

Spatium

## Art Diary

The world's art directory  
Enter through the main gate.  
You are in.

(ongoing)

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[Les historiens de temps à venir] auront un peu plus de prise sur l'architecture des musées. Dans ce domaine du moins, ils verront qu'on se préoccupait de ce que pouvait être la «bonne forme.»

C. Millet, *L'art contemporain Histoire et géographie*, Flammarion, Paris.

Così il museion diventa un monumento: nel senso etimologico del termine uno strumento della memoria. Luogo mitico in quanto luogo della ricreazione, ma anche della negazione, della storia.

Mai come negli ultimi quindici anni sono stati costruiti nuovi. Perché? Ogni città ha bisogno di campanili (cioè di musei et status symbol), ogni città doveva avere il suo tempio delle arti: ed è stata la caccia agli oggetti, alle collezioni (in Germania ha preso le sembianze del museo di arte contemporanea).

Alessandra Mottola Molino, *Il libro dei Musei*, Umberto Allemandi & C., Torino

MHKA, Antwerp, Suchan Kinoshita, *Uitzicht [View of the Outside]*, 2002:

*Uitzicht [View of the Outside]* consists of a piece of red carpet and two chairs. They are installed at the edge of a museum space, in front of a window, with a view unto the outside. The elements appear to have been taken straight out of a living room. When we sit down on the chairs we turn our backs to what is happening in the museum. At the same time we become very aware of being in a museum, precisely because we are looking at the world outside the museum. The museum window becomes the 'window to the world', a literal translation of how a painting used to be regarded. Moreover, as we sit on the chairs we become part of a work of art. We are in a complex situation: inside the museum but also turning against it; part of the audience but also of the exhibition. *Uitzicht [View of the Outside]* plays with the relation between seeing and being seen. Kinoshita often uses marginal spaces and zones of transition for her installations, to question artificial institutional boundaries that inhibit cross-overs and interactions with other areas of art and society.

Les oeuvres nous aident à nous situer et à prendre position dans le flot des représentations qui nous sont maintenant offertes; et dont la plupart sont aussitôt oubliées que consommées. L'augmentation de la fréquentation des expositions et autres manifestations artistiques ne traduit-elle pas, d'ailleurs, ce besoin de s'assurer qu'il existe toujours des représentations de référence pour fonder un jugement?

François Hers, *L'art sans le capitalisme*, Les Presses du réel, Paris

## Contemporary Europe Art Guide

Von Mark Gordon  
Englisch  
2009. 368 Seiten, 160 Abb.  
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Broschur  
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Contemporary Europe, by Mark Gordon, Hatje Cantz: Art Guide is a concise, up-to-date, and insightful presentation of European museums, art institutions, galleries, art fairs, biennials, and works of art in public space. It focuses on giving both the knowledgeable insider and the casual novice a brief and easy-to-use synopsis of European art highlights that are musts on the itinerary of anyone interested in contemporary art.

## Art Diary – The World’s Art Directory 2015-2016 Flash Art - Flash Art Éditions

Publié depuis 1975 par Giancarlo Politi, l’Art Diary dénombre pour son édition 2015-2016 plus de 50 000 artistes, photographes, designers, architectes, collectionneurs, curateurs, critiques, galeries, foires, fondations, institutions et musées. Organisé par pays, ce vade-mecum propose également une sélection d’adresses de prestataires de services (encadrement, transport, assurances...) ainsi qu’une liste de services (hôtels, restaurants, etc.). Art Diary constitue le guide ultime de l’art contemporain, un outil primordial pour s’informer, voyager, communiquer et nouer des contacts. L’édition 2015-2016 est agrémentée d’une nouvelle section éditoriale, riche en articles écrits par les conservateurs les plus influents.

Le guide est structuré autour d’un agenda d’expositions, de foires et d’événements internationaux incontournables, d’une rubrique The Best of the Year, une sélection d’artistes par des curateurs et directeurs d’institutions du monde entier, et d’un répertoire couvrant plus de quarante pays.

## Whitewaller

Whitewaller is Whitewall magazine’s dedicated art fair publication and app aimed at bringing art fair visitors the insider perspectives on exhibitions and events, as well as hotspots to see and be seen at in each host city.

## Artguide

Artguide is an exclusive feature of artforum.com that lists exhibitions, art fairs, and special events in more than 800 cities. With the most accurate listings available, artguide includes press releases, reviews, and myguide a personal guide to exhibitions.

## Information

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Infrequent/Mild Alcohol, Tobacco, or Drug Use or References

Infrequent/Mild Profanity or Crude Humor

Infrequent/Mild Mature/Suggestive Themes

Infrequent/Mild Sexual Content and Nudity

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You are in.  
Enter through the main gate.

Il n'y a que la photographie et l'art contemporain qui comptent.  
Is there any city without a contemporary art museum?

## Art Diary

The world's art directory

Whitewaller

Artguide

Mapa das artes Arte Contemporânea

Adele Art Contemporain

Tram

Versant Est

Frac

Week end de l'art contemporain Grand est

Les centres d'art contemporain

Photographie(s)

Enter through the main gate.

You are in.

The audience for exhibitions of contemporary art has increased widely during the recent years as general awareness and interest in contemporary art has developed. A visit to the Museum always offers much more than the exhibitions alone. It's also an opportunity to discover the particularities of each space within this architectural work, that has a strong organizational structure and great flexibility and transformational capacity, enabling it to respond to the diversity and unpredictability of the contemporary art works on display. More than 60,000 works constitute the largest collection in Europe of modern and contemporary art. It covers the XX and XXI centuries through artists which artworks had major influence in recent years. We work with artistic sensitivity, and respect for the work of art governs our action. Staff at the Museum are motivated, friendly, open-minded, and always ready to update and expand their skills. Our knowledge is at the forefront of developments in research. We work constructively together, are aware of our responsibilities, and face up to new challenges.

Art is the Museums's main and given instrument of working and learning. A territory of freethinking in which established, indelible figures – as well as emerging approaches – are welcomed. The Museum's collection, comprising mostly of works from the 20th and 21st centuries, is another one of our given instruments. Our collection is conceived as a resource of perspectives and of potential energy. We will invite different kind of people to provide new interpretations of undetected ideas from the collection: curators, artists, architects but also scientists and students, thinkers and writers.

The Museum's design goes beyond the concept of the building-museum. The complexity of the volumes, the curving walls, the variations and intersections of the levels determine a very rich spatial and functional configuration that visitors may pass through via ever different and unexpected routes. The National Museum of 21st Century Arts, is the first national institution devoted to contemporary creativity.

Conceived as a broad cultural campus, the National Museum is managed by a Foundation constituted in the July of 2009 by the Ministry for Cultural Heritage and Activities. The programming of the activities – exhibitions, workshops, conferences, shows, projections, educational projects – reflects the Museum's vocation as a place for the conservation and exhibition of its collections but also, and above all, a laboratory for cultural experimentation and innovation, for the study, research and production of the aesthetic contents of our time.

The Museum's building is a major architectural work featuring innovative and spectacular forms.

Museum purposely strives to keep its distance from what are often seen as the dominant centres of artistic production, instead seeking fresh and fertile terrain for the mapping of a new cultural topography. This includes innovations in curatorial practices, exhibition models and education. Each Museul biennial aims to investigate and reflect on emerging developments in contemporary art, set within a European context. In doing so, we present local, national and international audiences with new aspects and forms of artistic expression.

The Museum is housed in a 16th century building that has been extensively altered and recently restored, but it also extends to the historical town centre and the landscape. The itinerary starts with a section dedicated to the myth of oil, celebrated with sculptures by contemporary masters. The tour continues with documentation on the botany of the olive tree and the olive-growing tradition, and the room of memory, where the world of oil is narrated through the voices and images of the farmers. A pedestrian path in the countryside leads to the late-mediaeval site where, near the renovated church, the The Garden of olive trees of the world hosts the different species cultivated in the Mediterranean basin and symbolically through them the peoples that share the olive oil culture, both past and present. The monumental wooden mechanisms of an 18th century press and the intact locales of an 18th century oil are worth seeing.

When you see a monographic museum it always seems to dealing with a strange mausoleum of glorious memories from the past. At Museo, we are aware of that. For this reason we trust in preserving, sharing, and re-building memories day by day. May we help you?

Le Musée National, qui occupe une superficie construite de plus de 4000m<sup>2</sup>, à laquelle s'ajoutent de nombreux jardins, se déploie sur trois niveaux d'exposition ; il comporte aussi un nouvel étage intermédiaire renfermant des espaces de convivialité et de loisirs : une terrasse panoramique, une salle de lecture, un espace cafeteria, et des ateliers pédagogiques.

Le rez-de-chaussée, entrée principale du musée par la station de métro, a, pour vocation, d'abriter les expositions temporaires et thématiques. Il sert actuellement à l'exposition de la collection de moulages restaurés, de celle des verreries contemporaines, ainsi qu'une exposition consacrée à l'historique du projet de restauration du bâti

Les musées sont chargés des missions suivantes :

conserver, restaurer, étudier et enrichir les collections et/ou d'objets constitutifs de collections ;

tenir à jour l'inventaire des objets constitutifs de collections et réaliser des catalogues des objets et collections ;

assurer la protection des collections et/ou objets constitutifs des collections ;

rendre les collections et/ou objets constitutifs des collections accessibles au public ;

créer des espaces d'information et de communication, des ateliers pédagogiques et des espaces de rencontre ;

organiser et participer à des séminaires et des stages de formation et de perfectionnement ;

réaliser des programmes d'animation tels que conférences, expositions, et diffuser l'information liée à leur objet ;

entretenir des relations d'échange et de coopération avec les institutions similaires ;

initier des actions et activités de recherche en relation avec son objet ;

Outre les missions prévues à l'article 3 du décret exécutif n° 11-352 du 05 octobre 2011, susvisé, le musée national d'art moderne et contemporain est chargé des collections d'œuvres d'arts modernes et contemporains telles que les arts plastiques, les arts graphiques, de la photographie, de la vidéo-art, des nouveaux médias, de la création industrielle, du design, depuis 1905 et de mettre en valeur les œuvres d'art moderne depuis 1945.

Museum of Art is a municipal museum, one of leading artistic and cultural institutions. The museum comprises various departments: The Department of Art, which holds a comprehensive collection of local art from the beginning of the 20th century to the present; the Department of Modern and Contemporary Art, which encompasses international works from the mid-19th century to the present; the Department of Prints and Drawings; the Department of Photography; the Department of Architecture and Design; and the Old Masters Department, with art from the 16th to the 19th century.

In addition to its extensive program of permanent and changing exhibitions, the museum offers a vibrant selection of programs and activities for adults, youth and children: concerts, classes, lectures, guided tours, workshops, and more.

The Center for Contemporary Art is country's foremost institution for the commissioning and presentation of experimental contemporary art, and as such is a vibrant place of inspiration, provocation, and reflection. Situated in the heart of the city, Museum is a registered nonprofit organization that produces four to six unique large-scale exhibitions annually, often focusing on time-based or site-specific practices by outstanding local and international artists. Along with exhibitions, the Museum organizes a wide variety of public programming, including panels, screenings, artist talks, and performances that challenge perceived notions and stimulate debate, experimentation, and engagement.

The Museum is housed in a municipal building that contains two exhibition spaces and an auditorium in its approximately 300 square meter facilities. These spaces often come to life through solo exhibitions, and have housed the work of major international artists who have not shown before; Most exhibitions are accompanied by catalogues with commissioned texts that contextualize these artists' practices and further the discussions they spur among national and international audiences.

Fruit d'une volonté à la fois européenne, nationale et locale, le musée n'aurait pas pu voir le jour sans une conjonction d'énergies et un dynamisme qui trouve une traduction concrète dans les liens étroits et novateurs qu'il a tissés avec ses partenaires institutionnels et ses mécènes. Le Musée s'est engagé dès 2004 à créer une "antenne" en région, choisissant ainsi de s'ouvrir à de nouveaux publics et territoires. Il renoue ainsi avec ses origines : depuis sa création. Le musée est un musée dont les collections et le savoir-faire doivent servir à l'ensemble de la nation.

Si le musée est un établissement autonome, les liens sont extrêmement forts entre les deux musées, unis par une convention scientifique et culturelle.

L'espace intérieur du musée est totalement modifiable, répondant aux exigences multiples des artistes ainsi qu'à la diversité des scénarios d'expositions conçus par les conservateurs.

Cette mobilité est parfaitement invisible. Le système retenu permet de construire les murs autour des oeuvres. Ce principe offre la possibilité de varier les parcours et les scénarios et de présenter un musée nouveau à chaque exposition. Les trois niveaux d'exposition (2 800 m<sup>2</sup> au total) peuvent être entièrement dépourvus de murs et offrir des plateaux libres de 800 ou 1 000 m<sup>2</sup>. Le système permet également de moduler les éclairages : naturel, artificiel ou zénithal (au 3<sup>ème</sup> étage).

La Galerie est une association loi 1901 fondée en 1998. Les activités de La Galerie reposent sur la production d'œuvres, d'expositions, d'éditions d'artistes contemporains nationaux et internationaux de générations différentes, et d'événements liés de manière transversale à la programmation annuelle du lieu.

La Galerie assure l'accès et l'accompagnement de cette programmation auprès de divers types de publics issus de son territoire d'implantation.

Elle travaille au développement de réseaux et à la conception de projets. L'espace se propose comme un lieu de convergence et de redéploiement d'une activité élargie hors du cadre de l'exposition.

The mission of the public service department is to welcome visitors and raise awareness for contemporary art.

Mediation and pedagogical activity tools, designed for various target groups, contribute to the transmission and communication of the activities and experiences established by the Institut. Through our artistic programming, visitors are invited to observe, perceive, question and discuss the artists and artworks.

The public service department also offers specific training activities, aimed for teachers, students and professionals and designed to guide them in their discovery of contemporary creation and in the development of a pedagogical, cultural or artistic project.

We remind you that filming and photography at the Centre require preliminary authorisation from our press office.

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We believe that culture and the arts bring people together. That is why we are always working on new ways to deliver cultural content, and never dare dictate its format. The Museum hosts cultural seasons, festivals, exhibitions, talks, workshops, publications, outreach programmes, and residencies showcasing creativity in all its forms: art, design, architecture, music, dance, gastronomy... the possibilities are endless.

Through unprecedented collaborations, the Museum brings its residents into contact with brands, local stakeholders, the media and partner institutions as part of a programme with an overarching leitmotif: to push against boundaries to explore the matters that move modern society.

La énième édition de la Foire d'Art Contemporain a ouvert ses portes au public aujourd'hui et les amateurs d'art, qu'ils soient rodés ou novices, sont venus des quatre coins du monde pour s'extasier devant les nouveautés de l'art contemporain. C'est le moment de vous faire plaisir et d'acquérir l'oeuvre qui vous fait les yeux doux depuis un moment, ou alors de craquer pour un coup de coeur.

## Facts & Figures

1.480.000 Visitors in 15 year

250.000 Visitors in the first year at the Amerika Haus

241.000 Invitation cards

110.000 Visitors at the Annie Leibovitz Retrospective

95.000 Visitors at the Sebastião Salgado exhibition

69.870 Facebook friends

27.568 Screws used to hang the pictures

15.00 Subscriber for the newsletter

7.947 Liters of paint

5.500 Visitors at the grand opening of the Amerika Haus in  
October 2014

3.297 Books in private library

3.200 Guests at the closing party at the Postfuhramt

2.100 Square meters of exhibition space

2.000 The year the Museum was founded

489 Additional events such as lectures, films, discussions

320 Applications per year to the Talents program

305 Members at Museum Friends

220 Meter long waiting queue at the Grand Opening

212 Cooperation partners

156 Junior and Teen workshops

114 major exhibitions in 15 years

68 Edition motives

45 Employees

36 Supported talents with shows and catalogues

19 Lectures including Martin Parr, Annie Leibovitz, Daniel  
Libeskind, Isabelle Huppert, Nan Goldin

3 Founding partners Stephan Erfurt, Marc Naroska, Ingo  
Pott

3 Moves Postfuhramt, Linienstraße, Postfuhramt, Ameri-  
ka Haus

1 Federal Cross of Merit

The National Museum of Contemporary Art was established by government decree on 26th May 1911. It was born out of the division of the old Museum which inherited from the former all the works produced prior to 1850, and the National Museum of Contemporary Art, which included all the works completed after that date and was housed in an area neighbouring the Academy. The creation of a network of museums, which spread the length of the country, was the fulfilment of a project based on the 18th century concept of human enlightenment, endowing the country with the necessary tools to safeguard and display the nation's art. The creation of a museum of contemporary art was, in the international context, new and unprecedented.

The housing, though only on a temporary basis, of the National Museum of Contemporary Art in the Coventry located it symbolically and opportunely in the area frequented by the artists of the periods represented in the museum. It occupied the large old halls, convent annexes, where the exhibitions of the Romantics and the naturalists had been held. At the end of 1998 a member of the museum's re-organisational team, became director. The programme of temporary exhibitions took on greater importance and the focus moved to four specific areas, directly or indirectly related to the chronological scope of the collection. Thus was begun a series of retrospective exhibitions on 19th century artists. Continued were the museum's large retrospectives on modernist movements and artists. In parallel, large exhibitions on the artists and movements at the historical forefront were co-produced with other prestigious international museums. Another aspect to which this programme gave particular importance was the format of the publications that accompanied the exhibitions and that presented in-depth scientific and essayistic analysis.

The Museum is the foremost museum for contemporary art in, uniquely sited in the grounds of the Estate, which also comprises a Park and a Villa. Through its collection, temporary exhibitions, performance, education and public programmes, publishing initiatives, and national and international collaborations, the Museum fosters the understanding and appreciation of contemporary art and culture. Introducing the work of the most important artists working today to diverse publics, strengthening ties with the local community, and encouraging reflection on the relationship between art and the environment that is intrinsic to the context, are central to the Museum's mission.

Monographic and thematic exhibitions of established and emerging artists and the Collection are featured as part of a changing programme in the Museum galleries. The Villa and Park are also privileged sites for the presentation of special exhibitions, commissions and Collection displays, together with travelling exhibitions organized in collaboration with cultural partners in Portugal and abroad. A dynamic programme of cinema, contemporary dance, music and performance is presented in the Auditorium and other spaces of the Museum. The Auditorium and the Museum Library are also host to conversations, lectures, symposia in which the public can participate in discussions and debates on artistic and cultural issues of our time.

The Museum was completed in 1936 based on plans by the architect and his colleague, two representatives of a conservative modernism. It was originally conceived solely for the presentation of the museum's collections, and since the spring of 2016, when the new building with its skylighted galleries specifically designed for special exhibitions opened, the main building is once again entirely dedicated to its original purpose.

The ground floor now showcases the collection of art from the city; the mezzanine is reserved for the treasures of the Collection. The collections of medieval and Renaissance art as well as works from the seventeenth, eighteenth, and nineteenth centuries can be found on the second floor. The art of classic modernism and European postwar modernism is presented on the third floor. Finally, the Museum also houses the museum's department of prints and drawings (on the mezzanine) and the shop and museum bistro (on the ground floor).

Our mission: To champion photography for everyone

Our Vision: To stimulate public understanding and deeper engagement with photography and its value to society.

Our Key Aims:

1. To be the country's leading photographic gallery with international impact
2. To be the driving force for debate and new thinking about the role of the photographic image in society today
3. To place innovative learning, diversity and excellence at our core
4. To ensure long term sustainability for the gallery and all its activities

The Museum is a registered charity with a turnover of £3.1 million per annum. It is part funded by Arts Council and by individuals, companies and charitable trusts. Its trading activities contribute significantly to income.

The Museum aims to provide an innovative forum for contemporary art, presenting work by largely unseen young artists or by international artists whose work has been rarely or never exhibited in the country.

The audience for exhibitions of contemporary art has increased widely during the recent years as general awareness and interest in contemporary art has developed both in the country and abroad.

When the Museum first opened over twenty five years ago it was only those who had a dedicated interest in contemporary art who sought out the gallery to see work by new artists. The audience, however, built steadily over the years and in our new home our visitor numbers now exceed 1,5million per annum, with over 2000 schools a year organizing student visits.

The Museum has worked with media sponsors on a number of shows including The Observer, The Sunday Times, Evening Standard, The Independent on Sunday and Time Out.

Many artists showing at Museum are unknown when first exhibited, not only to the general public but also to the commercial art world. Many of these artists are subsequently offered shows by galleries and museums internationally. In this effect, the gallery also operates as a springboard for young artists to launch their careers.

The Museum is an executive non-departmental public body and an exempt charity. Its mission is to increase the public's enjoyment and understanding of art from the 16th century to the present day and of international modern and contemporary art.

The Museum is the first decentralisation of a national cultural establishment in the country, it was developed in collaboration with the greater urban community. It is a public establishment for cultural cooperation whose founding members are the State, the Region, the Communauté d'Agglomération and the City.

The Museum is an art centre dedicated to modern and contemporary art. Its cultural project comprises temporary exhibitions as well as live performances, films and talks within its spaces. Ongoing workshops for kids and teens provide insight into artistic movements and highlight the potential for creativity.

The Museum receives the gracious support of its founding sponsor.

The Museum was created in 1989.

It is part of the nationwide network of contemporary art centers. It is dedicated to research, production and promotion of artistic projects linked to contemporary photography. It follows acknowledged as well as emerging practices, traditional forms together with forms derived from digital technology and new media, relations between photography and other fields of contemporary creation.

It analyses the way photography evolves in order to offer references to the audience. In this way, it offers cross projects (education, workshops with photographers, talks with artists...) strongly related to the three or four exhibitions shown each year.

The Museum also accompanies the creation by welcoming three artists for a Postproduction residency, and an international artist for a research residency every year.

The permanent exhibition, which dated from the 19th century, was removed in 1995 as it did not meet public demand and placed the conservation of items at risk. A new and fully revised exhibition was gradually developed in certain rooms of the Museum. It includes a presentation of the variety of forms and media used for records, the sometimes little-known resources that are conserved in the archives, major documents emblematic of the history of the Country that act as vessels for national memory, as well as giving a glimpse of the work carried out by the Archives on a daily basis in classifying, boxing, and stocking records.

Themed temporary exhibitions are regularly held to reveal the wealth of the record groups, with numerous original documents exploring a particular aspect of national history.

The Museum is more than an interesting building with countless impressive objects. Discover what makes the museum so unique and how it works.

10 storeys high

5700 m<sup>2</sup> of exhibition space

650 000 visitors a year

140 volunteers

470 000 alternating museum pieces

The Museum is a catalyst for the entire neighbourhood. Its modus operandi extends to every corner of the city and it attracts people from far beyond the City.

Discover all there is to know about the creation, organisation and daily operation of the Museum.

The museum has won the Certificate of Excellence by Trip Advisor

Dating back to the 19th century the building is an outstanding example of historical stratification, which is characteristic of the historical district of the City. Originally, the building occupied almost an entire insula produced by the intersection of *cardi* and *decumani* in the Graeco-Roman road system. After the addition of a reinforced concrete section in the early 20th century, in the second postwar period the palazzo underwent several architectural modifications. These were structurally reinforced following the 1980 earthquake. Following the major damage and the static instability caused by the flood of 2001, the building was abandoned.

Purchased in 2005 by the Regional Government to be turned into a contemporary art museum, it was leased free of charge for use by the *Fondazione per le arti contemporanee*. The building was restored and refurbished as a museum to a design by the Portuguese architect Álvaro Siza Vieira, 2012 Golden Lion for lifetime achievement. Thanks to the collaboration of the Studio DAZ-Dumontet Antonini Zinke, associate architects of the City, in addition to the section almost entirely dedicated to exhibitions, a library, a media-theque and a bookshop/cafe were also built, for a total of 7,200 square meters, 2,662 of which destined to be used for the different exhibition levels.

On June 10, 2005 the Museum inaugurated its spaces with the opening of site-specific installations in the rooms on the first floor; between 2005 and 2006 the whole building was completed, and the rooms on the second floor were opened to the public. These rooms host part of the collection, while the rooms on the third floor are used for temporary exhibitions.

Museum is the witness of a story that made the region a crossroads of contemporary arts, oriented to studying and documenting the past through contemporary sensitivity and languages and so able of acting in the present and outlining the future.

The Museum is this country's foremost institution for the commissioning and presentation of experimental contemporary art, and as such is a vibrant place of inspiration, provocation, and reflection. Situated in the heart of the city the Museum is a registered nonprofit organization that produces four to six unique large-scale exhibitions annually, often focusing on time-based or site-specific practices by outstanding local and international artists. Along with exhibitions, the Museum organizes a wide variety of public programming, including panels, screenings, artist talks, and performances that challenge perceived notions and stimulate debate, experimentation, and engagement.



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