302 attendees,, the per capita footprint is 1.09 tCO₂e.

Emissions Breakdown:

Flights — 315.35 tCO₂e (96%)

Air travel is by far the largest contributor to the conference's carbon footprint. The geographic distribution of CIMAM's global membership means that long-distance flights remain essential for in-person participation.

Accommodation — 13.14 tCO₂e (4%)

This figure reflects delegates' hotel stays across the conference period.

Catering — 1.10 tCO₂e

Catering emissions remain low, reflecting the efforts to minimize waste.

Materials — 0.01 tCO₂e

This exceptionally small footprint reflects CIMAM's continued progress in reducing the material impact of the Annual Conference. In 2025, we implemented a **QR-based digital program**, ensuring that all delegates could access essential information directly from their mobile devices.

Surface Travel — 0.03 tCO₂e

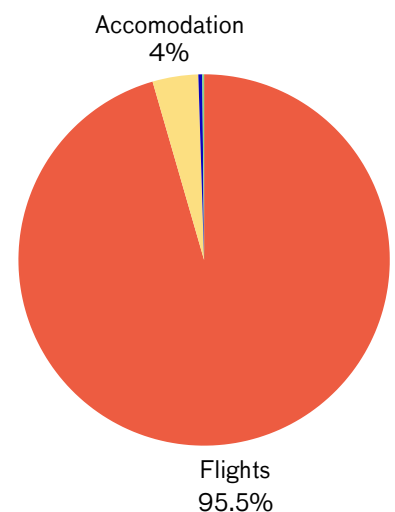
Thanks to Turin's compact and walkable layout, the need for long driving distances was minimal and collective transport was proposed.

Energy (Venue Consumption) — 0.50 tCO₂e

Energy consumption across OGR Torino, Teatro Carignano, and La Centrale was low due to efficient energy systems.

Digital — 0.02 tCO₂e

Digital emissions remained negligible, supported by the use of minimal live-streaming and efficient web resources.



Communications and Visibility Report

The communications strategy for the CiMAM 2025 Annual Conference in Turin was conceived as an interconnected campaign, combining two major communication pillars:

1. **The Annual Conference**, focusing the theme, program, speakers, and registration details.
2. **The Travel Grant Program**, aimed at ensuring visibility and global participation in the grants supporting professionals from emerging economies.

Both campaigns are directed toward **CiMAM's highly specialised and deliberately niche community, composed exclusively of museum directors, curators, and researchers directly engaged with the practice of modern and contemporary art museums**. Their purpose is to amplify CiMAM's mission, and prepare this targeted international network for the Annual Conference.

They run from **May to November**, and from **26 November to 6 December**, when both campaigns converge to support the real-time communication of the conference.

Campaigns Timeline:

Annual Conference

6 December 2024 (Los Angeles) Public announcement of the dates and host city for CiMAM 2025

14 May 2025 - Announcement of the conference title and abstract.

15 May 2025 - Early Bird access for CiMAM Institutional Members

3 June 2025 - Opening of general registration to all audiences, priority for CiMAM members.

Travel Grant Program:

26 May 2025 - Launch of the Call for Travel Grants.

16 June 2025 - Closing of the Travel Grant application call

18 September 2025 - Announcement of CiMAM Travel Grantees 2025

The 2025 edition was especially significant as it marked 20 years of CiMAM's Travel Grant Program, celebrated through a feature interview with The Getty Foundation.

Social Media, Press, Email Marketing and Web Performance

Conference Campaign (until 26 November 2025)

Travel Grant Campaign (until 26 November 2025)

Social Media: Instagram + Facebook + LinkedIn > 24,505 followers



15 dedicated posts



120,269 users reached worldwide



5,086 interactions



21 dedicated posts



167,034 users reached worldwide



2,925 interactions

International Press



38 international publications



11 targeted articles, published in:
Africa / Latin America / Asia / Europe

Email Marketing: Over 5,000 subscribers



7 newsletters included
conference-related content
+ 1 e-flux



3 newsletters included
conference-related content.

Website Performance



3,547 unique users



3,300 unique users

Unified Campaign (26 November–6 December 2025)

Once the Annual Conference began, both narratives merged across all social media platforms:



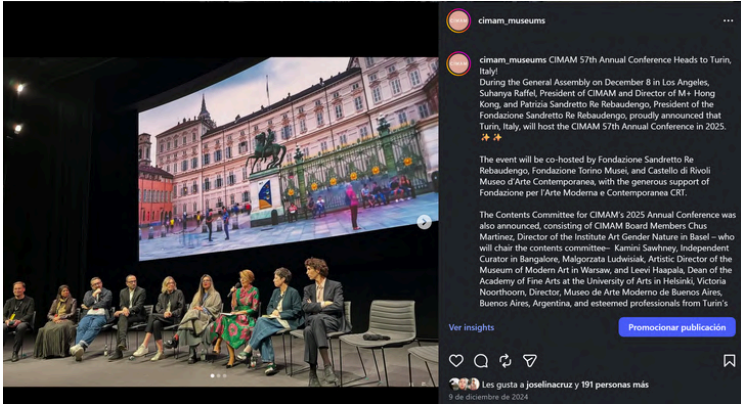
37 dedicated posts



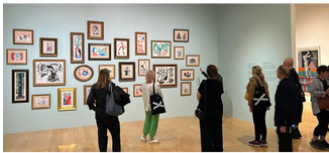
764,000 users reached worldwide



23,348 interactions



Early Bird Registration for CIMAM Institutional Members



CIMAM announces the Early Bird Registration for Institutional Members to secure their participation in the 57th Annual Conference, taking place in Turin, Italy, November 28–30, 2025.

Enduring Game: Expanding New Models of Museum Making

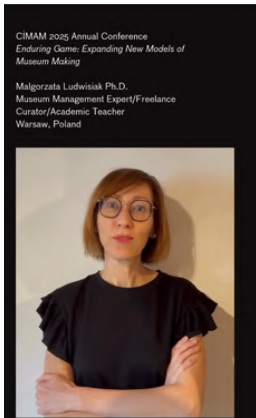
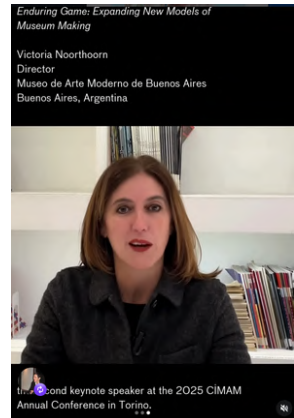
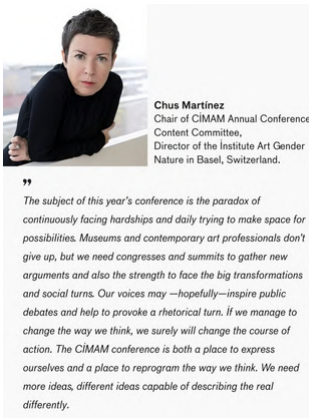
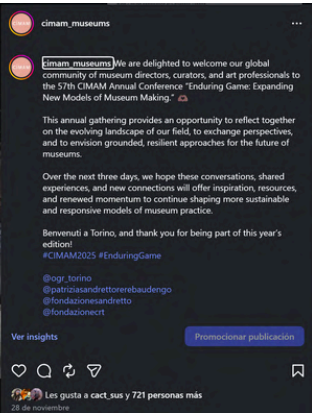
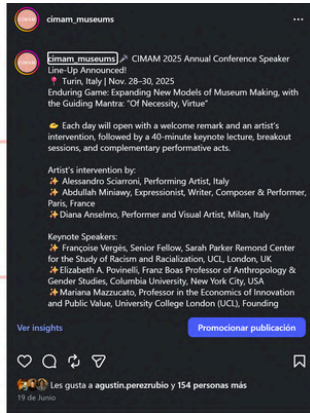
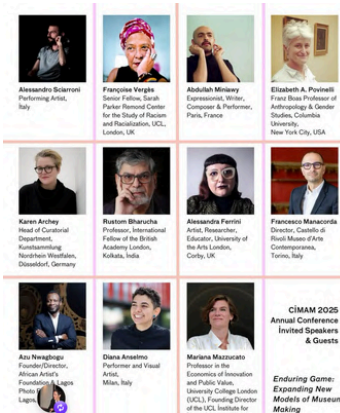
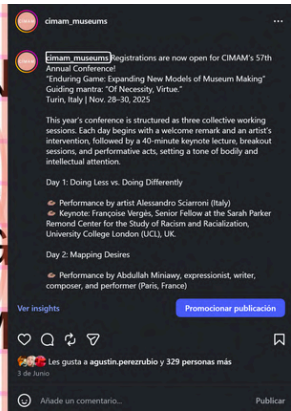
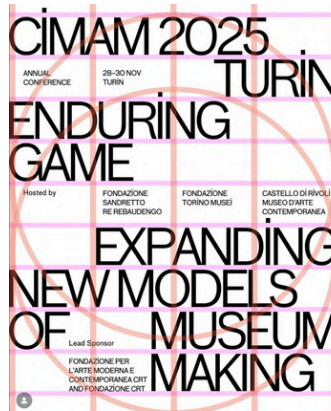
Exclusive early registration period open from **May 14 to May 30, 2025**, offering priority access and reduced rates.

Enduring Game: Expanding New Models of Museum Making



CIMAM announces the title and abstract of its 57th Annual Conference, to be held in Turin, Italy, from November 28 to 30, 2025.

With the guiding mantra *Of Necessity Virtue*, this year's conference invites museum professionals to come together in a spirit of critical inquiry and collective imagination to explore the evolving role of contemporary art institutions in an increasingly complex global context.



Social Media > CIMAM Travel Grants




The CIMAM Travel Grant Program, supported by Eloisa Haudenschild, aims to enhance the curatorial and research development, representation, and international visibility of directors, curators, and professionals from modern and contemporary art museums in emerging and developing economies (Groups C, D, and E).

Grants include:

- Full Access to the Conference Program
- Travel & Accommodation
- CIMAM Membership (2026-28)

Apply by June 16, 2025

CIMAM 2025 Annual Conference
*Enduring Games: Expanding New Models of
Museum Making*
Shaleen Wadhwa
Independent Curator, Researcher and
Arts Educator
New Delhi, India
CIMAM 2025 Travel Grantee

A portrait photograph of Shaleen Wadhwa, a woman with dark hair pulled back, wearing a dark blue button-down shirt. She is standing with her hands clasped in front of her, against a plain, light-colored background.

Hi, my name is Shaleen Wadhwa. I am an independent arts educator, curator and researcher.

Press > CIMAM Annual Conference

ARTSHUB

[2025 Arts Conference and Summit Calendar](#)

ARTRIBUNE

[Intervista a Patrizia Sandretto della Fondazione CRT](#)

WOMEN'S WEAR DAILY

[Patrizia Sandretto Re Rebaudengo on foundation anniversary and artists](#)

IN PIEMONTE

[57ª Conferenza Annuale di CIMAM](#)

IL GIORNALE DELL'ARTE

[CIMAM a novembre: i musei di tutto il mondo si ritrovano a Torino](#)

EXIBART

[Torino epicentro del dibattito museale: la 57ma conferenza CIMAM alle OGR](#)

FINESTRE SULL'ARTE

[In Turin this fall, the future of museums will be discussed at CIMAM's Annual Conference](#)

IL GIORNALE DELL'ARTE

[A Torino a novembre il presente e il futuro delle istituzioni d'arte contemporanea](#)

AGENZIA CULT

[Cultura: "Enduring Game", il titolo della conferenza CIMAM 2025](#)

TORINO OGGI

["Enduring Game": annunciato il titolo della conferenza CIMAM 2025](#)

MENTELOCALE

[CIMAM 2025 a Torino: il futuro dei musei d'arte contemporanea al centro della conferenza](#)

VIRGILIO

[Annunciato il titolo della conferenza CIMAM: "Enduring Game"](#)

ARTSLIFE

[Nuovi modelli di fare museo: l'edizione torinese del CIMAM](#)

TURISMO TORINO

[57ª Conferenza Annuale di CIMAM](#)

E-FLUX

[Enduring Game: Expanding New Models of Museum Making](#)

IL GIORNALE DELL'ARTE

[Per la prima volta i musei d'arte moderna si incontreranno in Africa](#)

INSIDE ART

[Nel 2026 il CIMAM ospiterà per la prima volta la sua conferenza annuale in Africa](#)

THE ART OF SOCIAL PODCAST

[CIMAM Annual Conference 2025 – Podcast Episode](#)

CULTURE CONNECT

[CIMAM Annual Conference 2025](#)

CORRIERE DELLA SERA

[Passione e filantropia: Patrizia Sandretto Re Rebaudengo](#)

ART APART OF CULTURE

[CIMAM: la conferenza 2025 a Torino](#)

UNIONE MONREGALESE

[Nel paese di Langa 60 direttori di musei internazionali di arte contemporanea](#)



In Turin this fall, the future of museums will be discussed: at OGR, CIMAM's annual conference
by Redazione, published on 04/10/2023
Categorie: Musei / Discussioni

“From November 28-30, 2023, the OGR in Turin will host the 57th Annual Conference of CIMAM, the most important international event dedicated to contemporary museums. A return to Italy after nearly fifty years to discuss new models and the social role of cultural institutions.”

For three days, Turin becomes the center of international debate on the evolution of contemporary art museums. From November 28-30, 2023, in fact, the city will host the 57th Annual Conference of CIMAM - International Committee for Museums and Collections of Modern Art. The theme of the conference, which will be hosted by the OGR in Turin, was announced this morning. The title will be *Enduring Game: Expanding New Models of Museum Making*, and the meeting will be guided by the motto “Of Necessity Virtue.” The event, long awaited and made all the more significant by its return to Italy after nearly half a century, the last Italian edition was held in 1976, between Bologna and Prato is shaping up to be one of the most important moments for discussion on the present and future of contemporary cultural institutions.

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CORRIERE DELLA SERA



L'evento Da domani a domenica l'incontro annuale dell'International Committee for Museums and Collections of Modern Art. I nodi e il futuro delle istituzioni

Aprirsi, reinventarsi I musei oltre la crisi

Torino, realtà a confronto per la conferenza di Cimam

di Annachiara Sacchi

Ripensare il ruolo dei musei. Anzi, reinventarli. Difendere dagli attacchi — numerosi, continui — che ne stanno minando le fondamenta. Sostenere le (pesanti) pressioni finanziarie e politiche degli ultimi anni. Colmare i buchi di bilancio. Comunicare lo spirito di chi custodisce e difonde l'arte. Con questi obiettivi, facendo di necessità virtù («Of Necessity Virtue», questo il motto del 2025) si apre domani a Torino la 57ª Conferenza annuale di Cimam (International Committee for Museums and Collections of Modern Art). Oltre trecento delegati da novanta Paesi si confronteranno fino a domenica sul tema *Enduring Game: Espandere nuovi modelli di costruzione museale*. E superare la crisi.

Appuntamento alle Ogr Torino, al Teatro Carignano e alla centrale Nicola Lavazza per un evento che da quasi cinquant'anni, dal 1976 (a Bologna e Prato), non tornava in Italia. A organizzarlo è Cimam, con il sostegno della Fondazione Arte Crt e della Fondazione Crt, la curatela del Comitato dei Contenuti in collaborazione con la Fondazione Sandro Re Rebaudengo, la Fondazione Torino Musei e il Castello di Rivoli. Museo d'arte contemporanea. Saranno tre giorni densi: i delegati (a loro è riservato il convegno) proveranno a «immaginare nuovi modelli museali in risposta a un panorama sempre più complesso, in un clima di antagonismo politico e sociale». E a interrogarsi su come le realtà culturali potranno «raffermare la loro rilevanza, così come le loro missioni sociali, pedagogiche e culturali». Ogni mattinata si aprirà con l'intervento di un artista e una lettura «chiave». A seguire, le discussioni dei panel, i laboratori multidisciplinari, le sessioni di lavoro per gruppi.

Titolo del primo giorno (venerdì): *Fare meno vs. Fare diversamente*, indagine critica sul ruolo delle istituzioni artistiche contemporanee. Dopo l'istituzione dell'artista e convegnato Alessandro Sciaroni, interverrà la «keynote

speaker» Françoise Vergès, senior fellow al

Sarah Parker Remond Center for the Study of Racism and Racialization dell'University College di Londra. Al centro della sua relazione: le strategie per difendere i musei «dalla crisi sistemica globale». Secondo giorno: *Mappare i desideri*. Performance di Abdullah Minawy e lecture di Elizabeth Povinelli, professoressa di Antropologia e Studi di genere Franz Boas alla Columbia University (tra i relatori del sabato anche Karen Arcey, responsabile del dipartimento curatoriale della Kunstsammlung Nordrhein Westfalen di Düsseldorf); la scrittrice Onome Ekeh, docente all'Academy of Art & Design, Basilea. Terzo giorno (domenica): *Trasmissioni e Trasmissioni*. Tattiche dello stare insieme. Apertura dell'artista Diana Aselmo, quindi lezione di Mariana Mazzucato, professoressa di Economia dell'Innovazione e del valore pubblico all'University College di Londra.

Spiega il perché di questa mastodontica e partecipatissima manifestazione, mossa dall'urgenza di salvare le istituzioni d'arte da una crescente indifferenza (se non ostilità). Chus Martínez, direttrice dell'Istituto Art Gender Nature di Basilea, ma soprattutto presidente del Comitato dei Contenuti di Cimam: «Stiamo vivendo una stagione in cui l'arte e la cultura non sono più considerate rilevanti. Anzi, danno quasi fastidio. Per colpa della politica — quindici anni fa i primi ministri di tutti i paesi volevano aprire i musei, ora li vogliono chiudere —, ma anche di una pigrizia che sta colpendo le nostre società, sempre più incolate agli schermi e sempre meno disposte a uscire, incontrarsi nei musei, conoscersi. La fiducia nella cultura diminuisce. Serve allora un nuovo patto per proteggerla». L'auspicio: «I musei devono essere spazi da «abitare» durante la settimana, nelle pause dal lavoro, la sera. Luoghi dove tornare con i figli, con gli amici. Alleniamo il fisico nelle palestre, con costanza. Allo stesso modo dobbiamo curare la salute mentale: per farlo dobbiamo approfondire la nostra comprensione della bellez-

“Nuovi Modelli di Fare Museo”: l'edizione torinese del CIMAM



di Nicoletta Biglietti

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CORRIERE DELLA SERA

za. Che poi una mostra piaccia o non piaccia è irrilevante, l'importante è essere lì, presenti con il corpo. Le tecnologie? Non sono né buone né cattive. Si può usare WhatsApp per vedersi al museo».

Nel Comitato dei Contenuti di Cimam ci sono anche Chiara Bertola, direttrice della Gam di Torino, Bernardo Folini, curatore senior della Fondazione Sandro Re Rebaudengo, Leevi Haapala dell'Università delle Arti di Helsinki, le curatrici Malgorzata Ludwisak e Kamini Sawhney, Victoria Noortboom del Museo di Buenos Aires, Francesco Manacorda, direttore del Castello di Rivoli Museo d'Arte Contemporanea, Davide Quadrio, direttore del Mao, Museo d'arte orientale di Torino. Significativo, lo si vede anche scorrendo i nomi, il ruolo della città di Torino.

Sottolinea Anna Maria Poggi, presidente della Fondazione Crt: «La cultura e l'arte contemporanea sono da sempre un pilastro dell'impegno della Fondazione. Il ritorno in Italia della Conferenza annuale di Cimam e la scelta di Torino come città ospite confermano il ruolo internazionale del nostro territorio: alle Ogr e in altri luoghi simbolo accoglieremo oltre trecento direttrici, direttori e curatrici e curatori da tutto il mondo. Il 2025 è un anno significativo per la Fondazione Crt, che rafforza il proprio impegno nell'arte contemporanea con il nuovo progetto espositivo Il Museo Immaginario, con le acquisizioni ad Artissima — che arricchiscono il patrimonio della Fondazione, oggi composto da oltre 900 opere affidate alla Gam e al Castello di Rivoli — e con il sostegno a Cimam. Queste iniziative testimoniano una visione strategica orientata al dialogo con il pubblico e alla partecipazione della comunità, nella convinzione che solo «facendo sistema» la cultura possa essere motore di meraviglia e leva di sviluppo per il territorio».

Aggiunge Patrizia Sandro Re Rebaudengo, presidente dell'omonima Fondazione e presidente della Fondazione Arte Crt: «All'inizio del 2024, in qualità di major patron del Cimam, ho presentato la candidatura di Torino come città ospite della sua 57ª Conferenza annuale. Ero sicura che il suo sistema dell'arte

fosse all'altezza del livello internazionale di questa manifestazione, perché è l'espressione di una rete di musei pubblici e fondazioni private che, negli ultimi trent'anni, hanno saputo indirizzare il loro impegno a favore della cultura e dell'arte contemporanea. Ci attendono tre giornate intense, durante le quali accoglieremo delegazioni da novanta Paesi. Le accompagneremo in un percorso di scoperta della nostra città, dei suoi musei, delle fondazioni, delle Luci d'artista. Ci uniremo nell'ascolto dei discorsi, assisteremo alle performance, parteciperemo ai tavoli di discussione, in una riflessione collettiva sui modelli e le buone pratiche del «museum making».

Programma fitto. Necessario per analizzare il presente e immaginare il futuro delle istituzioni culturali, aiutarle a riaffermare la loro rilevanza, spingere sulle missioni sociali dei musei, sul loro effetto «positivo». Tenendo alta l'attenzione su questioni centrali come le eredità del colonialismo, della modernità e del potere. E dunque parlando di restituzioni, rappresentanza, capitalismo, identità, genere. Ne discuteranno soprattutto le tre speaker ufficiali (Vergès, Povinelli, Mazzucato) abbracciando storia, teoria politica, filosofia, antropologia. Affronteranno istanze che coinvolgono nazioni e società, non solo i musei. E le battaglie della cultura «viva», l'emergere dei populismi, i contrasti sulle acquisizioni provenienti da un passato imperialista. A questo proposito conclude Chus Martínez: «Ogni comunità deve trovare una soluzione condivisa con i propri antagonismi, non solo combatterli. Mantenere le relazioni, senza chiudersi, è fondamentale. La solidarietà non può venire mai meno, soprattutto quando si parla di arte. Io credo nella gioia, oltre che nel dolore. Nel dialogo. Non possiamo rinunciarci. Non ora».

Vertici
Dall'alto: la presidente della Fondazione Arte Crt Anna Maria Poggi (foto Pasquale

luzzolmi); Patrizia Sandro Re Rebaudengo, presidente dell'omonima Fondazione e

dal 2023 alla presidenza della Fondazione Arte Crt (foto Riccardo Ghilardi-Contour by Getty).

Chus Martínez, presidente del Comitato dei Contenuti di Cimam (foto Nici Jost)

L'autore
● Il libro di Vittorio Russo L'Inno nel cuore, uscito per la prima volta nel 2012, torna ora in libreria per Baldini + Castoldi (pp. 624, € 22)

● Vittorio Russo (Castel Volturno, Caserta, 1939: nella foto) è un viaggiatore, scrittore e capitano di lungo corso
● Tra i suoi libri, Equatore (Cairo, 2019) e Miryam. Il segreto della Madre uscito quest'anno sempre per Baldini + Castoldi



il ruolo della città nel panorama dell'arte contemporanea. «È stata una grandissima opportunità per Torino, nonché un meritato riconoscimento per il lavoro fatto in tanti decenni dalle istituzioni torinesi», conclude Bernabè Pollini. «Oggi è importante immaginare le istituzioni come spazi per i pubblici, non intesi come circuiti passivi ma come produttori delle attività, e tenere sempre presente la loro missione educativa. Entrambi aspetti su cui

la città è certamente all'avanguardia. Sembra proprio che stiamo andando nella giusta direzione...»

È un'idea che circolava da tempo nel mondo della cultura ma che aspettava il momento giusto per venire alla luce: diventerà un modello esportabile

È la visione di una città riconosciuta e rispettata sulla scena internazionale per la sua capacità di dialogare e sperimentare

CIMAM

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LA STAMPA

Arte Sistema Torino

Al congresso con i 300 delegati dei musei da tutto il mondo nasce la prima rete che unisce le istituzioni artistiche della città. Capofila sono i direttori di Mao, Gam, Castello di Rivoli e Fondazione Sandretto

L'EVENTO

GIULIETTA DELUCA

Per mesi se n'è vociferato, ma ora è realtà. Arriva finalmente il Sistema Torino, una rete di collaborazione tra le istituzioni cittadine che si occupano di arte contemporanea, un modello da osservare ed esportare. È un'idea che circolava nei corridoi dei musei e negli incontri tra direttori, ma che aspettava il momento giusto per venire alla luce. E quale palcoscenico migliore della Conferenza Annuale del Comitato Internazionale per i Musei e le Collezioni d'Arte Moderna, approdata quest'anno a Torino per affrontare il tema del futuro dei musei? A presentare l'iniziativa, davanti ai 300 delegati provenienti da 90 Paesi del mondo, è stato Francesco Manacorda, direttore del Castello di Rivoli, membro del Comitato dei Contenuti insieme alla direttrice della Gam Chiara Bertola, al direttore del Mao Davide Quadrio e a Bernardo Pollini, curatore senior della Fondazione

noscuita e rispettata sulla scena internazionale per la sua capacità di dialogare e sperimentare.

Un'occasione quasi irripetibile, secondo Davide Quadrio: «Stiamo vivendo un rarissimo momento di congiunzione astrale in cui molte istituzioni torinesi possono variare direttori che hanno un passato comune e si trovano in grande sintonia. Questo progetto porta a una collaborazione ancora più estesa, una grande opportunità per una città così viva dal punto di vista artistico e culturale. Abbiamo dato vita a un sistema che non punta sulla competizione ma sulla somma. Non più vita mia morte tua: vita mia vita tua, morte mia morte tua».

Concorde anche Chiara Bertola, che afferma: «In questo difficile momento in cui si chiede a tutti di trovare modelli di resilienza, questa iniziativa che mette insieme creatività e opportunità è importantissima. Così come è importante che sia stata presentata proprio durante la Conferenza di Cimam, che aveva come tema la ricerca di nuovi modelli museali. Dalle domande e dalle riflessioni che ha suscitato possiamo dire che è stata molto apprezzata. Qualcosa di nuovo e sorprendente, se riesce sarà di grande ispirazione. In fin dei conti, l'unione fa la forza». La tappa torinese di Cimam si conferma dunque un'esperienza fertile, capace di generare non solo confronti ma nuove prospettive, sottolineando ancora una volta



I delegati dei musei del mondo alle Ogr con Patrizia Sandretto Re Rebaudengo per il Cimam

GIOVANNI RITTI



FRANCESCO MANACORDA
DIRETTORE
CASTELLO DI RIVOLI

È un'ode all'amicizia interistituzionale. Sperimentiamo anche modalità di lavoro e strategie

DAVIDE QUADRIO
DIRETTORE
MAO

È una grande opportunità per una città così viva dal punto di vista artistico e culturale

CHIARA BERTOLA
DIRETTRICE
GAM

È qualcosa di nuovo e sorprendente se riesce sarà di grande ispirazione. L'unione fa la forza

Su La Stampa



Patrizia Sandretto Re Rebaudengo ha spiegato a La Stampa l'obiettivo del Cimam, il comitato per l'arte contemporanea, che ha portato a Torino 300 delegati dei musei da 90 Paesi del mondo.

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La 57ª Conferenza del Cimam. Un gruppo dei delegati dei musei del mondo a Torino con il sindaco Stefano Lo Russo

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L'INTERVISTA

Patrizia Sandretto Re Rebaudengo “Idee, forza e cooperazione Con questaricetta diamo nuova vita ai musei”

Trecento professionisti dell'arte moderna in congresso a Torino
La collezionista: «Per noi un futuro inclusivo, dinamico e vicino alla società»

MIRIAM MASSONE
TORINO

«Torino è l'espressione di una rete di musei pubblici e fondazioni private che, negli ultimi 30 anni, ha saputo indirizzare il proprio impegno a favore della cultura e dell'arte contemporanea, in una stagione in cui la città ha vissuto una grande trasformazione: forte di questa consapevolezza nel 2024 Patrizia Sandretto Re Rebaudengo, presidente dell'omonima fondazione e di Fondazione Arte Crt, ha candidato Torino a ospitare quest'anno la 57ª Conferenza del Cimam, il Comitato internazionale per i musei e le collezioni d'arte moderna. Da oggi a domenica 300 delegati da 90 Stati e 15 continenti si incontrano a Torino per discutere sul futuro dei musei a partire da un titolo: Endgame (Giovane-Bertola). Che significa? È un appello a resistere il gioco è impegnativo. Per continuare servono intelligenza, forza e cooperazione. La Conferenza apre una riflessione collettiva su come musei e istituzioni contemporanee possano diventare spazi più vivaci. Il confronto è guidato da alcune parole-chiave. Quali? «Differenza. Desideri. Insieme. Ragioniamo su come mantenere vivo questo processo - l'arte, la cultura, la ricerca - e su quali strategie adottare perché sia inclusivo, dinamico e connesso con la società. Il gotha dell'arte alla scoperta di Torino, un beneficio collaterale per il territorio? È un'occasione straordinaria per mostrare la qualità del sistema torinese e per farlo crescere: rafforza la reputazione internazionale della città, consolida alleanze, apre nuove chance, genera un impatto economico significativo. Quali i futuri dei musei? Dipende dalla loro capacità di evolvere. Saranno sempre più luoghi di relazione, dove leggere il presente e allenarsi a immaginare prospettive nuove. Spazi di esposizione, conservazione e di studio, all'avanguardia, piattaforme di conoscenza, confronto e di responsabilità sociale. Musei aperti, porosi, capaci di affrontare temi complessi, dalla sostenibilità alla giustizia sociale, con linguaggi nuovi, inclusivi, accessibili. Organismi vivaci, che ascoltano, fanno domande e trovano risposte insieme ai pubblici, ragazzi, insegnanti, persone che vogliono vivere. Ci suggerisce tre spunti per re-inventarli? «Primo: mettere al centro le persone, trasformando le opere

reposte in strumenti di conoscenza e discussione democratica. Secondo: l'importanza di uno strumento non fine a sé stesso, ma di narrazione per integrare l'esperienza museale, favorendo l'accessibilità, costruendo nuove modalità di fruizione e ricerca. Terzo: pensare in modo ecologico e sostenibile. Il futuro impone musei responsabili nell'esposizione, nella gestione delle collezioni, nelle collaborazioni internazionali. Sostenibilità anche nel sostenere gli artisti e i curatori. Le istituzioni museali, creando reti tra istituzioni pubbliche e private. Quali le pressioni politiche e sociali che iterano la tenuta dei musei negli ultimi anni? «Da un lato, l'alto sovranismo culturale e la cultura vista come qualcosa di negoziabile, non come un bene essenziale. Queste tendenze si inseriscono in una situazione sociale più ampia, segnata dalla polarizzazione, dalla sfiducia nelle istituzioni e dalla diffidenza di narrazioni semplificate che spesso riducono l'arte a un lusso o un accessorio. Dall'altro, la crisi economica. «No, ma pone domande, non sempre complicate. In un tempo che preferisce risposte rapide e retoriche, le domande di

ventano scomode. I musei affrontano la complessità, non la semplificano; qui emergono prospettive plurali, critiche. Questo li rende vulnerabili, ma anche indispensabili. In cosa si manifesta l'indifferenza di cui spesso i musei sono vittime? «Nella mancanza di investimenti, nella svalutazione delle competenze professionali, nell'assenza di politiche strutturali a lungo termine, nei discorsi che marginalizzano il valore dell'arte. L'indifferenza è anche culturale: quando un museo, un centro d'arte, una fondazione non sono più percepiti dalla cittadinanza come utili e aperti a tutti. Come affrontare il clima di antagonismo di quest'epoca? «Con apertura, responsabilità, visione. I musei e le istituzioni dell'arte, specie quelle dell'arte contemporanea, devono costruire alleanze forti con le comunità, le istituzioni educative, il mondo della ricerca e affrontare le tensioni senza cedere alla paura all'autocensura. La risposta non è il ripiegamento ma una presenza culturale più pubblica e consapevole. Nella crisi dei musei, quali responsabilità hanno pubblico, politica e attori culturali? «La politica è responsabile nel garantire le condizioni per il funzionamento delle istituzioni culturali pubbliche, sostenendo quelle private in un'ottica di cooperazione e sussidiarietà. Musei e attori culturali devono mantenere alta la qualità, investire nella ricerca, individuare nuovi modelli, come vogliamo fare nel Cimam. Quando li coinvolgiamo in modo responsabile, i pubblici sono i nostri alleati più preziosi. Quali sono le strategie su cui

stare lavorando per coinvolgere nuove generazioni? «Sarà il tema della terza giornata. Esamineremo come la comunicazione museale è percepita. Esploreremo il concetto di "transazione" non solo come scambio di informazioni ma come modello per forme di relazione più ampie. In che modo le collaborazioni internazionali possono rafforzare le istituzioni italiane? «Portano nuove idee, nuovi metodi, nuove energie. Permettono alle istituzioni italiane di confrontarsi con modelli diversi e di inserirsi in reti globali di ricerca, co-produzione e formazione. Che ruolo hanno i collezionisti privati nel sostenere la ricerca artistica e le istituzioni pubbliche? «Oltre all'acquisizione di opere, possono sostenere la sperimentazione, mettere a disposizione risorse, generare opportunità per artisti e curatori, accompagnare le istituzioni pubbliche in progetti innovativi. Quando questo rapporto è trasparente e orientato al bene comune, diventa un modello virtuoso di collaborazione. L'Europa fragile conserva un peso sul piano culturale? «Sì, nelle istituzioni, nei modelli di governance, nei valori democratici che informano il lavoro museale. La sua forza sta nella diversità e nella tradizione critica. Anche se in altri ambiti la sua autorità è messa in discussione, la cultura resta uno dei suoi caratteri più forti e riconosciuti. Le diversità politiche e culturali tra i paesi coinvolti nel Cimam come si superano? «Sono risorse. L'obiettivo non è livellarle né cancellarle ma farle confrontare con rispetto e reciprocità. Il Cimam dimostra come la cultura può mettere in re-

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lazione realtà diverse. Nel confronto professionale riesce spesso dove la politica fatica. Sempre più donne hanno ruoli chiave nell'arte: qualcosa è cambiato? «Sì. Ma non consideriamoci arrivate: il percorso richiede continuità, attenzione e responsabilità collettiva. Vedrete tante donne guidare istituzioni, collezioni, programmi e conferenze come questa è un segnale. E un arricchimento per tutto il sistema...»

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Ha detto

Le diversità sono risorse. L'obiettivo non è livellarle né cancellarle ma farle confrontare con rispetto e reciprocità. Il Cimam dimostra come la cultura può mettere in re-

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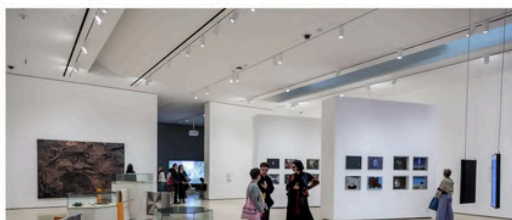
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- **Bernardo Follini**, Senior Curator, Fondazione Sandretto Re Rebaudengo, Turin, Italy
- **Leevi Haapala**, Dean, Academy of Fine Arts, University of Arts, Helsinki, Finland
- **Malgorzata Ludwisiak**, Ph.D., Museum Management Expert / Freelance 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 Post-Conference Tour

Post-Conference Tour Support to Langhe and Milan

- Patrizia Sandretto Re Rebaudengo, Turin
- Palazzo Re Rebaudengo, Alba
- Ceretto Aziende Vitivinicole, Alba
- Pirelli HangarBicocca, Milan

Off-Site Visits in Langhe and Milan

- Biblioteca Luigi Einaudi in Dogliani
- *Abetare (un giorno a scuola)*, 2025, by Petrit Halilaj, at Dogliani
- Palazzo Re Rebaudengo in Guarene d'Alba
- The Traveller (2023), a hillside sculpture by Jean-Marie Appriou, at Neviglie
- Tenuta Monsordo Bernardina at the Ceretto Family Vineyards
- Pirelli HangarBicocca
- Fondazione Prada
- Museo delle Culture – MUDEC

CiMAM 2025 Conference Production Team

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

CiMAM's 2025 Conference Identity

- Studio Rogier Delfos, Amsterdam, The Netherlands

Annual Conference and Post Tour Photographer

- Giorgio Perottino

Travel Grants and Afternoon Visits Photographer

- Alberto Nidola

Videographer Still Camera

- Miha Sagadin

Videographers and Video Interviews

- BePolar Studio

Transport, Angels, Materials Production

- Elena Dell'Aquila, Agenzia Mosaico, Turin, Italy

CIMAM Board 2023–25

The 15 members of the Board worked voluntarily during their three-year term. They guided CIMAM's strategic direction and programs, strengthening its mission to foster dialogue, ethical leadership, and sustainability in the field of modern and contemporary art museums.



Suhanya Raffel.
*CIMAM President,
Museum Director,
M+, Hong Kong,
Hong Kong*



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



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



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



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



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



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



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



Agustín Pérez Rubio
*Independent Curator,
Madrid, Spain*



Leevi Haapala
*Dean, Academy of Fine Arts,
University of Arts,
Former Director, Kiasma
Museum,
Helsinki, Finland*



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



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



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



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



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

CIMAM Board 2026–28

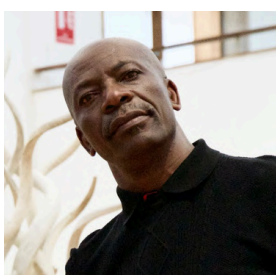
The new CIMAM Board was announced on Sunday, 30 November in Turin during the CIMAM General Assembly. They will work voluntarily during their three-year term to guide CIMAM's strategic direction and programs.



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



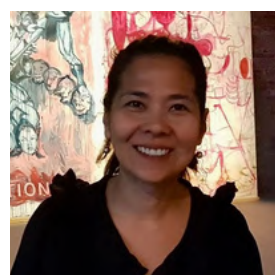
Zeina Arida
Director
Mathaf - Arab Museum of
Modern Art
Doha, Qatar



Raphael Chikukwa
Executive Director
National Gallery of Zimbabwe
Harare, Zimbabwe



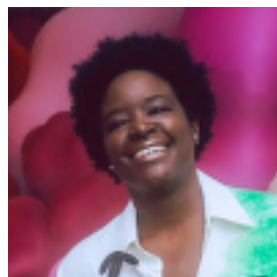
Doryun Chong
Artistic Director
and Chief Curator
M+, Hong Kong SAR
China



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



Tatiana Cuevas
General Director
Museo Universitario Arte
Contemporáneo
Mexico City, Mexico



Elvira Dyangani Ose
Director
Museu d'Art Contemporani de
Barcelona (MACBA)
Barcelona, Spain



Shabbir Hussain Mustafa
Chief Curator
Singapore Art Museum
Singapore, Singapore



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



Sunjung Kim
Artistic Director
Art Sonje Center
Seoul, South Korea



Pablo Lafuente
Artistic Director
Museu de Arte Moderna do Rio de
Janeiro (MAM Rio)
Rio de Janeiro, Brazil



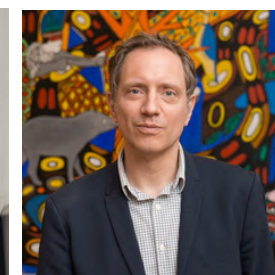
Chus Martinez
Head
Institute Art Gender Nature
Basel, Switzerland



Stephanie Rosenthal
Director
Guggenheim Abu Dhabi
Abu Dhabi, United Arab Emirates



Kamini Sawhney
Artistic Director
Public Arts Project, BLRHubba
(Bengaluru Hubba)
Bengaluru, India



Jochen Volz
Director General
Pinacoteca de São Paulo
São Paulo, Brazil

Honorary Members 1962–2025

Tuula Arkio

Helsinki, Finland

Zdenka Badovinac

Ljubljana, Slovenia

Manuel J. Borja-Villel

Madrid, Spain

Renilde Hammacher-van den Brande

(1913–2014)

Brussels, Belgium

María de Corral

Madrid, Spain

David Elliott

Berlin, Germany

Rudi Fuchs

Amsterdam, Netherland

Olle Granath

Stockholm, Sweden

Jürgen Harten

Berlin, Germany

Mami Kataoka

Tokyo, Japan

Elizabeth Ann Macgregor

Sydney, Australia

Bartomeu Marí

Ibiza, Spain

Thomas Messer

(1920–2013)

New York, USA

Richard Oldenburg

(1933–2018)

New York, USA

Suzanne Pagé

Paris, France

Alfred Pacquement

Paris, France

Suhanya Raffel

Hong Kong

Margit Rowell

Paris, France

Patricia Sloane

Mexico City, Mexico



CiMAM — International Committee of Museums and Collections of Modern Art

CiMAM Executive Office
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