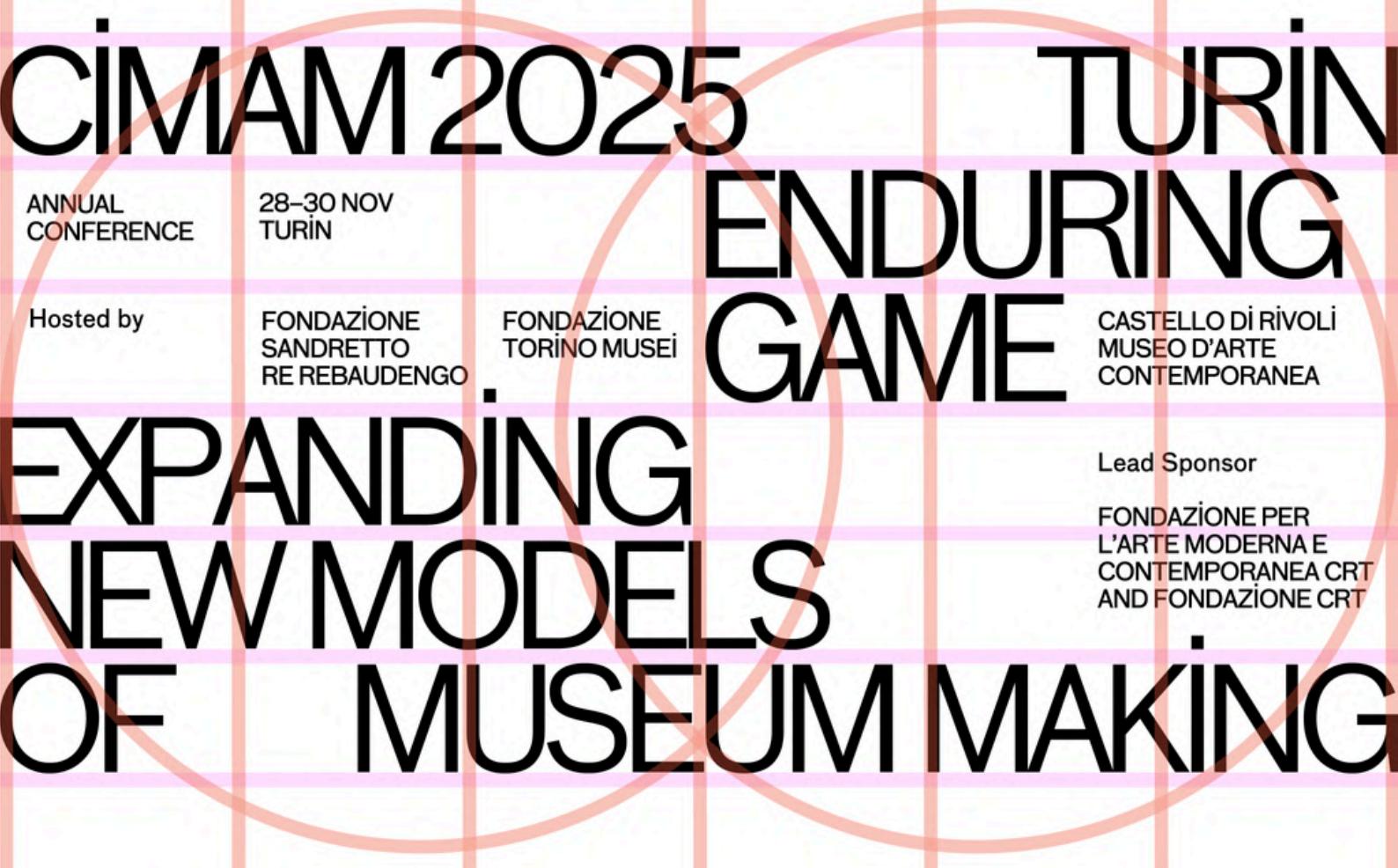


Report on the CIMAM 2025 Annual Conference 28–30 November, Turin, Italy



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

Table of Contents

Letter from Amanda de la Garza, President of CİMAM	<u>3</u>
CİMAM 2025 Contents Committee	<u>6</u>
An overview of CİMAM's 2025 edition in Turin	<u>7</u>
Conference Theme, Speakers, Format, and Visits	<u>13</u>
CİMAM's 2025 Post-Tour to the Langhe and Milan	<u>30</u>
Conference Attendees	<u>32</u>
Conference Support and Budget	<u>37</u>
Travel Grant Program	<u>40</u>
CİMAM's 2025 Travel Grant Beneficiaries	<u>51</u>
Feedback and Evaluation	<u>56</u>
Carbon Footprint of the 2025 Annual Conference	<u>61</u>
Communication and Visibility	<u>63</u>
Conference Proceedings and CİMAM TV	<u>72</u>
Acknowledgments	<u>73</u>



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, Małgorzata Ludwisiak, Francesco Manacorda, Victoria Noorthoorn, Davide Quadrio, and Kamini Sawhney, for shaping a rigorous and thoughtful program.

CIMAM

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.

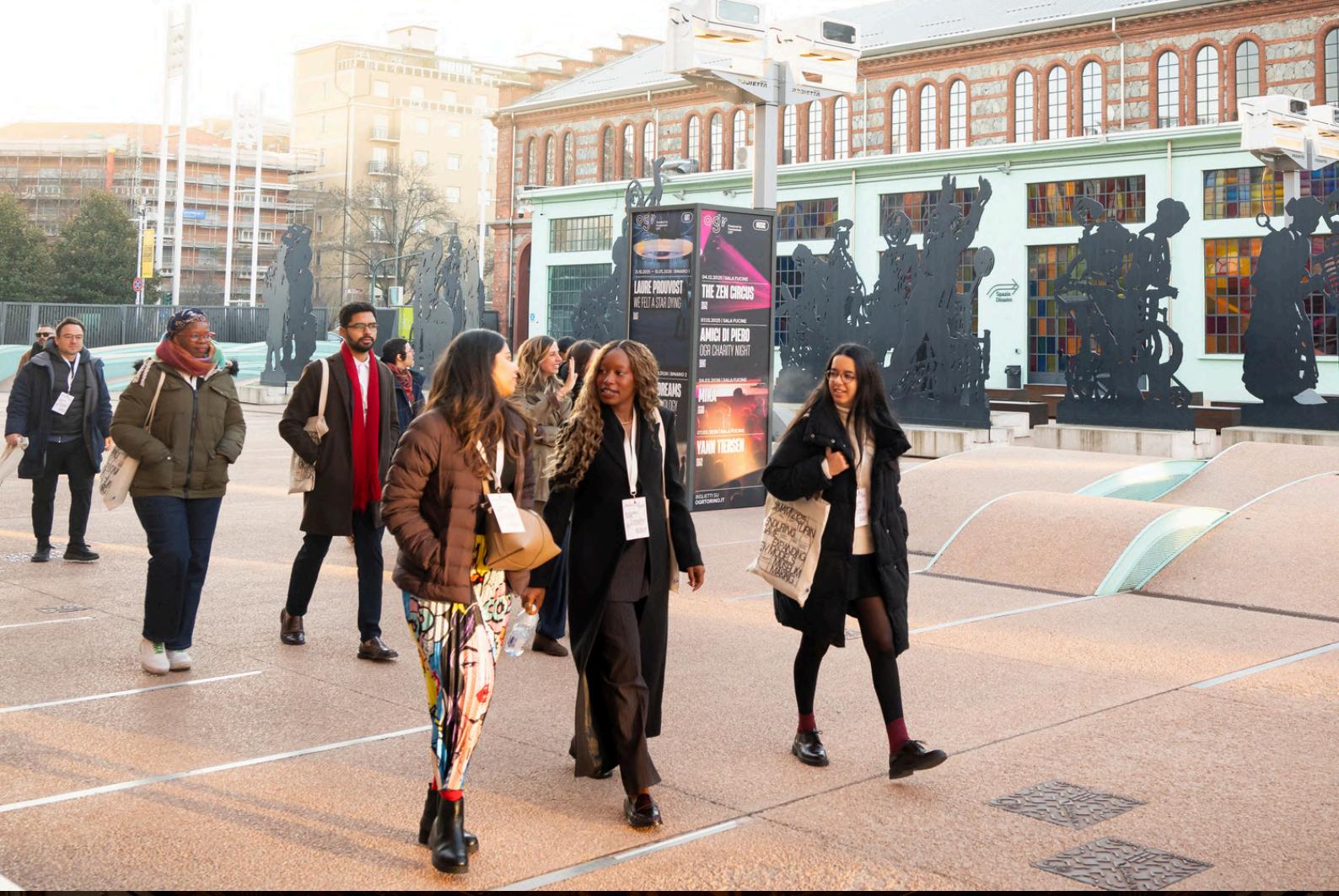
At the conclusion of the conference, the new CIMAM Board for the 2026–28 period was announced during the General Assembly, together with my appointment as President. We were also delighted that Suhanya Raffel, Director of M+ Hong Kong and President of CIMAM from 2023 to 2025, was appointed Honorary Member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



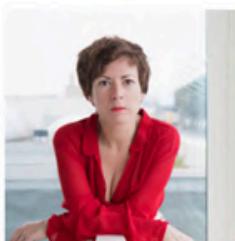
Leevi Haapala
Dean,
Academy of Fine Arts,
University of Arts,
Helsinki, Finland.



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



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 CİMAM 2025 Annual Conference consisting of nine professionals from the hosting institutions, and the CİMAM Board:

- **Chus Martínez**, (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.
- **Małgorzata 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.

CiMAM

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.



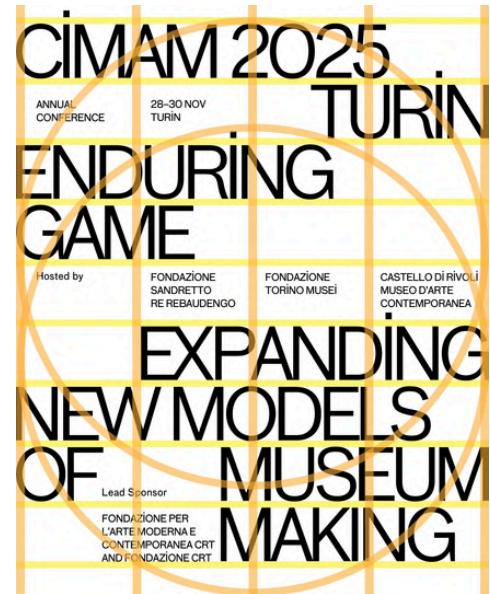
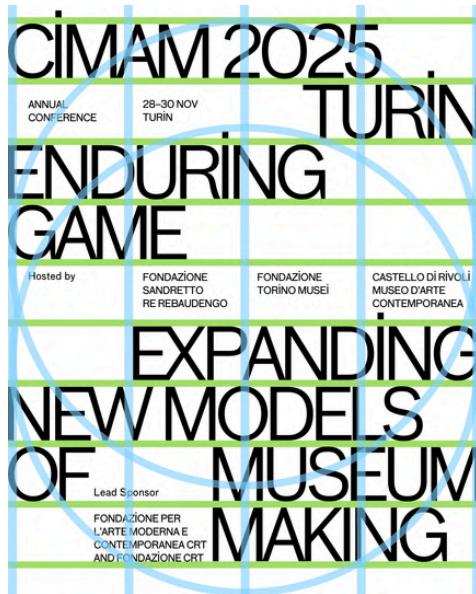
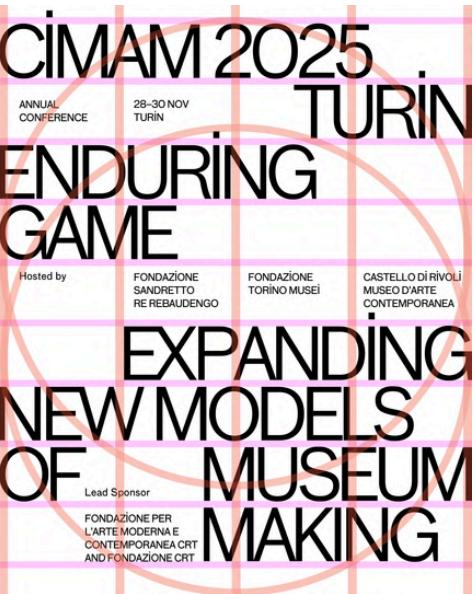
Conference Theme, Speakers, Format, and Visits

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 FRIGHTENED 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?

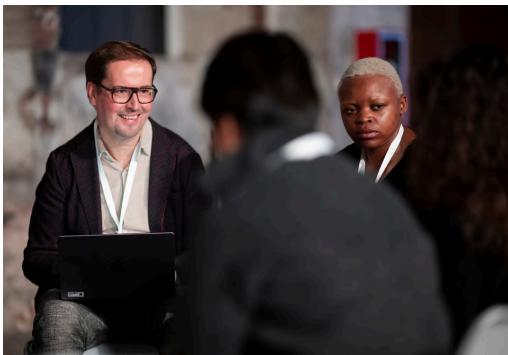
After the keynote, **Victoria Noorthoorn**, member of the CiMAM Board, and Content Committee, and Director, Museo de Arte Moderno de Buenos Aires, introduced the **breakout session**, designed to situate and deepen our understanding of the paradigm shift at stake. These sessions encourage active participation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



[Victoria Noorthoorn](#)

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, CİMAM 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**, CİMAM 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)

FRIDAY 28 NOVEMBER 2025 DOING LESS VS. DOING THINGS DIFFERENTLY

2025 OMPA Awardees

Museo Barda del Desierto (mBDD)
Northern Patagonia, Argentina
"mBDD Architectural Project"

Bergen Kjøtt Foundation
Bergen, Norway
"GRIP"

The Palestinian Museum
Birzeit, Palestine
"Gaza Remains the Story"



For its integration of techno ecology, its grounding in ecological justice and collective care, and its commitment to reducing environmental impact. Its participatory approach to its concept of a 'living architecture'.



Suzanne Cotter, Chair, CİMAM's OMPA and Director, Museum of Contemporary Art Australia, Sydney; **Chus Martínez**, Chair, CİMAM 2025 Content Committee 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**, CİMAM member and Head, Public Art Projects, BLR Hubba, Bangalore; **Suhanya Raffel**, CİMAM President and Museum Director M+ Hong Kong; and **Leevi Haapala**, Dean Academy of Fine Arts, University of Arts, Helsinki.

CIMAM

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.



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 CİMAM 2023-25 and Director of M+ in Hong Kong, led the [**CİMAM General Assembly**](#), together with **Bart de Baere**, Secretary General of CİMAM, and Director of M HKA in Antwerp, and the 2023-25 CİMAM Board Members. CİMAM'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 CİMAM's mission and governance.

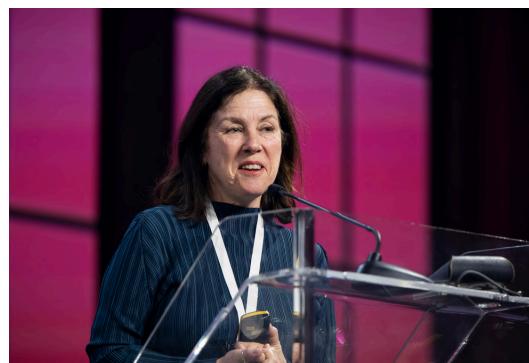


Suhanya Raffel, CİMAM President 2023-25

Bart de Baere, CİMAM Secretary General 2023-25

They were joined by CİMAM 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 CİMAM 2025 Annual Conference in Turin, and is part of the formal constitution of the CİMAM Board for the 2023-25 term.



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.





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.

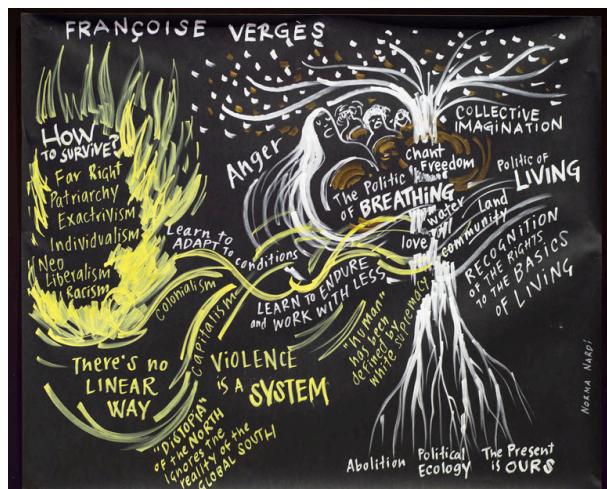
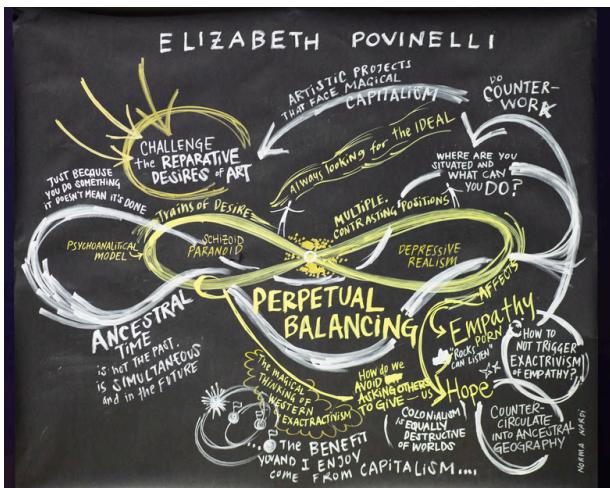
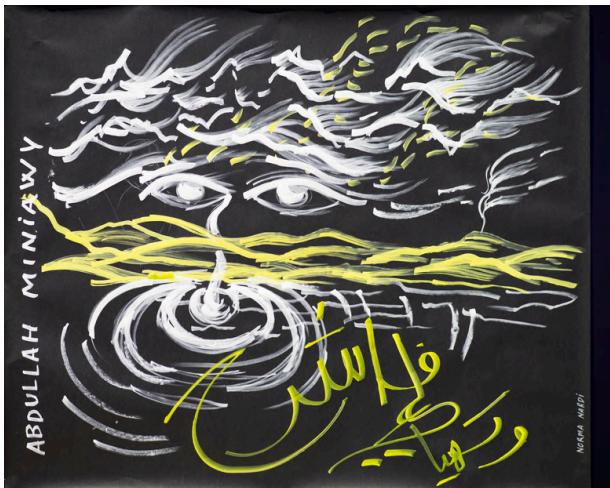


The program continued with breakout sessions introduced by [Kamini Sawhney](#), member of the CİMAM Board and Content Committee, offering delegates space for shared reflection on the theme of the day *Transactions and Transmission. Tactics of Togetherness*.



The conference concluded with the [Closing Remarks](#) delivered by the Content Committee members - **Chus Martínez, Chiara Bertola, Bernardo Follini, Leevi Haapala, Małgorzata 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. Relaunched 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

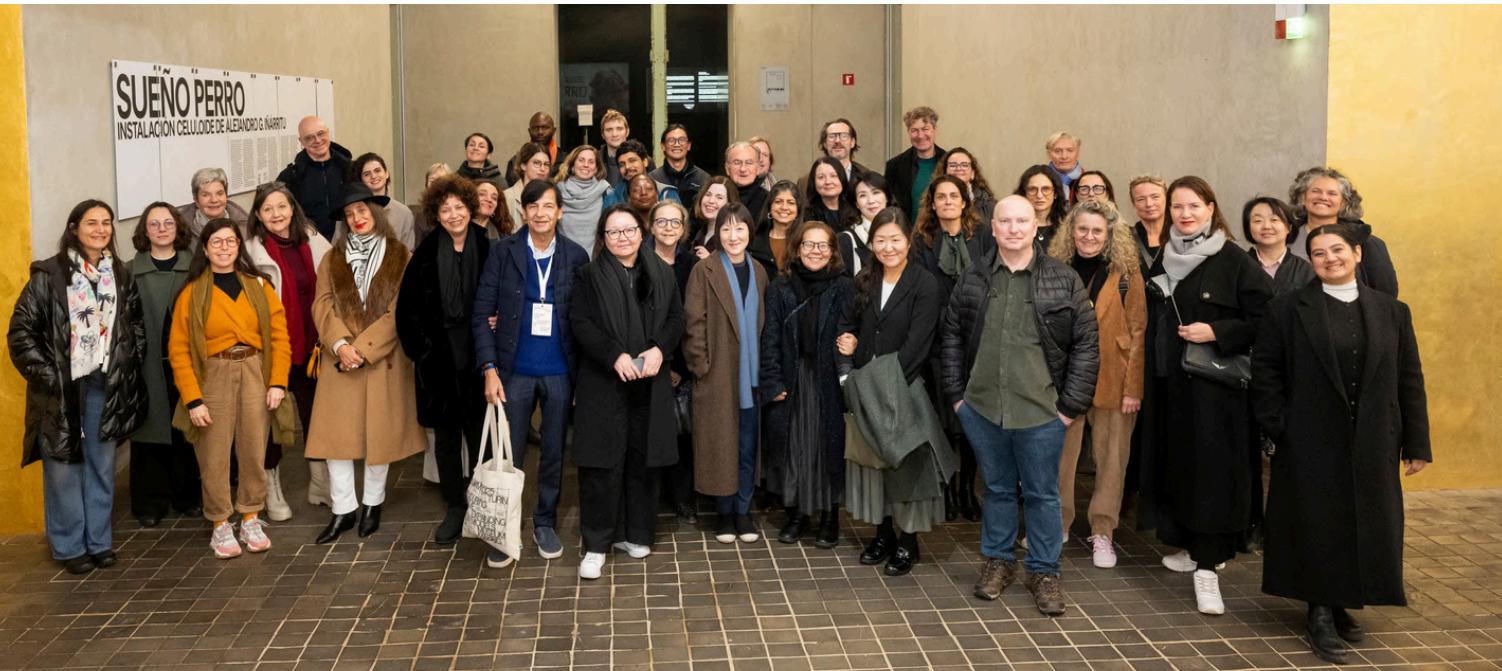
The CiMAM 2025 Post-Tour began south of Turin in the UNESCO-listed Langhe Hills, a landscape defined by vineyards and historic hilltop villages. The first visit took place at the **Biblioteca Luigi Einaudi** in Dogliani, a landmark of modern Italian civic architecture designed by Bruno Zevi.

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 Guarone 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.



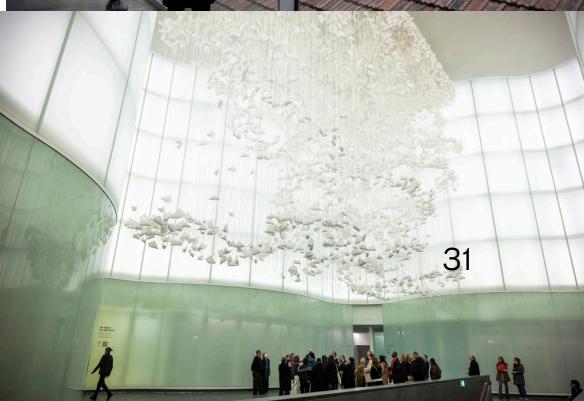


Group photo of participants in the CiMAM 2025 Post-Tour

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

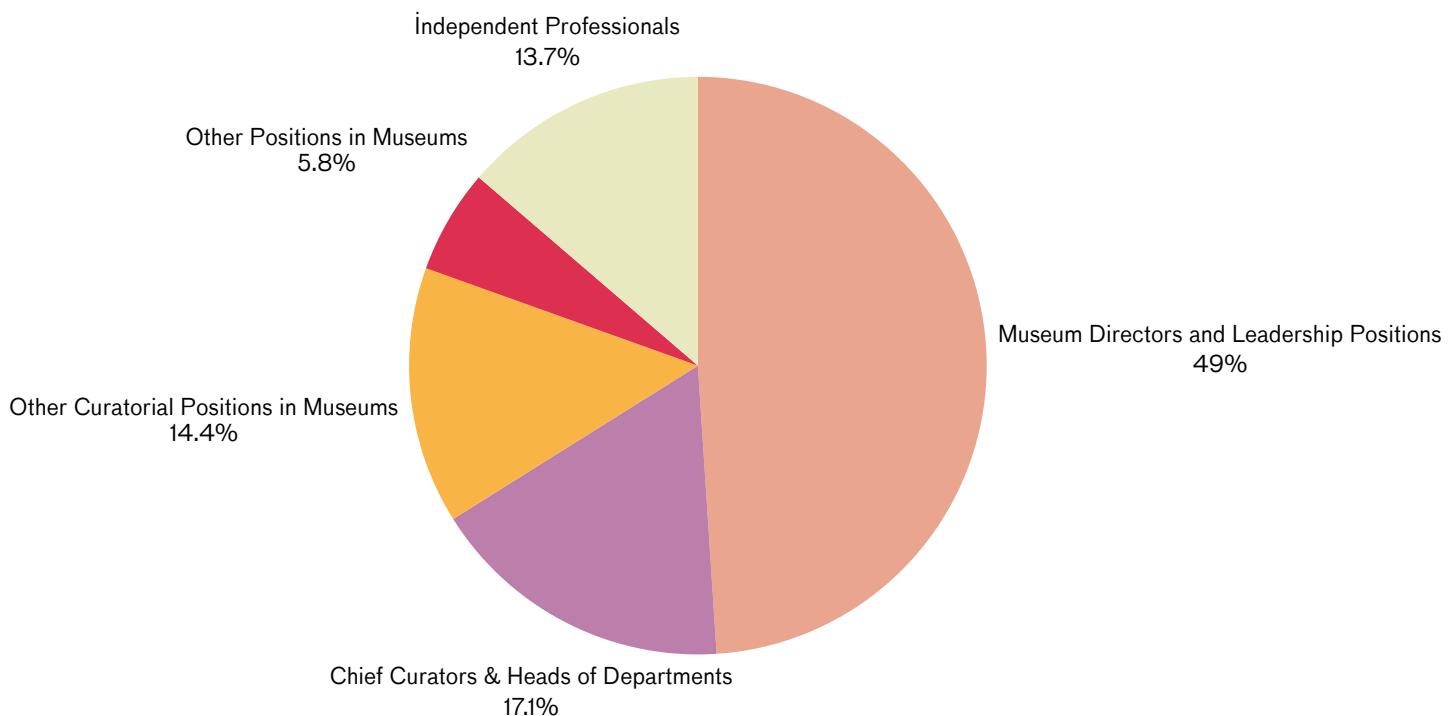
The Annual Conference is CIMAM's most important meeting throughout the year. It is attended by directors and curators of modern and contemporary art museums and collections, and independent professionals.

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](#).

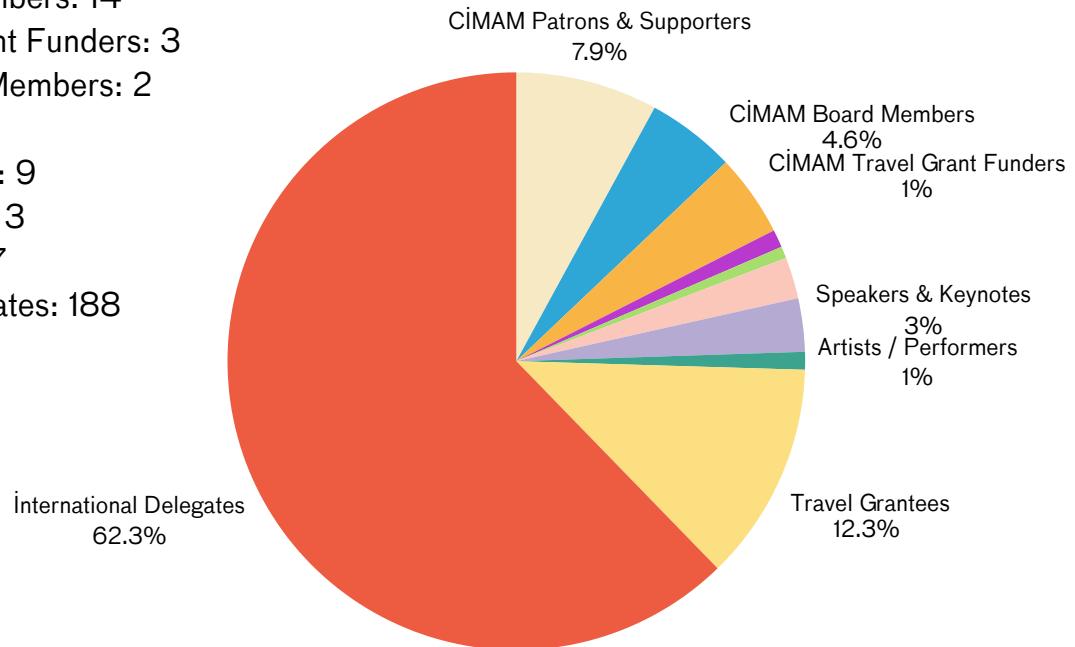
CIMAM's Annual Conference has become a key professional meeting point and a vital platform for collaboration among museums, visual arts professionals, artists, and institutions engaged with modern and contemporary art.

Conference participants by position



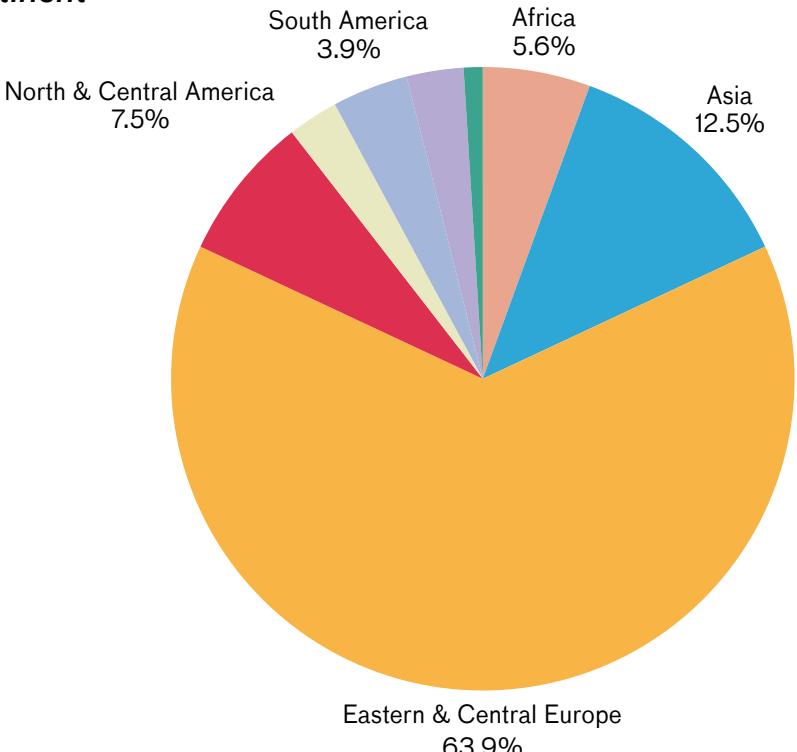
Conference participants by profile

- 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.

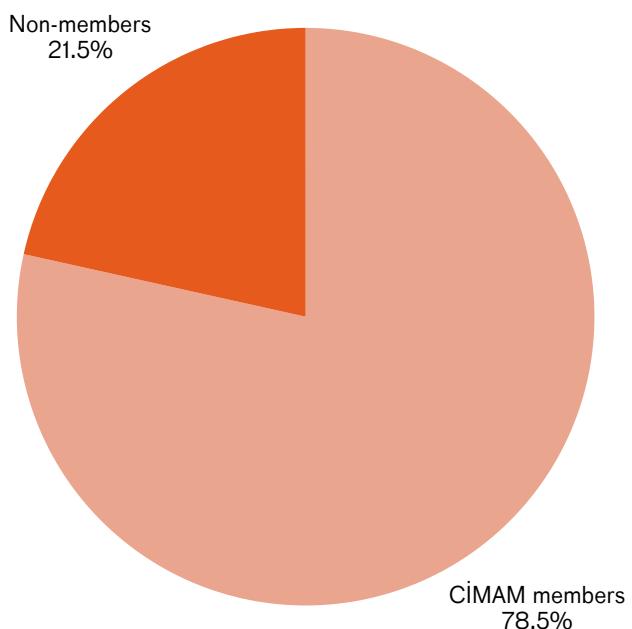
2005 São Paulo	112
2006 London	140
2007 Vienna	130
2008 New York	170
2009 Mexico	150
2010 Shanghai	200
2011 Ljubljana and Zagreb	180
2012 Istanbul	218
2013 Rio de Janeiro	159
2014 Doha	224
2015 Tokyo	260
2016 Barcelona	230
2017 Singapore	280
2018 Stockholm	229
2019 Sydney	200
2021 Łódź and Gdańsk*	250
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.



CİMAM

- Over the years, CİMAM'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 CİMAM's Annual Conference.
- The profiles and conference reports of CİMAM grant beneficiaries since 2015 are accessible at the CİMAM website > **Digital Resources**
- In 2025, the awarded professionals were presented by **Agustín Pérez 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 CİMAM Board Members welcoming the Travel Grantees during a dedicated breakfast on Day 1 at OGR.



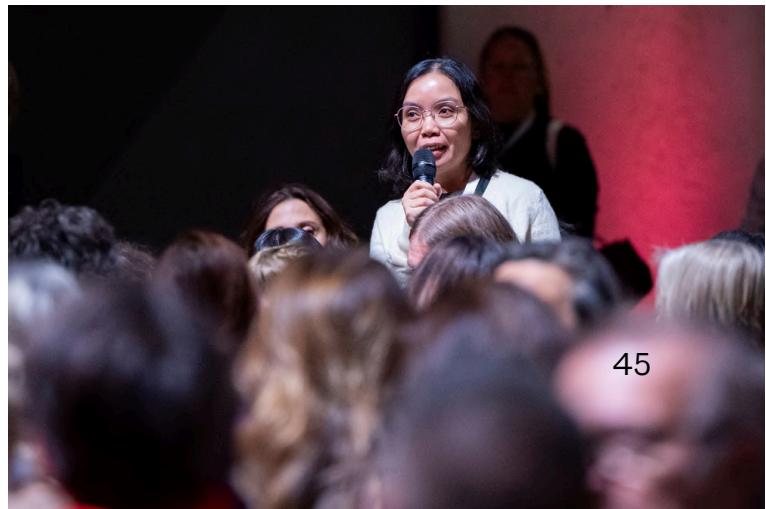
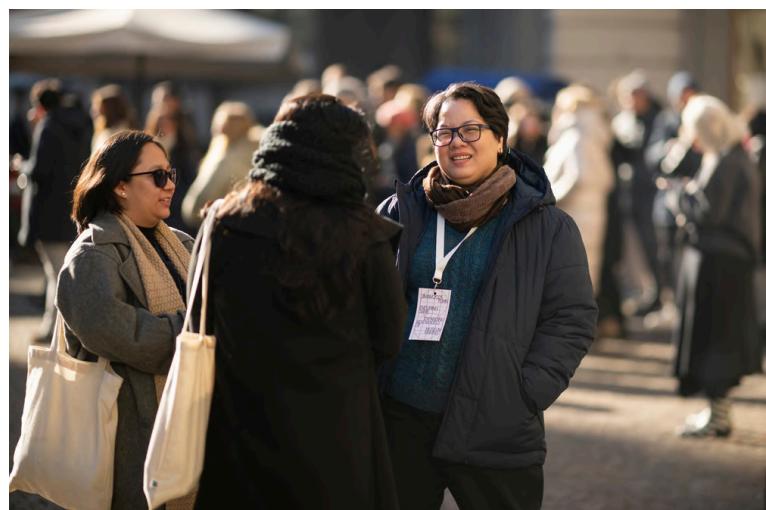
Purpose of the Grant

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.



CiMAM

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



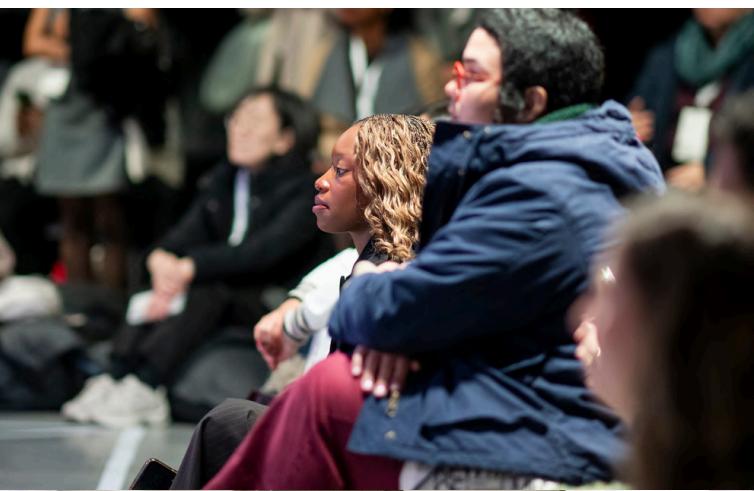
Kamini Sawhney
Artistic Director of the Public Arts
Project, Bengaluru
Hubba(BLRHubba), Bangalore



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



CİMAM

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



**CİMAM 2025
Travel Grantees**

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 Id 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 Wadhwana](#), 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.

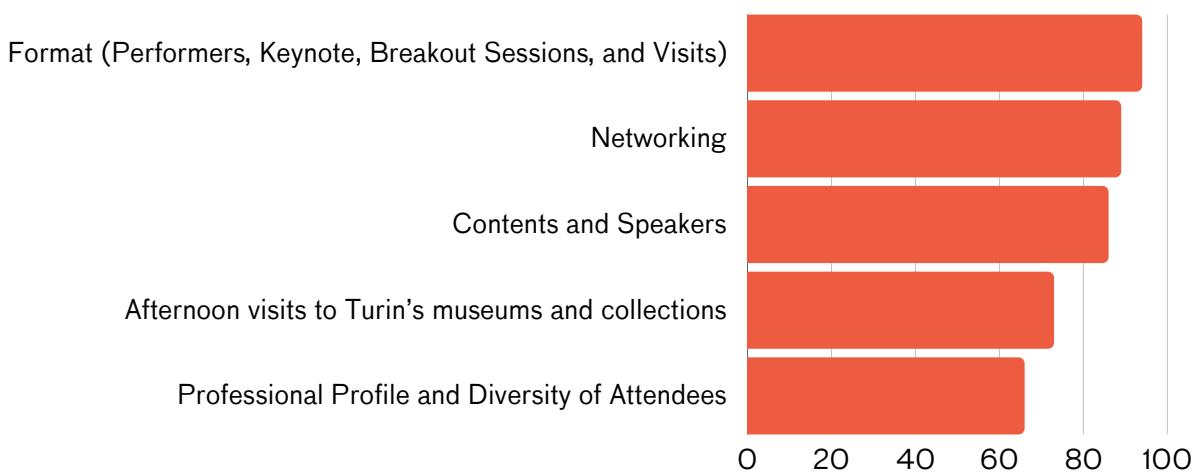
Learning and taking time to reflect was another key reason for attending. Participants valued the opportunity to step back from daily work, listen to speakers, engage in discussion, and learn from the practical experiences of others. CiMAM is seen as a moment to reflect, refine thinking, and stay engaged 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.

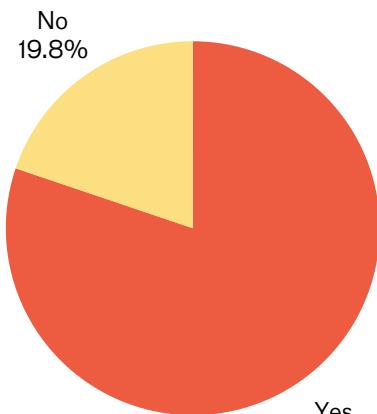
Museums as living, unfinished institutions: Many attendees took away a renewed understanding of the museum as a living, constantly evolving space rather than a neutral or fixed structure. Speakers reinforced the idea that museums are always in a process of making and unmaking, shaped by social, political, 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.

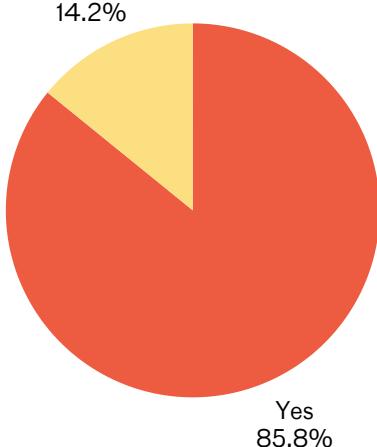
Power, decolonial critique and institutional responsibility: Decolonial, feminist and anti-racist perspectives were central to many responses, particularly the insistence that museums are not neutral and are embedded in broader systems of power. Speakers prompted reflection on institutional complicity, 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.

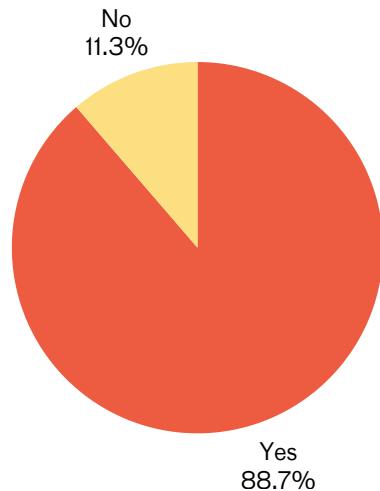
- **Are you satisfied with the selection of speakers?**



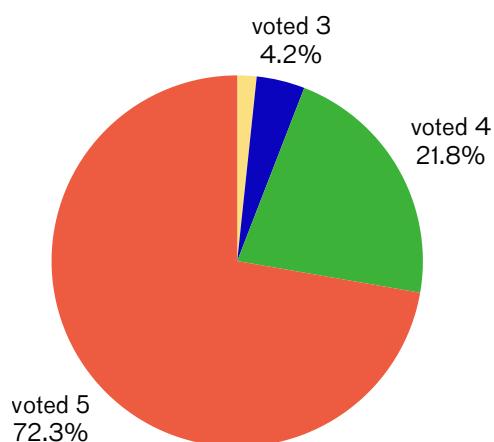
- **Sustainable Practices at the Event:** Were sustainable practices, such as eco-friendly arrangements for coffee breaks, meals, event materials, and transportation, visibly considered and executed in the organization of the CiMAM conference?



- Did the afternoon visits program fulfill your expectations?



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



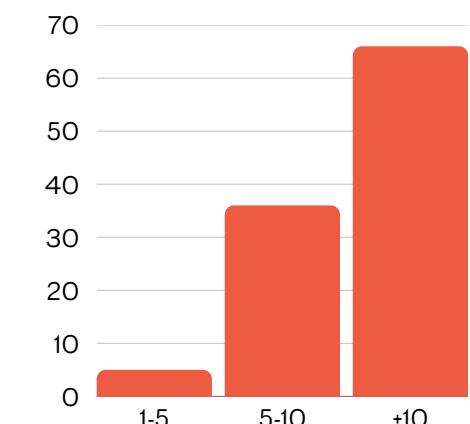
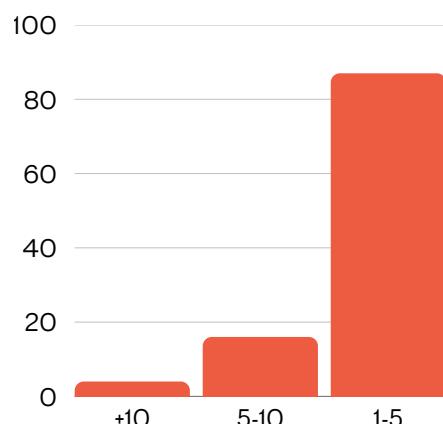
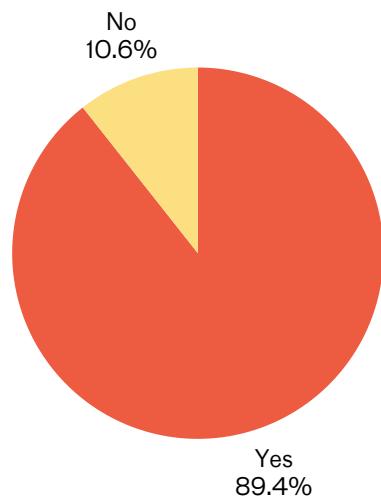
- Comments or suggestions on how can we improve the conference organization (registration process, welcome, guidance, transportation)

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

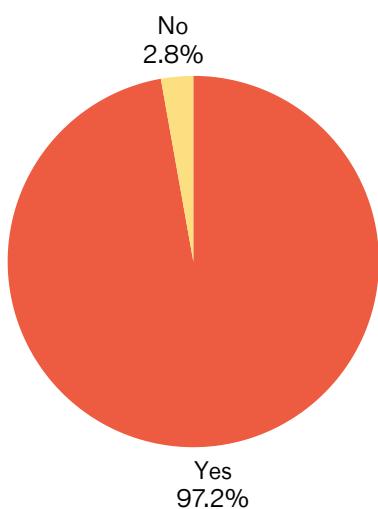
The critical comments do not point to structural problems, but rather to opportunities for fine-tuning: slowing the pace, sticking to the schedule, improving transportation pickup points, allowing more time and context for visits, improving logistical clarity, and reinforcing a culture of care.

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.

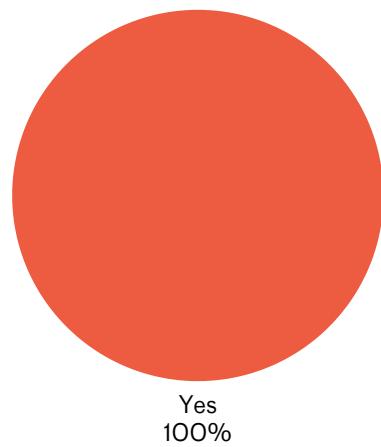
- Did you find there were enough possibilities for networking?
- How many new professional collaborations do you think might emerge after attending this conference?
- Roughly how many new contacts have you made during this conference?



- Overall, did the conference fulfill your expectations?



- Would you recommend CIMAM's Annual Conference?



Carbon Footprint Report

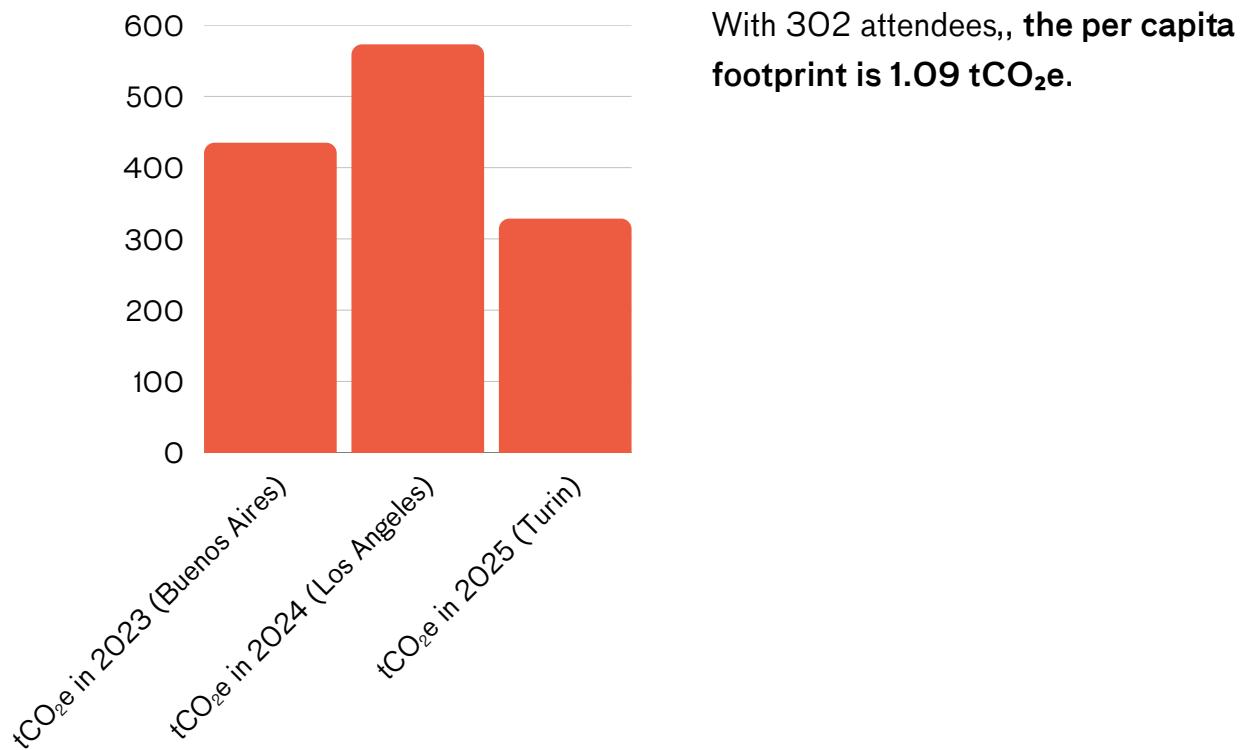
Total Emissions: 328.49 tCO₂e

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:



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

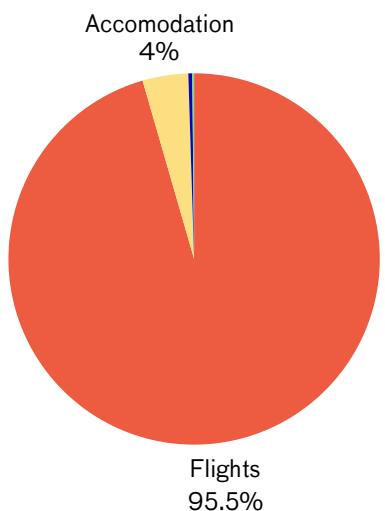
Thanks to Turin's compact and walkable layout, the need for long driving distances was minimal and collective transport was proposed.

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 CİMAM 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 **CİMAM'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 CİMAM'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 CİMAM 2025

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

15 May 2025 - Early Bird access for CİMAM Institutional Members

3 June 2025 - Opening of general registration to all audiences, priority for CİMAM 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 CİMAM Travel Grantees 2025

The 2025 edition was especially significant as it marked 20 years of CİMAM'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)

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



15 dedicated posts



120,269 users reached worldwide



5,086 interactions

Travel Grant Campaign (until 26 November 2025)



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

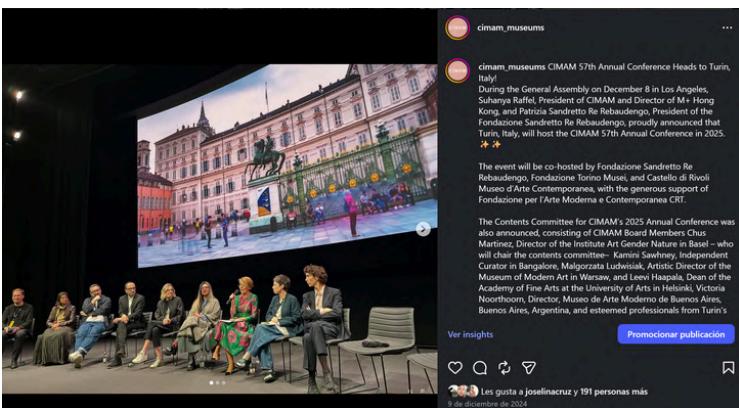


764,000 users reached worldwide



23,348 interactions

Social Media > CIMAM Annual Conference



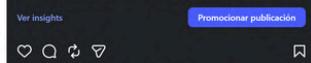
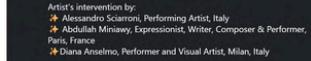
Early Bird Registration for CIMAM Institutional Members



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.



CIMAM 2025 Annual Conference
Enduring Game: Expanding New Models of Museum Making
Patrizia Sandretto Re Rebaudengo, President
Fondazione Sandretto Re Rebaudengo, Italy.



CIMAM 2025 Annual Conference
Enduring Game: Expanding New Models of Museum Making
Luigi Cenotti, Secretary General of Fondazione per l'Arte CRT



CIMAM 2025 Annual Conference
Enduring Game: Expanding New Models of Museum Making
Chiara Bertola, Director of Galleria d'Arte Moderna e Contemporanea, Turin, Italy



The subject of this year's conference is the paradox of continuously facing hardships and daily trying to make space for possibilities. Museums and contemporary art professionals don't give up, but we need congresses and summits to gather new arguments and also the strength to face the big transformations and social turns. Our voices may—hopefully—inspire public debates and help to provoke a rhetorical turn. If we manage to change the way we think, we surely will change the course of action. The CIMAM conference is both a place to express ourselves and a place to reprogram the way we think. We need more ideas, different ideas capable of describing the real differently.

Enduring Game: Expanding New Models of Museum Making

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



CIMAM 2025 Annual Conference
Enduring Game: Expanding New Models of Museum Making

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



Social Media > CIMAM Travel Grants

Call for Applications

CIMAM Travel Grants for Modern and Contemporary Art Museum Professionals

Apply to attend the CIMAM 2025 Annual Conference

Enduring Game: Expanding New Models of Museum Making
Turin, Italy | November 28-30, 2025

Deadline June 16, 2025

cimam_museums

Call for Applications to CIMAM's 2025 Travel Grant Program

CIMAM opens the call for the 2025 Travel Grant Applications, this year celebrating 20 years of supporting global modern and contemporary museum professionals. Selected candidates will attend the 57th CIMAM Annual Conference in Turin, Italy, November 28-30, 2025, titled 'Enduring Game: Expanding New Models of Museum Making', with the guiding mantra 'Of Necessity Virtus'.

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 from emerging and developing economies through their attendance at the 2025 CIMAM Annual Conference where the most current concerns on contemporary art practices will be discussed.

Read carefully the list of eligible countries and criteria before submitting your application.

Ver insights Promocionar publicación

Les gusta a 361 personas más 26 de mayo

Alaude un comentario... Publicar

cimam_museums

CIMAM is profoundly grateful to the institutions and individuals that have made this year's Travel Grant Program possible.

Travel Grant Funders, Thank you!

Getty Foundation, Los Angeles, USA | Paul Getty Trust @gettymuseums

Saastamoinen Foundation, Helsinki, Finland @saastamoinenfoundation

Teresa A. L. Bulgheroni, Buenos Aires, Argentina @teresabulgheroni

Colección Patricia Phelps de Cisneros (CPPC), New York, USA/Caracas, Venezuela @ppcnewyork

Mercedes Vilardell, London, UK/Mallorca, Spain @mercedes_vilardell

Aimée Labarre de Servié, Mexico City, Mexico @alimerealbarre

Ver insights Promocionar publicación

Les gusta a 81 personas más 18 de septiembre

Alaude un comentario... Publicar

CIMAM 2025 Travel Grant Funders

The CIMAM Travel Grant Program, supported by Saastamoinen Foundation, aims to enhance the curatorial and research development, representation, and international visibility of directors, curators, and professionals from modern and contemporary art museums residing in emerging and developing economies in groups C, D, and E, with a priority on the African region.

Grants include:

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

Apply by June 16, 2025

The CIMAM Travel Grant Program, supported by Aimée Labarre de Servié, aims to enhance the curatorial and research development, representation, and international visibility of directors, curators, and professionals from modern and contemporary art museums residing in Mexico.

Grants include:

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

Apply by June 16, 2025

The CIMAM Travel Grant Program, supported by Mercedes Vilardell, aims to enhance the curatorial and research development, representation, and international visibility of directors, curators, and professionals from modern and contemporary art museums residing in the African continent.

Grants include:

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

Apply by June 16, 2025

The CIMAM Travel Grant Program, supported by Chitra Talwar, aims to enhance the curatorial and research development, representation, and international visibility of directors, curators, and professionals from modern and contemporary art museums residing in India.

Grants include:

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

Apply by June 16, 2025

The CIMAM Travel Grant Program, supported by Chitra Talwar, aims to enhance the curatorial and research development, representation, and international visibility of directors, curators, and professionals from modern and contemporary art museums residing in India.

Grants include:

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

Apply by June 16, 2025

The CIMAM Travel Grant Program, supported by Fernando Zobel de Ayala, aims to enhance the curatorial and research development, representation, and international visibility of directors, curators, and professionals from modern and contemporary art museums residing in countries of groups C, D, and E.

Grants include:

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

Apply by June 16, 2025

The CIMAM Travel Grant Program, supported by Fernando Zobel de Ayala, aims to enhance the curatorial and research development, representation, and international visibility of directors, curators, and professionals from modern and contemporary art museums residing in the Philippines.

Grants include:

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

Apply by June 16, 2025

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 Game: Expanding New Models of Museum Making**

Michelle Miatl
Independent Curator/Curatorial Assistant
Venezuela, Italy
CIMAM 2025 Travel Grantee

Alfonso Martínez
Coordinator
Fundación Artos, Cruz
Santo Domingo, Dominican Republic
CIMAM 2025 Travel Grantee

Thuli Mbambo-James
Curatorial Program Developer,
Wits University, South Africa
CIMAM 2025 Travel Grantee

Sarah Espinoza
Curator of Public Programs,
Museo de Arte de Lima - MALI
Lima, Peru
CIMAM 2025 Travel Grantee

Portia Placino
Gallery Administrator and Curator
JGU Museum, Guru Nanak Dev University
Qazoo City, Philippines
CIMAM 2025 Travel Grantee

Shreya Sharma
Curator
Dove Art Foundation
Delhi, India
CIMAM 2025 Travel Grantee

Shalene Wadhwa
Independent Curator, Researcher and
Arts Educator
New Delhi, India
CIMAM 2025 Travel Grantee

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

[57^a 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

[57^a 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](#)

Press Coverage

IL GIORNALE DELL'ARTE

Cimam, a novembre la conferenza. I musei di tutto il mondo si ritrovano a Torino

Annunciate le date della 57ª conferenza annuale di CIMAM - International Committee for Museums and Collections of Modern Art, che si aprirà alle OGR e ne seguirà coinvolgimento, a vario titolo, le altre istituzioni della città

Riccardo Deni | 02 aprile 2023 | 4 min di lettura

exibart

Inserisci mostra o evento Inserisci comunicato stampa Pubblicità Registrati

LO SGUARDO IRREQUIETO
GIOVANNI MATARAZZO | Fotografie 1984-2024

Theia Galleria
Via Cadorna 4 -

In Turin this fall, the future of museums will be discussed: at OGR, CIMAM's annual conference

by *Redazione*, published on 04/06/2025

Categorie: Museums / Disciplina

From November 28-30, 2025, the OGR in Turin 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 Revising what is Considered the Future of Museums". After a long wait 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-in shaping up to be one of the most important moments for discussion on the present and future of contemporary cultural institutions.

ArtsLife

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

di Nicoletta Biglietti

CIMAM 2025 TURIN ENDURING GAME

Quotidiano
27-11-2025
Pagina 44/45
Foglio 1 / 3

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. Difenderli dagli attacchi — minando le fondamenta. Sostenerne le (pesanti) pressioni finanziarie e politiche degli ultimi anni. Colmare i buchi di bilancio. Comunicare lo spirito di cui custodisce e difende l'arte. Con questi obiettivi, facendo di necessità virtù («Of Necessity Virtù»), questo il motto della 57ª Conferenza annuale di CIMAM, che si svolgerà dal 28 al 30 novembre a Torino, nella capitale del Piemonte.

Appuntamento alle OGR Torino, al Teatro Carignano e alla Centrale Nuova Lavora 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 curatoria è del Comitato dei Contenuti in collaborazione con la Fondazione 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 ansie, tempi politici incerti e di interro-

garsi su come le nostre culture possano «riconfermare la loro rilevanza, così come le loro missioni sociali, pedagogiche e culturali». Ogni mattinata si aprirà con l'intervento di un artista e una teoria «chiave». A seguire le discussioni dei panel, i laboratori multidisciplinari, le sessioni di lavoro per gruppi.

«È un momento di riflessione, di fare meno e fare diversamente, indagare criticamente il ruolo delle istituzioni artistiche contemporanee. Dopo l'esibizione dell'artista e coreografo Alessandro Sciarroni, interverrà la «keynote

Quotidiano
27-11-2025
Pagina 44/45
Foglio 2 / 3

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 venire neanche cattive. Si può usare WhatsApp per vedersi al museo!».

Nel Comitato dei Contenuti di Cimam ci sono anche Chiara Bertola, direttrice della Galleria di Torino, Bernardo Fallani, curatore senior della Fondazione Rebaudengo, e Leevi Leppäpalo dell'Università delle Arti di Helsinki, le curatrici Małgorzata Lubiwskia e Kamini Sawhney, Victoria Noorthoorn 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.

Sorveglio Anna Maria Poggi, presidente della Fondazione Crt, «a partire e fare 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 simboli accoglieremo oltre trecento direttori, direttori e curatrici e curatori da tutto il mondo. Il 2025 è un anno significativo per la Fondazione Crt, che raffigura il 50° anniversario del suo nascere nel popolismo, i contrasti sulle acquisizioni e i contrasti da un passato imperialista. A questo proposito conclude Chus Martínez: «Ogni comunità deve trovare una soluzione condivisa con i propri antagonisti, non solo combatterli. Mantenere le relazioni, senza chiudersi, è fondamentale. La solidarietà non può venir mai meno, soprattutto quando si parla di arte, lo credo nella gioia, oltre che nel dovere. Nel dialogo. Non possiamo rinunciarvi. Non ora».

Aggiunge Patrizia Sandretto Re Rebaudengo, presidente dell'omonima Fondazione e presidente della Fondazione Arte Crt: «All'inizio del 2024, in qualità di maior 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

Chus Martínez, presidente del Comitato dei Contenuti di Cimam. Foto Neri Jost

L'autore
● Il libro di Vittorio Russo "L'Indù 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, "Egitto (Cairo, 2019) e "Myron. Il tempo della Morte" uscito quest'anno sempre per Baldini + Castoldi

● Repubblica Internazionale

Vertici
Dall'altro la presidente della Fondazione Crt Anna Maria Poggi, (Foto Pasquale Iuzzolino); Patrizia Sandretto Re Rebaudengo, presidente della Fondazione Arte Crt (Foto Riccardo Ghilardi - Contrasto/ Getty); dal 2023 alla presidenza della Fondazione Arte Crt (Foto Riccardo Ghilardi - Contrasto/ Getty);



Press > CIMAM Travel Grant

ON THE MOVE

[CIMAM Travel Grants: Attend the 2025 CIMAM Annual Conference in Italy](#)

CONTEMPORARY AND

[CIMAM 2025 Travel Grant Applications](#)

VANSA

Open Call for Applications: CIMAM 2025 Travel Grant Program

ARTE INFORMADO

CIMAM 2025 Travel Grant Applications, Beca, May 2025

QUIOSCO

[Colección Cisneros patrocina becas para conferencia CIMAM en Italia](#)

EL NUEVO DÍARIO

[Colección Cisneros patrocina becas para conferencia CIMAM en Italia](#)

IMPARCIAL

[CPPC patrocina becas para profesionales vinculados a museos](#)

CULTURE 360 (ASEF)

[Italy Travel Grants for Curators and Museum Professionals to Attend CIMAM Annual Conference 2025](#)

LA INFORMACIÓN

[Colección Patricia Phelps de Cisneros patrocina dos becas](#)

BA OPINA

[Las oportunidades internacionales y nacionales para profesionales de la cultura para aplicar durante junio](#)

HIPERMÉDULA

[Convocatoria: Becas de viaje CIMAM 2025](#)

EL DÍA

[Patricia Phelps de Cisneros patrocina becas](#)

Press Coverage

culture360. ASEF.org
Connecting Asia & Europe through arts & culture

[OUR WORK](#) [INSIGHTS](#) [OPPORTUNITIES](#) [NEWS & EVENTS](#) [RESOURCES](#)

[OPPORTUNITIES > Italy | Travel grants for curators and museum professionals to attend CIMAM Annual Conference 2025](#)
DEADLINE
16 JUN 2025

WEBSITE
[HTTPS://WWW.CIMAM.ORG/TRAVEL-GRANT-PROGRAM/2025-TURIN/INTERNATIONAL-OPEN-CALL-FOR-TRAVEL-GRANT-APPLICATIONS/](https://www.cimam.org/travel-grant-program/2025-turin/international-open-call-for-travel-grant-applications/)

COUNTRIES
ASIA ITALY

THEMES
HERITAGE MUSEUMS

DISCIPLINES
CRAFT DESIGN VISUAL ARTS

[PRINT](#)

Italy | Travel grants for curators and museum professionals to attend CIMAM Annual Conference 2025



hipermedia.org

[ACTIVIDADES](#) [AGENDA](#) [CONVOCATORIAS](#)

CONVOCATORIAS

Convocatoria Becas de viaje CIMAM 2025

[LinkedIn](#) [Compartir](#) [Pin It](#)

Barcelona, España. Hasta el 16 de junio de 2025.
Becas de viaje CIMAM 2025
Conferencia Anual de CIMAM Buenos Aires
CIMAM – Comité Internacional de Museos y Colecciones de Arte Moderno y Contemporáneo
travelgrants@cimam.org
<https://cimam.org>
instagram

ON THE MOVE

[News](#) [Resources](#) [Network](#) [Our work](#)

News > Meetings & Collaboration

The deadline for this call has now passed. See the [news page](#) for more open calls.

CIMAM: Travel Grants to attend 2025 CIMAM Annual Conference (Italy)



Call details

[In-person mobility](#)

OPEN FOR:

Individuals

Curators, Producers & Managers

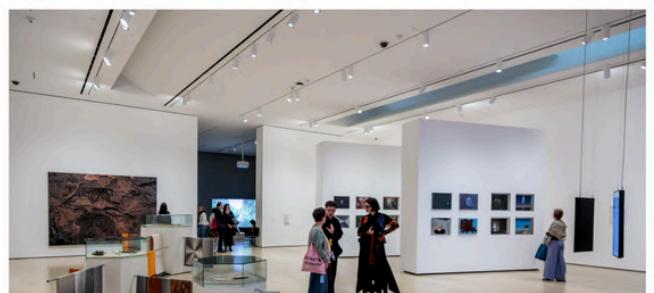
Cultural Heritage, Visual Arts & Design

[Login / Account](#) [Contact](#)

WHAT WE DO [MEMBERSHIP](#) [ART INFO](#) [FAQ](#) [Cart](#) [Search](#)

Expired: OPEN CALL FOR APPLICATIONS: CIMAM 2025 TRAVEL GRANT PROGRAM

3rd June 2025 / [Other Open Calls](#)



Conference Proceedings and CİMAM TV

After each CİMAM Annual Conference, the proceedings are edited and published online to make the contents – both as key contributions, and as reference material for the research and production of contemporary art knowledge – available to anyone through the CİMAM website.

The Annual Publication is a sustainable project that takes into consideration the importance of documenting and making knowledge accessible in the long term to modern and contemporary art professionals worldwide.

As a result, the publication is a compendium that puts together the knowledge and the discussions that have been developed throughout the CİMAM Annual Conference arising from the annual theme.

Moreover, being accessible online makes it easier and faster to distribute and share with anyone interested in contributing positively to interconnecting professionals worldwide with the latest contemporary art museums' research.

Since 2005, the CİMAM conference proceedings have been available at cimam.org to everyone interested, and since 2012, the videos of the conference sessions are posted on CİMAM TV, our Vimeo channel, where everyone interested can watch the presentations for free.

The video-recorded presentations of the invited speakers to the CİMAM 2025 Annual Conference are available on the CİMAM TV channel. On our Vimeo channel, everyone interested can watch the presentations for free.

CİMAM's website is an important repository of knowledge and resources. Both the Annual Publication and the video recordings are archived on the CİMAM website without an expiration date.

- **Browse CİMAM's conference contents, [watch the videos](#), and read the [conference proceedings](#).**

Acknowledgements

As a largely volunteer-driven organization, our achievements would not be possible without the generous contributions of individuals and organizations who support CİMAM year after year. Their support is essential to the ongoing success of CİMAM.

We would like to express our heartfelt gratitude to our patrons for their loyalty, their belief in CİMAM, and their continued support.

CİMAM Benefactors

- Her Excellency Sheikha Al Mayassa bint Hamad bin Khalifa Al Thani
- Patrizia Sandretto Re Rebaudengo, Turin, Italy

CİMAM Major Patrons

- Andrzej Wróblewski Foundation, Warsaw, Poland
- Teiger Foundation, New York, USA
- Mimi Brown, Hong Kong
- Ruth Foundation for the Arts, Milwaukee, USA
- Georgina Ventós, President, Fundación Ernesto Ventós, Spain
- Fondation Opale, Switzerland
- The Śmiechowski Family Foundation, Poland

CİMAM Founding Patrons

- Fundació “la Caixa”, Barcelona, Spain
- Leeum, Samsung Museum of Art, Seoul, Republic of Korea
- Fondation LVMH, Paris, France
- Marc and Josée Gensollen, Marseille, France

CİMAM Patrons

- Sunpride Foundation, Hong Kong
- Nguyen Art Foundation, Ho Chi Minh, Vietnam
- Saastamoinen Foundation, Helsinki Finland
- Mori Art Museum, Tokyo, Japan
- Claudio Engel, Santiago, Chile
- Tselinny Center of Contemporary Culture, Almaty, Kazakhstan
- Pooja and Ashok Reddy, Bangalore, India
- DAS MINSK Kunsthause in Potsdam

CIMAM

CIMAM Supporters

- Fundación Botín, Santander, Spain
- François Giannesini, Paris, France
- SAHA, İstanbul, Turkey
- Albert M.A. Groot, Sittard, Netherlands
- Simon Mordant, Sydney, Italy, and New York
- Bozar Centre for Fine Arts, Brussels, Belgium
- Zita Cobb, Joe Batt's Arm, Fogo Islands, Canada
- Bridget Grant Pirrie, Sydney, Australia
- Colección FEMSA, Nuevo León, Mexico
- A Supporter who wishes to remain anonymous

CIMAM 2025 Travel Grant Funders

- Getty Foundation, Los Angeles, USA
- Saastamoinen Foundation, Helsinki, Finland
- Teresa A.L. Bulgheroni, Buenos Aires, Argentina
- Colección Patricia Phelps de Cisneros (CPPC), New York, USA/Caracas, Venezuela
- Mercedes Vilardell, London, UK/Mallorca, Spain
- Aimée Labarrere de Servitje, Mexico City, Mexico
- Eloisa Haudenschild, La Jolla, California, USA
- Fernando Zobel de Ayala, Manila, Philippines
- Chitra Talwar, New Delhi, India

CIMAM in-kind supporters

- MACBA Museu d'Art Contemporani de Barcelona
- Han Nefkens Foundation, Barcelona

CIMAM 2025 Rapid Response Webinars

- The Getty Foundation, Los Angeles

CIMAM e-card in-kind provider

- MembershipAnywhere, Washington

CIMAM

CIMAM 2025 Annual Conference

Enduring Game: Expanding New Models of Museum Making

With the guiding mantra: “Of Necessity, Virtue.”

28–30 November 2025

Organized by

- CIMAM

Lead Sponsor

- Fondazione Arte CRT, Turin, Italy
- Fondazione CRT, Turin, Italy

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, Turin, Italy
- Fondazione Teatro Stabile di Torino - Teatro Nazionale, Turin, Italy
- Centrale Nuvola Lavazza, Turin, Italy

Off-Site Visits in Turin

- Fondazione Sandretto Re Rebaudengo
- Fondazione Merz
- GAM Galleria Civica d'Arte Moderna e Contemporanea
- Gallerie d'Italia
- MAO – Museo d'Arte Orientale; Gallerie d'Italia
- Castello di Rivoli Museo d'Arte Contemporanea
- MAUTO Museo Nazionale dell'Automobile
- Pinacoteca Agnelli
- Luci d'Artista

CIMAM 2025 Contents Committee

- **Chus Martinez** (Chair of the Contents Committee), Director of the Institute of Art Gender Nature in Basel
- **Chiara Bertola**, Director, GAM – Galleria Civica d'Arte Moderna e Contemporanea di Torino, Turin, Italy
- **Bernardo Follini**, Senior Curator, Fondazione Sandretto Re Rebaudengo, Turin, Italy
- **Leevi Haapala**, Dean, Academy of Fine Arts, University of Arts, Helsinki, Finland
- **Malgorzata Ludwisiak**, Ph.D., Museum Management Expert / Freelance Curator / Academic Teacher, Warsaw, Poland
- **Francesco Manacorda**, Director, Castello di Rivoli Museo d'Arte Contemporanea, Turin, Italy
- **Victoria Noorthoorn**, Director, Museo de Arte Moderno de Buenos Aires, Buenos Aires, Argentina
- **Davide Quadrio**, Director, Museo d'Arte Orientale (MAO), Turin, Italy
- **Kamini Sawhney**, Head, Public Arts Projects, BlrHubba, Museum Management Expert, Independent Curator, Bangalore, India

CIMAM 2025 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

CIMAM

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 Guarone 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



Małgorzata Ludwińska
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

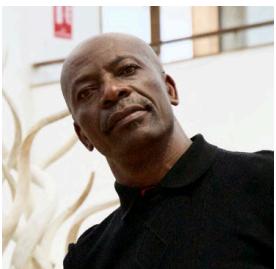
The new CiMAM Board was announced on Sunday, 30 November in Turin during the CiMAM General Assembly. They will work voluntarily during their three-year term to guide CiMAM's strategic direction and programs.



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



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



Raphael Chikukwa
Executive Director
National Gallery of Zimbabwe
Harare, Zimbabwe



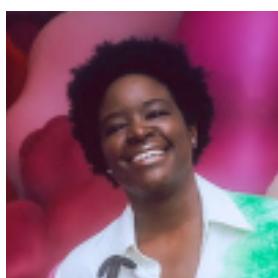
Doryun Chong
Artistic Director
and Chief Curator
M+, Hong Kong SAR
China



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



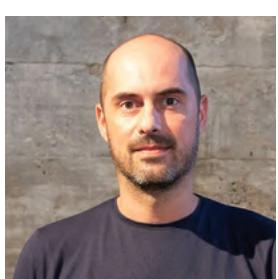
Shabbir Hussain Mustafa
Chief Curator
Singapore Art Museum
Singapore, Singapore



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



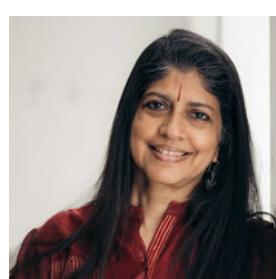
Pablo Lafuente
Artistic Director
Museu de Arte Moderna do Rio de
Janeiro (MAM Rio)
Rio de Janeiro, Brazil



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

Íbiza, 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
MACBA Museu d'Art Contemporani de Barcelona
Plaça dels Àngels, 1
08001 Barcelona, Spain

© 2025 CiMAM International Committee of
Museums and Collections of Modern Art.