

GARAGE MUSEUM OF CONTEMPORARY ART

Founded in 2008 by **Dasha Zhukova** and **Roman Abramovich**, located in Gorky Park, the Garage Museum of Contemporary Art is the first philanthropic institution in Russia to promote the understanding of contemporary Russian and post-1950 international art. In 2008, Zhukova also founded the non-profit IRIS Foundation, which funds her contemporary cultural initiatives, including "Garage". Dasha Zhukova is also the creative director of Artsy, a member of the founding board of Culture Shed and serves on the board of trustees at the Los Angeles County Museum of Art (LACMA). Architecture, like all arts, is an important ingredient for the "Garage", which began at the Bakhmetevsky Bus Garage, hence the name. The building itself was designed in 1920 by Russian architect Konstantin Melnikov and has now achieved considerable fame as a gallery, showcasing works by artists such as **Mark Rothko, Anthony Gormley, Cindy Sherman, Jeff Koons and Takashi Murakami**, as well as hosting the Third Moscow Biennial of Contemporary Art. Since 2015 the Garage is located in the polycarbonate-clad building developed by **Rem Koolhaas'** OMA, itself a conservation project that transforms the famous Soviet modernist restaurant Vremena Goda (Seasons of the Year) built in 1968. The Garage Museum has an extensive programme of activities, with a particular emphasis on education and creative activities for children and young people, including exhibitions, events, conferences, seminars and research. Its Garage Archive collection is essential for the development and sharing of knowledge of Russian art, as well as a platform for international research projects. Since 2011 the Museum also curates books and the magazine GARAGE. <https://garagemca.org/en>

The **London-based White Cube** opened in 1993 by gallerist and art dealer Jay Jopling, on Duke Street in London's West End. Since its foundation, in less than thirty years, the space has multiplied exponentially by opening offices in Hong Kong, Paris and New York. Among the various records, White Cube has obtained national and international awards being one of the first galleries to have represented the Young British Artists (YBA), the group of artists who raged in the late 80s, all coming out of the prestigious Goldsmiths College in London. A few names are enough to give the idea of these group of 'unruly': **Damien Hirst, Tracey Amin, Sara Lucas and Jenny Saville**. <https://whitecube.com/>

Lumiere Brothers Museum in Moscow

The Lumiere Brothers Museum in Moscow is an exhibition space organized on the basis of the former Krasny Oktyabr confectionery factory. The center was founded in 2010 by Eduard Litvinsky and Natalya Grigoryeva-Litvinsky. Currently, the main work

of the center is aimed at the study of Russian and foreign photography, research in the field of media culture, support of novice authors. Here there is a library that contains unique literature on the history of photography from the last 80 years. **Among the exhibitions of the work of famous Russian photographers of the late nineteenth - early twentieth century. They are Alexander Grinberg, Karl Bulla, Yuri Eremin. The Soviet vanguard is widely represented. For example, the works of Boris Ignatovich, Alexander Rodchenko, Eleazar Langman. In the museum you can see unique military accounts made by Mikhail Trakhman, Dmitry Baltermants, Yakov Ryumkin** and many others from the fronts of the Second World War. In addition, the center presents a large collection of photographs and portraits of clubs from the 60s and 70s. Here you can study the origin and development of alternative directions in Soviet photography, which began to appear in the late 70s. For example, in the museum you can find the works of important representatives of the Kharkov school - Natasha and Valera Cherkashin, many independent photographers - Alexander Grashchenkov, Vladimir Perventsev, Igor Savchenko, Vyacheslav Tarnovetsky. The idea of modern trends in home photography can be compiled from the works of the conceptualist Vadim Gushchin, as well as by the representative of the St. Petersburg school of photography Alexander Kitaev.

<https://lumiere.ru/en/>

CHAOS CENTER FOR THE ARTS EX OPIFICIO SINI OF TERNI

Far from the usual traditionalist strands of contemporary official culture, Il CAOS – Centro per le Arti Opificio Siri is a small jewel in the heart of workers' Umbria, a space dedicated to culture born from the **reconversion of the former SIRI chemical factory in Terni**, owned by the Municipality of Terni and currently managed by the cooperative society **Le Macchine Celibi** . The CAOS gathers national and international temporary exhibitions, educational and creative workshops, the **Aurelio De Felice Museum of Modern and Contemporary Art**, the **Claudia Giontella Archaeological Museum**, the Sergio Secci Theater, spaces for residences and artistic productions, a library and a video room, classrooms, the Fat Art Club. <https://caos.museum/>

INSTABUL MODERN

The seeds for the Istanbul Modern project were sown in 1987, during the 1st Istanbul International Exhibition of Contemporary Art, known today as the Istanbul Biennale. Motivated by the interest shown in the event and the dynamism that contributed to Istanbul's art scene, Dr. Nejat F. Eczacıbaşı undertook the project of equipping Istanbul with a permanent Museum of Contemporary Art. After extensive research, the Feshane, a former 19th-century textile production plant on the Golden Horn, has been converted into a Museum of Contemporary Art. Although the building

hosted the 3rd Istanbul International Biennial in 1991, the project never achieved its long-term goal. From that moment on, various institutions and individuals sought to found a museum of modern art in Istanbul. Unfortunately, these initiatives failed due to lack of adequate space and difficulty in finding works that constituted the core of the permanent collection. The fate of the project changed once again in 2003, when the fourth customs warehouse on Galata Pier, near the Mimar Sinan Academy of Fine Arts, was the main venue of the 8th Istanbul Biennale. Istanbul Modern is located in a temporary space in Beyoğlu in May 2018, where it will remain for three years while a new museum building will be built in its original location. The historic Union Française building on Meşrutiyet Avenue has been renovated to house all the exhibitions and activities of Istanbul Modern. The new building, located within the ongoing development project "Galataport", will be built with the joint contribution of the Eczacıbaşı Group, founding sponsor of the museum, and Doğuş Holding – Bilgili Holding, its main sponsor.

<https://www.istanbulmodern.org/en>

MART TRENTO AND ROVERETO

Founded in 1987 as a functional body of the Autonomous Province of Trento, the Mart, Museum of Modern and Contemporary Art of Trento and Rovereto, operates in three distinct places: in Rovereto the main headquarters of the Museum, a large architectural complex inaugurated in 2002 on a project by Mario Botta and Giulio Andreoli, and the Casa d'Arte Futurista Depero; in Trento the Galleria Civica, which became part of the Mart in October 2013. Born with the vocation of a contemporary agora, the Mart is a special museum in an exceptional context. **The Mart preserves, protects and enhances a heritage of about 20,000 works of art that span almost two centuries of history, from the nineteenth century to the contemporary, with particular attention to the events of art in Italy.** The online catalog, constantly updated, allows you to intuitively navigate for formal elements or to query the Mart database through the advanced search mask. Conceived with the idea of a cultural center rather than a traditional museum, **the Mart is a real 'contemporary landscape'**. The extra-metropolitan condition of the territory has allowed us to build a quality proposal that meets the needs of those who love culture, nature and well-being. Since 2003 **the Mart has been visited by over 3 million people and manages a heritage of about 20,000 works. A steel and glass dome designed by Mario Botta on a welcoming square on a human scale: it is the architectural sign that has always distinguished the Mart**

<https://www.mart.tn.it/>

MERULANA PALACE

Palazzo Merulana houses a collection composed mainly of works of the Roman school and the Italian twentieth century, but with an impulse towards the contemporary. The exhibition itinerary, which includes more than 90 works, on an area of 1800 square meters, is divided into four floors. Sala delle Sculture: come the old Office of Hygiene, where the ground floor was the entrance porch, Palazzo Merulana also welcomes the visitor in a portico, with free access with a bookshop and a cafeteria for a pleasant stop among the sculptures of Antonietta Raphaël, Mario Cerioli, Pericle Fazzini, Ercole Drey and many other artists. The ground floor is a place of relaxation and relaxation, thanks also to the pretty urban garden away from the frenzy of Via Merulana. Salon and Gallery: The beating heart of the collection of Elena and Claudio Cerasi, the second floor houses most of the pictorial and sculptural exhibition of Palazzo Merulana: **De Chirico, Balla, Donghi, Capogrossi, Casorati, Pirandello, Severini, Cambellotti**, to name a few. A welcoming and familiar space, which invites visitors to linger and sit on the sofas arranged between the works. A walk in beauty, an aesthetic experience, a dive into the twentieth century, with a look towards contemporaneity, all orchestrated by **"The Director of the Stars" by Jan Fabre, arranged in the center of the room. The Cerasi collection: Novanta works of the Roman school and the Italian twentieth century with an impetus towards the contemporary. Masterpieces by Giacomo Balla, Mario Sironi, Giorgio De Chirico, Antonio Donghi, Mario Mafai, Antonietta Raphaël and Giuseppe Capogrossi.** The Cerasi collection consists of a large number of masterpieces of Italian painting and sculpture between the two wars, including masterpieces by **Giacomo Balla, Mario Sironi, Giorgio De Chirico, Antonio Donghi, Mario Mafai, Antonietta Raphaël and Giuseppe Capogrossi.** This reflects in the first place the love for Roman culture of collectors, who not only were born and live in the capital, but operate there by actively influencing its cultural context.

<https://www.palazzomerulana.it/>

HAMBURGER BAHNOF MUSEUM OF CONTEMPORARY ART - BERLIN

The Hamburger Bahnhof houses rich collections of contemporary art that are displayed in a variety of exhibitions. **It is the largest building of the National Gallery, whose vast heritage is also found in the Old National Gallery, the New National Gallery, the Berggruen Museum and the Scharf-Gerstenberg Collection.** As the name suggests, the Hamburger Bahnhof once had a completely different purpose. It

was put into operation in December 1846 as the terminus of the railway line between Hamburg and Berlin. It was not until February 1984 that the Hamburger Bahnhof passed to the administration of the West Berlin Senate and was partially restored on the occasion of the city's 750th anniversary. With the presentation "Journey to Berlin" in 1987, the station was again used for exhibitions for the first time in over forty years. A year later, the Senate ceded the building to the Prussian Foundation for Cultural Heritage. In the future there should be set up a museum for contemporary art - for works from the collection of the National Gallery and the Marx Collection. After extensive conversion and renovation by architect Josef Paul Kleihues, the Hamburger Bahnhof - Museum für Gegenwart - Berlin was inaugurated on 2 November 1996. During these last building interventions, the building was expanded by Kleihues with an extension on the water side. The permanent loan of the Friedrich Christian Flick Collection, which arrived at the house between 2004 and 2021, made it necessary to expand the museum extensively. For this purpose, the expedition rooms behind the main building were rebuilt by architects Kuehn Malvezzi and connected to the historic building by a passage. With these so-called Rieckhallen, the exhibition area has grown from 7,000 to over 10,000 square meters. **Today the National Gallery in the Hamburger Bahnhof – Museum for Contemporary Art – Berlin is one of the largest and most important public collections of contemporary art in the world.**

<https://www.smb.museum/museen-einrichtungen/hamburger-bahnhof/home/>

MUSMA MUSEUM OF CONTEMPORARY SCULPTURE OF MATERA

The MUSMA is the most important Italian museum entirely dedicated to sculpture. Inserted in the evocative setting of Palazzo Pomarici (XVI century), **it is the only museum "in a cave" in the world, where you can experience a perfect symbiosis between the sculptures and some of the most characteristic places carved in the Sassi of Matera.** The museum spaces, in fact, cover not only the built-up areas of the Palace, but also the large excavated hypogea, where the vast collection of works of art is regenerated by the strength of the rock environments. The visitor can therefore experience an ideal integration, of intense emotional impact, between the secular environments "quarried" by man and contemporary sculpture. **MUSMA illustrates the history of Italian and international sculpture from the late 1800s to the present day with a rich body of works: sculptures, ceramics, medals, jewelry, drawings, graphic works, artist's books.** The museum is also enriched by a collection of monographs, art catalogues, literary and non-fiction texts, original photographs, documents destined for the Vanni Scheiwiller Library, to whose constitution Alina Kalczyńska, wife of the well-known publisher and collector, contributed. The museum

project stems from the conviction that the Sassi of Matera, partly carved into the rock and partly shaped by popular construction wisdom, represent an extraordinarily suitable site for hosting sculpture exhibitions. An "ancient" city like Matera, moreover, cannot live only of the past but must also know how to transform its historical heritage into a testimony of a new culture. With MUSMA. Museum of Contemporary Sculpture, therefore, we wanted to create a stable and available area to host the new languages of art and to constitute an opportunity for education and deepening of the expressions of creativity of our time.

<https://www.musma.it/index.php>

MAXXI NATIONAL MUSEUM OF XXI CENTURY

ARTSThe MAXXI National Museum of XXI Century Arts is the first national institution dedicated to contemporary creativity. Conceived as a large campus for culture, MAXXI is managed by a **Foundation** established in July 2009 by the Ministry for Cultural Heritage and Activities and chaired by Giovanna Melandri. Since December 2013 Hou Hanru has been the Artistic Director of the museum, which includes **MAXXI Architettura**, directed by Margherita Guccione, and **MAXXI Arte**, directed since 2016 by Bartolomeo Pietromarchi. The programming of the **activities** – exhibitions, workshops, conferences, laboratories, shows, screenings, training projects – reflects the vocation of MAXXI to be not only a place of conservation and exhibition of heritage but also, and above all, a laboratory of experimentation and cultural innovation, of study, research and production of aesthetic contents of our time. **Home** of MAXXI is the great architectural work, with innovative and spectacular shapes, designed by **Zaha Hadid** in the Flaminio district of Rome. MAXXI is organized into four Departments: **MAXXI Architecture**: The collections include all those documents that represent the material and conceptual complexity of architecture through its evolutionary processes: ideational production, realization, insertion into the physical and cultural context. **MAXXI Arte**: MAXXI Arte is a museum of the contemporary within an architecture outside the box, the starting point for a new museographic practice that breaks with the past. **MAXXI Research, Education, Training**: it is the MAXXI "laboratory" that offers tools for the deepening and understanding of artistic phenomena, themes and cultural challenges of the contemporary world to make the museum an active place of research and learning, **MAXXI Development**: It welcomes within it different offices and skills. It promotes and transmits the multifaceted identity of MAXXI and the richness of its proposals and is committed to associating private capital with public resources to ensure a multidisciplinary cultural offer.

<https://www.maxxi.art/>

GAMEC OF BERGAMO

The Gallery of Modern and Contemporary Art in Bergamo was inaugurated in 1991. A virtuous model of shared public-private management, the museum is located in the spaces of the ancient Monastery of the Resignation and Servite, whose restoration was carried out between the late eighties and early nineties by Studio Gregotti Associati.

The diversified programming has made it over the years a multifaceted space able to involve different audiences with targeted activities. With its 1500 square meters of exhibition space, gaMeC is a place that welcomes modern and contemporary art in all its forms. Temporary solo and group exhibitions of international artists and a rich calendar of collateral activities designed for different types of public are the strength of the Cultural Policy of the Gallery, which stands as a dynamic place of comparison, deepening and cultural integration, in continuous evolution. Receiving donations and promoting acquisitions, GAMEc develops and promotes the collection of modern and contemporary art of the city of Bergamo, which includes works by authors of the Italian and international twentieth century and works by contemporary artists. GAMEc is also the promoter and founder of AMACI – Association of Italian Contemporary Art Museums and actively collaborates with some of the most important museums and contemporary art centers in the world. **The history of the GAMEc collection moves in the wake of the great tradition of Bergamo patronage. It is in fact a collection of about 3000 works of art, from the early twentieth century to the present day, donated to the city by private collectors or acquired through funds and prizes.** The works are visible in rotation within the exhibition spaces, from time to time presented to the public according to different criteria, with both thematic and dedicated to individual personalities or movements. To the main nuclei – the *Spajani Collection*, composed of a group of forty works by great authors of the **twentieth century (including Balla, Boccioni, de Chirico, Kandinskij, Morandi and others)**, the *Manzù Collection*, **donated by the sculptor to the city of Bergamo and the Stucchi Collection**, centered on the **fifties and sixties, with particular reference to the masters of the Informal (Burri, Fautrier, Hartung and others)** – add the works entered into the collection of the Accademia Carrara and then transferred to GAMEc, as well as a rich group of works by contemporary artists, both Italian and international, acquired after the birth of the association.

<https://www.gamec.it/>

M HKA ANTWERP

The M HKA is a museum for contemporary art, cinema and visual culture in its broadest sense. It is an open meeting place for art, artists and the public. M HKA aspires to play a leading role in Flanders and to extend its international profile based on the tradition of the Antwerp avant-garde. The M HKA connects the relationship

between artistic issues and broader social issues, between international and regional, artists and audience, tradition and innovation, reflection and presentation. At the center is the museum's collection with its ongoing acquisitions, as well as the related areas of management and research. M HKA is a cultural institution of the Flemish community. The new policy reduces the emphasis on Belgian artists in favour of a broader international perspective and a search for trends in contemporary art. Belgian art continues to occupy an important, but more pronounced, place as part of a larger whole. M HKA itself has in fact 'made a connection': in 2003 the merger with the Center for Visual Culture is completed, as a result of which the perspective is now wider than the visual arts alone, encompassing visual culture in its entirety. In addition to the works of the Gordon Matta-Clark Foundation, M HKA's collection includes its own purchases and permanent loans from the Flemish Community. The purchasing policy follows the developments of contemporary art in a broad international perspective, with particular attention to audiovisual works and ensembles of artists. Meanwhile, **the collection includes more than 6,500 works, with big names such as Kutlug Ataman, Francis Alÿs, Marlene Dumas and Jan Fabre; and objects, including a series of Polaroids by Luc Tuymans. In recent years, several ensembles have been purchased, including works by Sergei Bratkov, Jimmie Durham and Wilhelm Sasnal.** Works of art from places where contemporary art is much less evident are also purchased, for example, works by **the Egyptian Amal Kenawy or the Indian artist NS Harsha.** Since January 2007, the property in Biekorfstraat 2, Panamarenko's former home and workplace, is also part of M HKA's collection. In 2009, M HKA invited the artist Enrico David to create a work for the exterior of the museum.

<https://www.muhka.be/>

KUMU ART MUSEUM, TALLIN ESTONIA

Tallinn is home to one of the emerging museums in the field of contemporary art: note the extreme care of the exhibitions and its fantastic new building. He retraces with his works the **artistic history of Estonia** since the eighteenth century, with the highest level pieces created during the Soviet occupation: on the one hand works that adapt to **Soviet realism**, on the other non-conformist works. Their juxtaposition creates an extraordinary contrast effect. This contrast is also staged in the **contemporary art** section, which shows us in detail the current Estonian art scene, made even more fascinating by the evident influence of history on the work of many artists of our day. Kumu? Kumù! In the spring of 2004, a public competition was held to choose a name for the museum. The winner was Kumu, which is a combination of the Estonian words *kunst* and *muuseum*, i.e. art and museum. The word kumu in Estonian means a response, hearsay or voice and was quickly adopted by people as

the name of the museum.
<https://kunstmuuseum.ekm.ee/en/>