

FONDAZIONE MORRAGRECO



Progetto realizzato con fondi POC
(PROGRAMMA OPERATIVO COMPLEMENTARE)
Regione Campania

WE ARE



EDI

**EDUCATION
INTEGRATION
GLOBAL
FORUM**

PROGRAM

11 – 14 OCTOBER

2022

NAPLES



EDI EDUCATION
INTEGRATION
GLOBAL
FORUM

EDI GLOBAL FORUM's inaugural convening in Naples from 11-14 October 2022 brings together professionals representing over 150 institutions actively working with education through the lens of art and culture for four days of collective thinking, building networks of collaboration across the globe to help us better serve increasingly diverse audiences with increasingly diverse needs.

Through a series of keynote lectures, participatory workshops and collaborative working groups and social events, this convening will focus on five topics (while also questioning and updating the terminology we use): accessibility and anti-ableism, art and well-being, diversity and inclusion, institutional structures, and sustainability. Participants will get to know each other as well as Naples and its cultural scene, over the course of this program, building knowledge and new methodologies together that can be implemented in other contexts across the world.

The EDI Global Forum proposes a hands-on, participatory approach to its convening. Held across a diverse array of Neopolitan institutions, the forum will offer more than 20 workshops led by more than 40 Italian and international institutions who will pair their methodologies together and introduce network participants to some of the education approaches and strategies that they use with their publics back home. Participants will be divided into groups of 30 to develop network-based strategies to better address the thematic topics of the forum, presenting their findings to the group at the closing of the convening.

The EDI Global Forum follows ICOM's recent update of the definition of the term museum, which after 15 years of thinking and debate, now reads: "A museum is a not-for-profit, permanent institution in the service of society that researches, collects, conserves, interprets and exhibits tangible and intangible heritage. Open to the public, accessible and inclusive, museums foster diversity and sustainability. They operate and communicate ethically, professionally and with the participation of communities, offering varied experiences for education, enjoyment, reflection and knowledge sharing." This convening will delve into many of the terms added to the definition of the word "museum", terms which the EDI Global Forum addresses in a network based inquiry.

TO INSPIRE CHANGE

TO PROMOTE SUSTAINABILITY

TO CONNECT COMMUNITIES

TO SPARK INNOVATION

TO RETHINK EDUCATION

WHAT DO WE MEAN BY ACCESSIBILITY AND ANTI-ABLEISM? Many institutions were created for a relatively homogeneous audience who experience the world from a particular point of view culturally, socio-economically, biologically, neurologically etc., rendering institutions as spaces of exclusion, rather than inclusion. Accessibility seeks to break down barriers to entry (physical, sociological, psychological, economic) that exist in institutional design and structures. ‘Ableism’ is the discrimination of and social prejudice against people with disabilities based on the belief that typical abilities are superior. At its heart, ableism is rooted in the assumption that disabled people require ‘fixing’ and defines people by their disability. The values of the 21st Century demand that we create and inhabit public spaces made for more than just the dominant privileged few, and design institutions where the widest variety of people can encounter art and engage with it on terms that speak with dignity to the unique perspectives of the audience.

WHAT DO WE MEAN BY DIVERSITY AND INCLUSION? As noted diversity advocate Verna Myers posits, “Diversity is being invited to the party; inclusion is being asked to dance.” Institutions need to battle racist structures that hold them back from being representative of the increasing number of ethnic, social, religious, and cultural backgrounds that make up their publics. From the make-up of an institution’s staff, to its collections, to its publics, active work needs to be done to undermine exclusionary structures of patriarchy, eurocentrism, and white supremacy which have yet to be made obsolete, allowing museums to sustain a more equitable and meaningful dialogue with its many publics.

WHAT DO WE MEAN BY SUSTAINABILITY? Museums have a responsibility to protect their collections for future generations, which can mean generating a large carbon footprint when it comes to climate control, courier travel, and other practices needed to conserve works of art. Through their architecture, policies, and public programming, many institutions are innovating ways to reduce the impact that their work has on the planet while raising public awareness about climate change. Sustainability also means questioning growth for growth’s sake, ethically optimizing the scale and scope of institutions for the financial, human, and natural resources available.

WHAT DO WE MEAN BY ART AND WELL-BEING? Art and creativity can play a positive role in empowering emotional well-being in everyday life, contributing to strengthening mental health as evidenced through practices such as art therapy. The last few years were both physical and mental health crises for many communities, and museums often became places of healing (even becoming vaccination or refugee centers in some cases). The creative process involved in expressing one's self artistically can help people to resolve issues as well as develop and manage their behaviors and feelings, reduce stress, and improve self-esteem and awareness as art communicates what words cannot always express and, in this exchange, more empathic capacity is developed.

WHAT DO WE MEAN BY INSTITUTIONAL STRUCTURE? What will the museum of the future look like? Where does and where should education lie within the structure of an art institution? Practitioners from different levels of leadership within institutions are considering how education departments are a crucial subject in the evolution of the museum of the 21st century and how education departments could be better positioned to be more effective in reaching more diverse publics.

11 OCTOBER 2022

WELCOME DINNER

TIME: 8 PM

LOCATION: **TECNO, PALAZZO ISCHITELLA**

The forum will open with a welcome dinner hosted in the beautiful location of Palazzo Ischitella, venue of Tecno enterprise.

12 OCTOBER 2022

REGISTRATION

TIME: 8.30 – 9.30 AM

OPENING CEREMONY

TIME: 10 AM

LOCATION: **FONDAZIONE MORRA GRECO**

Available on streaming on our EDI platforms.

REMARKS

MAURIZIO MORRA GRECO PRESIDENT OF FONDAZIONE MORRA GRECO

KEYNOTE SPEAKERS

HELEN CHARMAN DIRECTOR LEARNING, NATIONAL PROGRAMMES AND YOUNG, V&A MUSEUM, LONDON

TITLE: **DESIGNERLY LEARNING IN THE MUSEUM**

Design looks to the future. It shapes our world and our day-to-day lives. It constantly innovates to retain relevance and meet changing needs. Understanding these needs is at the crux of design thinking and arguably should be at the forefront of learning practice in museums. Museums must strive to retain relevance and purpose for Generation Alpha, those born after 2010, the largest generation on the planet and one that will experience more changes – and challenges – in their lifetimes than any prior. This keynote sets out a vision for museum learning for the young that models the way designers think and work, across a threefold rubric: learner-centered, outward-facing and iterative. Museums must continue to be places and spaces for connecting authentically with self, with others and with the wider world; and with past, present and possible futures. A design-led approach to education in the museum can dramatically aid these ambitions with its real-world grounding, placing people – not objects – at the core.

This keynote will speak to the ‘designerly learning’ that underpins the learning portfolio at the V&A and in particular the co-design of **YOUNG V&A**, due to open in East London in summer 2023 as a museum of creativity designed with and for the young, and **V&A INNOVATE**, a flagship national design challenge for young people.

MARIO CUCINELLA ARCHITECT

TITLE: SUSTAINABILITY: AN OPEN CHALLENGE

Sustainability is an open challenge that places of culture and education still have to deal with in an articulate way. The design of the learning space, be it a school or cultural space, gives architecture a key role in addressing this challenge. Never before has it been so necessary to overturn the “energy-intensive” paradigm that characterized 20th century architecture, translating elements and technologies from the past into contemporary terms.

CONCLUSIONS H 11.30 AM

VINCENZO DE LUCA PRESIDENT OF CAMPANIA REGION

LUNCH

TIME: 1 PM

LOCATION: FONDAZIONE MORRA GRECO

WORKSHOPS (PARALLEL SESSIONS)

Participants are invited to sign up for one workshop in each of the two time slots. Registration will take place online before the Forum begins. Workshops will be limited to a maximum of 30 participants each.

1ST SESSION

ART AND WELL-BEING H 2.30 – 4 PM AW 1.1

INSTITUTIONS: MOMA, CASTELLO DI RIVOLI

LOCATION: COMPLESSO DI SAN DOMENICO MAGGIORE

This workshop brings together two approaches to embodiment in art and education through movement within the institution and outside of it in nature.

DESCRIPTIONS

Institution: **MOMA**

Workshop title: **EMBODIED SENSATIONS, EMBODIED LEARNING**

Led by: **NISA MACKIE** DEPUTY DIRECTOR, LEARNING AND

ENGAGEMENT, **ALETHEA ROCKWELL** ASSOCIATE EDUCATOR
ARTIST PROGRAMS

This interactive workshop takes Embodied Sensations, an artwork created by Amanda Williams at The Museum of Modern Art (MoMA) in 2021 at the center of the museum in the Marron Atrium, as a starting point to analyze how embodied practices have developed in parallel in both contemporary art and education. Educators engaged in social-emotional learning intersect with dance and performance artists: both connect mind and body, influence emotions through physical sensations, and locate memory in the body. Workshop participants will be invited to perform movement scores from the project and contribute reflections on their own emotional and physical responses. Together we will explore how embodiment in art and education situates us within our bodies to better understand

the social injustices that underlie access to space and movement.

Institution: **CASTELLO DI RIVOLI**

Workshop title: **BETWEEN ART AND NATURE. THE SUMMER SCHOOL OF THE EDUCATION DEPARTMENT CASTELLO DI RIVOLI MUSEUM OF CONTEMPORARY ART**

Led by: **PAOLA ZANINI** HEAD EDUCATION DEPARTMENT

Summer School is a unique cultural project, conceived and curated by the institution's education department and originated from the ZonArte experience (a network supported by the Foundation for Modern and Contemporary Art CRT). It is a program designed to offer everyone opportunities for growth and well-being through a journey into the world of contemporary art in a broad sense.

The leitmotif of the latest editions is the relationship between art and nature, since current events lead us to reconsider the relationship with the natural context and with ecological thinking. We intend to help children grow and increase their sensitivity, the sense of care for themselves and others as part of a community. As an introductory action to civic and environmental education, which has always informed Rivoli's educational mission, the project offers children outdoor life experiences, a re-appropriation of moments of well-being, dwelling on the wonderful green spaces that surround the museum. The Summer School experience will become a way to show how, overcoming the anthropocentric vision of the world, the educational process aims to reconsider the relationship with the natural context to increase the awareness of being an inhabitant of it. The sharing of selected materials used during the Summer School sessions will also be an opportunity to experiment with the teaching tools live and discover other meanings and potentialities.

INSTITUTIONAL STRUCTURE H 2.30 – 4 PM IS 1.1

INSTITUTIONS: **KUNSTENFESTIVALDESARTS, CITTADELLARTE-FONDAZIONE PISTOLETTO**

LOCATION: **ACCADEMIA DI BELLE ARTI DI NAPOLI**

MODERATOR: **LUDOVICO SOLIMA** FULL PROFESSOR OF MANAGEMENT OF THE CULTURAL ENTERPRISES, UNIVERSITÀ DELLA CAMPANIA "LUIGI VANVITELLI"

This workshop engage participants in co-designing exercises aimed to trigger transformation processes in how we think about institutional mandates and social responsibilities.

DESCRIPTIONS

Institution: **CITTADELLARTE-FONDAZIONE PISTOLETTO**

Workshop title: **A PLAYFUL AND COGENERATING DIALOGUE**

Led by: **RUGGERO POI** HEAD OF LEARNING ENVIRONMENTS AND TRAINING, **ALESSANDRA BURY** LEARNING ENVIRONMENTS COORDINATOR AT CITTADELLARTE-FONDAZIONE PISTOLETTO

Cittadellarte-Fondazione Pistoletto, the non-profit cultural and artistic center founded in 1998 by Italian artist Michelangelo Pistoletto, proposes a workshop

on the process of co-designing a critical meeting and working table to align and develop visions of the museum of the future and the needs of its public.

By using a board game kit based on the association of geometric shapes and colors, participants will work together on the analysis of one of EDI's topics, taking a keyword or a question as a starting point, and then create a list of shared values and proposals for the development of the selected topic.

Co-design is the core of the methodological approaches of Cittadellarte's Learning Environments (Ambienti di apprendimento), a large creative energy-generating workshop, which aims to trigger responsible transformation processes in society's different areas through art and education.

Institution: **KUNSTENFESTIVALDESARTS – BRUSSELS**

Workshop title: **FICTIONAL INSTITUTIONS**

Led by: **DANIEL BLANGA GUBBAY** ARTISTIC DIRECTION

Experiments with 'fictional institutions' often allow us to think about institutions starting from conditions that are not yet perceived as present. Starting from this field of analysis, and from two reflections by Adrienne Maree Brown and Elie Ayache, this workshop opens to a practice of "generative fiction" to think about the relationship between host and guest in an artistic institution. It is built through fifteen minutes of introduction, twenty minutes of group work starting from concrete situations, and ten minutes of final discussion.

DIVERSITY & INCLUSION H 2.30 – 4 PM DI 1.1

INSTITUTIONS: **FONDAZIONE MORRA GRECO, DEDALUS, MULTAKA**

LOCATION: **FONDAZIONE MORRA GRECO**

Working from the headquarters of the Fondazione Morra Greco, this workshop brings together approaches from Italy and Germany that demonstrate the great potential found in actively engaging migrant communities of all ages in the mediation of art and history, contributing to greater social cohesion. Participants' engagement strategies will also be explored through creative and sensory tools for reading and interpreting the museum environment.

DESCRIPTIONS

Institutions: **FONDAZIONE MORRA GRECO**

OFFICINE GOMITOLI

DEDALUS COOPERATIVA SOCIALE

Workshop title: **ABITARE ESPERIENZE TRA MEMORIA, SPAZIO**

E NATURA (LIVING EXPERIENCES BETWEEN

SPACE, MEMORY AND NATURE)

Led by: **FRANCESCA BLANDINO** EDUCATOR AND COORDINATOR OF EDUCATION DEPARTMENT OF FONDAZIONE MORRA GRECO

ALESSIA MONTEFUSCO ATELIERISTA AND ARTISTIC

COORDINATOR OF THE OFFICINE GIMITOLI

INTERCULTURAL CENTER

SASVATII SANTAMARIA EDUCATOR AND INDEPENDENT

CURATOR

Set in the new venue of Fondazione Morra Greco's Ed-

ucation Department, this workshop focus on exploring the concept of inhabiting with reference to the body and space, according to various levels of perception: natural, emotional, material and sensory.

The first part of the workshop will be in collaboration with Dedalus Cooperative's Officine Gomitoli, a 30+ year project promoting a culture of substantial equality between Italian teens and young people from a migrant background through workshops and creative activities. This autumn, Dedalus worked with a group of teens in the Naples Botanical Garden to create encounters between shared memories and nature, transforming recollections of faraway landscapes from their home countries into large-scale drawings. These sketches will be the departure point for the workshop, where participants will be invited to complete the drawings by sharing and inscribing their memories onto the same surface. The second part of the workshop will extend to the exhibition space of the Fondazione Morra Greco, where participants will be invited to update and redesign the curatorial pathways in the exhibition based on their own physical and psychological experiences in the space, creating their own labyrinth like channel of connections inspired by the myth of Ariadne and the Minotaur.

Institution: **MULTAKA**

Workshop title: **DIVERSE NARRATIVES AND SHIFTING PERSPECTIVES**

Led by: **SALMA JREIGE** PROJECT MANAGER

The project "Multaka: Museum as Meeting Point", works on facilitating the interchange of diverse cultural and historical experiences and to build cultural bridges by presenting diverse perspectives and using art and history as conversation initiators. It began in Germany and now has international chapters.

This workshop will briefly shed light on issues of forced migration, both to and out of Germany. It aims to highlight the universality and continuity of flight and forced migration, while engaging the audience in asking and answering critical questions about the current narratives and perception of people with refugee experiences. Through exploring parallels in stories of forced migration and flight, the exercise of the workshop should encourage participants to engage actively in dialog. By shifting perspectives and taking different roles, we hope to deconstruct the importance and complexity of narratives and representation collectively.

ACCESSIBILITY H 2.30 – 4 PM AC 1.1

INSTITUTIONS: NATIONAL GALLERY OF SINGAPORE, PALAZZO GRASSI

LOCATION: PALAZZO CORIGLIANO, UNIVERSITÀ DEGLI STUDI DI NAPOLI L'ORIENTALE

MODERATOR: ANNALISA TRASATTI SERVICE COORDINATOR AT MUSEO TATTILE STATALE OMERO DI ANCONA

Employing a hybrid format, this workshop brings together approaches and methodologies from Singapore and Venice that seek to extend the reach of their collections beyond the relatively privileged locations housing them,

expanding the diversity of the audiences that engage with and interpret these works of art.

DESCRIPTIONS

Institutions: **NATIONAL GALLERY OF SINGAPORE**

Workshop title: **VROOM VROOM VROOM: MUSEUM LEARNING BEYOND WALLS: FOSTERING MEANING, ACCESSIBILITY IN SCHOOL COMMUNITIES AND PUBLIC SPACES WITH THE ROVING ART TRUCK**

Led by: **ANNABELLE TAN** ASSISTANT DIRECTOR, LEARNING
JERMAINE HUANG SENIOR MANAGER, OUTREACH AND PARTNERSHIPS

The National Gallery of Singapore's Roving Art Truck, launched in July 2022, takes art education on the road with fun and immersive learning experiences to schools and communities across the country, inviting young audiences to participate in hands-on interactive activities centered around artworks from the National Collection. Designed to foster curiosity, imagination and visual inquiry among students, this unique art programme on wheels brings art encounters out of the museum and into familiar everyday spaces, inviting young audiences to learn through play as they participate in activities and co-create with their friends and families.

This workshop will facilitate participants to work together to co-create a museum on wheels together with museum educators from National Gallery Singapore who will share their ideation, development and challenges of making art accessible to schools and communities through this program. Participants will be encouraged to come together to envision the next edition of the Roving Art Truck with contributions to a toolbox of art museum teaching and learning strategies.

Institutions: **PALAZZO GRASSI**

Workshop title: **ALTRI SGUARDI (OTHER GAZES)**

Led by: **FEDERICA PASCOTTO** EDUCATION CONSULTANT

Altri Sguardi (Other Gazes) is a museum cultural mediation project by Palazzo Grassi, that targets migrants, asylum seekers and political refugees based in the Venetian territory. After a training period by the museum's educational staff, the participants share with the public their personal perspective on the artworks and the exhibition.

Altri Sguardi generates a plurality of gazes, through a process of observation, interpretation and mediation. The workshop allows the public to interact on Marlene Dumas open-end exhibition, following the same methodology as the participants of Altri Sguardi.

DIVERSITY & INCLUSION H 2.30 – 4 PM DI 1.2

INSTITUTIONS: **MADRE, RIJKSMUSEUM**

LOCATION: **MUSEO MADRE**

This workshop will engage participants in developing techniques to mitigate the racism and inequality embedded in collections, sharing methodologies to update how we address painful pasts with mediation techniques

and educational framing in the present to build more equitable futures.

DESCRIPTIONS

Institutions: **MADRE, RIJKSMUSEUM, THE RECOVERY PLAN**
Workshop title: **REFRAMING THE MATERIALITY OF
COLLECTIONS, RIJKSMUSEUM, MUSEO MADRE
AND THE RECOVERY PLAN**

Led by: **MARIA HOLTROP** CURATOR OF HISTORY AT RIJKSMUSEUM,
KATHRYN WEIR ARTISTIC DIRECTOR OF MADRE
JUSTIN RANDOLPH THOMPSON ARTIST, CULTURAL
FACILITATOR AND EDUCATOR

This workshop is productive of curatorial storytelling, inviting participants to engage the capacity of shifted socio-historical frameworks to provide insight into new narratives, embedded in the materiality and material origins of objects and collections. Looking beyond scientific and art historical façades that overlook epistemicide and the geologies of extraction, contextual frameworks are elaborated that problematize widely naturalized relationships to specific environments and practices of de-classification that distance materials from their origins. This workshop and its interface with the Royal Mineralogical Museum of Naples' collection is designed as an open forum for intersectional dialogue inspired, in part, by Kathryn Yusoff's meditation in "A Billion Black Anthropocenes or None" on the division of matter into corporeal and mineralogical, active and inert, which underlies racialization as a material categorisation.

The three convenors will each provide lenses through cases from their work. Maria Holtrop will speak about her work on the 'Slavery' exhibition (Rijksmuseum, 2021), Justin Randolph Thompson about 'On Being Present' and 'K(C)ongo, Fragments of Interlaced Dialogues. Subversive Classifications' (Gallerie degli Uffizi, 2020-2022), and Kathryn Weir about the exhibitions 'Rethinking Nature' and 'Beauty and Terror: sites of colonialism and fascism' (Museo MADRE, 2021-2022).

2ND SESSION

ART AND WELL-BEING H 4.30 – 6 PM AW 2.1

INSTITUTIONS: **REINA SOFÍA, MUSEION**
LOCATION: **COMPLESSO DI SAN DOMENICO MAGGIORE**
MODERATOR: **PAOLA VILLANI** CHIEF OF DEPARTMENT OF HUMANITIES,
SUOR ORSOLA BENINCASA UNIVERSITY

This movement based workshop brings together two approaches to engaging the body in breaking down perceived barriers between personal and public space by triggering spontaneous and associative, "real", reactions and interaction through processes such as dance which help us shape space individually and collectively.

DESCRIPTIONS

Institution: **REINA SOFÍA**

Workshop title: **MUSEUM OF BONDS: DANCEABLE WORKSHOP**

Led by: **MARIA ACASO** HEAD OF EDUCATION, MUSEO REINA SOFÍA,
SARA TORRES-VEGA COMPLUTENSE UNIVERSITY OF
MADRID AND NEW YORK UNIVERSITY

Starting from the consensus on the urgency of a change in the museum institutional paradigm, this workshop explores a proposal to overcome barriers to building intimate bonds between our private and public realms.

In making a thoughtful analysis of the hierarchies that structure museums in three different sections – collections, exhibitions, and public programs – we will question the position of education as the other. Undoing otherness through Paul B. Preciado’s term of “including exclusion”, we will re-imagine the institution as a museum of bonds through dance, to imagine a playful promiscuity between collections, exhibitions, and public programs.

People dancing in a museum workshop is an out-of-place image that invites us to think about how learning always takes place in our bodies, about how what we learn takes up residence in our very fiber, in our flesh and blood, strengthening us and preparing us to imagine what we don’t yet know, or to re-imagine what we once thought we did know.

At the museum of bonds, the project that frames the educational actions of the Reina Sofía, we want to think about what museums might look like, if they really promote embodied learning – learning through/with/in the body – to consider the links between cognition and physical activity. The challenge is to imagine the museum as an ecosystem in which the visitor is one body interacting with other bodies; and it is that interaction which activates the bodily learning processes.

Institution: **MUSEION**

Workshop title: **COLLECTIVE BODY**

Led by: **BRITA KÖHLER** HEAD OF VISITOR SERVICES/EDUCATIONAL
PROJECTS

In the workshop Collective Body, three interactive moments of action-oriented exchange of experiences become an opportunity for an extended approach to consider the relationship between space and body, and the possibilities and limitations associated with the idea of shaping space individually and/or collectively. All experiential moments reflect current methods and active audience approaches to the themes of “Museion Kingdom of the Ill’s” fall exhibition, which is part of the multi-year research series Museion Techno Humanities.

Museion, Bolzano Museum of Modern and Contemporary Art, offers open and multi-faceted, dialogic and interactive public experiences that are constantly evolving. Methodologically, the formats of the educational projects are based on the effectiveness of the

relationship between object, body, and space, on material and non-material impulses, and on approaches borrowed from different expressive domains, including suggestions that trigger spontaneous and associative, “real”, reactions and interaction.

INSTITUTIONAL STRUCTURE H 4.30 – 6 PM IS 2.1

INSTITUTION: MANIFESTA

LOCATION: COMPLESSO MUSEALE DI SANTA MARIA DELLE ANIME DEL PURGATORIO AD ARCO

MODERATOR: LUIGI AMODIO DIRECTOR OF CITTÀ DELLA SCIENZA SCIENCE CENTRE, NAPLES

Manifesta’s team in Prishtina will lead a walking based workshop to bond participants with Naples, sharing storytelling and listening skills necessary to embed oneself in a community. Once Manifesta’s festival is over, much will remain, transforming the fabric of the city through artistic interventions that change how people engage with public space and institutions that will remain long past the festival’s closing.

DESCRIPTION

Institution: **MANIFESTA**

Workshop title: **UNCOVER YOUR STORY: A MANUAL FOR DISCOVERING LOCAL CULTURE - EMPIRICAL/ARTISTIC APPROACH**

Led by: **ERLETA MORINA** SENIOR EDUCATION COORDINATOR
RINA GOSALCI EDUCATION PROJECT MANAGER
GENTA SHABANI EDUCATION & MEDIATION COORDINATOR

The workshop involves a creative way of exploring urban and public spaces, through psychogeography (the activation of senses) as means of understanding and creating interpersonal connections to local culture, spaces, and practices. The workshop encompasses 4 activities: Icebreaker Activity, Neighborhood Exploration, Creation of a Sensory Map, as well as Monitoring and Evaluation of the Workshop. Through these activities, participants develop awareness and interact with the environment, increasing curiosity and knowledge, mental reconstruction of surrounding spaces, and creative expression skills.

Following an introduction to the workshop’s aims and guidelines, participants will explore the spaces surrounding the selected location through psychogeography, equipped with a map. The trainers will guide and encourage participants to explore the space by activating their senses along the walk (e.g., by touching leaves and objects, smelling the scents of the neighborhood etc.). They will be instructed to write down all the sensations they experience along the journey. Upon returning from their walk, the participants will create a sensory map by using the notes taken during their exploration. The trainers will guide the participants in their creations by emphasizing the importance of creative work and thinking outside the box.

INSTITUTIONS: **ARGOS, OGR**

LOCATION: **PALAZZO CORIGLIANO, UNIVERSITÀ DEGLI STUDI DI NAPOLI L'ORIENTALE**

MODERATOR: **GIORGIO VENTRE** FULL PROFESSOR OF INFORMATION PROCESSING SYSTEMS AND SCIENTIFIC DIRECTOR APPLE ACADEMY, UNIVERSITÀ DEGLI STUDI DI NAPOLI FEDERICO II

This workshop engages participants in methodologies that seek to debunk ableism, drawing out the sense of ability from the stereotypical “limitations” of disability-oriented mediation programs.

DESCRIPTIONS

Institution: **ARGOS**

Workshop title: **ACTIVATING CAPTIONS**

Led by: **NIELS VAN TOMME** DIRECTOR AND CHIEF CURATOR

Argos is a Brussels-based institution and resource for the presentation, production, and study of critical audiovisual arts, as well as for its distribution and conservation. It considers ‘the audiovisual’ as a primary means of looking at and understanding the world in more open and integrated ways, while also recognising the fallacy that the audiovisual arts are at their core accessible.

In 2021, Argos presented “Activating Captions”, an online platform and physical window display that critically engaged with captioning as a singular artistic form of expression. Traditionally, captions convert the audio content of a film, video, television programme, or live event into text and display this text on a screen, monitor, or other visual display system. Captions are essential for the Deaf and Hard-of-Hearing, as well as numerous others, such as people who are learning a new language or those who watch them for convenience reasons.

Activating Captions creatively expanded these habitual uses of captioning through engaging with work by artists for whom video proves an important setting to experiment with captioning. The artists participating in the project introduced new forms of media that question the assumption that audiovisual output is comprehensible for everyone, making captions a multi-layered, generative site for critical, poetic, and/or humorous interventions. This workshop will engage participants with the process of developing Activating Captions, underscoring mainstream audiovisual culture’s inherently exclusive nature, as well as its relationship to written language, and imagines a new, more expandable future for it.

Institution: **OGR – OFFICINE GRANDI RIPARAZIONI**

Workshop title: **ARTFULLY WELCOMED**

Led by: **MARCO SELO** PROJECT MANAGER

The workshop will start with the storytelling of the educational activities that Fondazione CRT and OGR have carried out (also on an experimental level) with a particular focus on the welcoming culture and in-

clusion of visitors with disabilities. In this workshop, participants will be promoted to build an inclusive experience in which they will see and hear according to their own abilities, through their personal senses and feelings.

Participants will be able to experiment with the materials used during the performance We want Prometheus free and the exhibition Vogliamo tutto. Una mostra sul lavoro tra disillusione e riscatto (We want everything. An exhibition suspended between disillusionment and redemption) to personally live what it means to hear sound if you are deaf, or to see a performance if you are blind, to practice an approach based on all-round accessibility and direct, emotional and personal involvement through music, balloons to listen to sound waves, soundproof headphones, etc.

SUSTAINABILITY H 4.30 – 6 PM SU 2.1

INSTITUTIONS: PALAZZO DELLE ESPOSIZIONI, LOUISIANA MUSEUM OF ART

LOCATION: COMPLESSO MONUMENTALE DI SANT'ANNA DEI LOMBARDI
MODERATOR: ELENA MINARELLI MANAGER FOR EDUCATION, GRANTS AND SPECIAL PROGRAMS GUGGENHEIM VENICE

This workshop brings together multisensory approaches to art mediation, thinking through exhibition and institutional design from an urban and a nature-based perspective.

DESCRIPTIONS

Institution: PALAZZO DELLE ESPOSIZIONI

Workshop title: NATURA IN TUTTI I SENSI (NATURE IN EVERY SENSE)

Led by: LAURA SCARLATA MUSEUM EDUCATOR

This workshop draws on an exhibition project previously presented at the Palazzo delle Esposizioni to offer original tools for art mediation and inclusion reflecting on the crucial role of exhibition displays in this task. Through a hands-on approach, the workshop shows how to connect exhibition and educational activities through mediation creating a multisensory activity.

The workshop is based on the analysis of the 2019 exhibition Nature in Every Sense, which presented the poetry of nature in a new way. Wandering plants, trees, gardens and fruits were displayed together with the artworks according to different sections. Each section was dedicated to a specific way of experiencing nature through the use of a “working” wall designed to bodily engage the viewers with a direct invitation to smell, touch and listen to different triggers.

By transferring the exhibition experience to an experimental workshop, Nature in Every Sense shows how sensorial experience can be a real source of knowledge and a horizontal means of accessibility to contemporary art. In particular, the process designed for the exhibit becomes a way to rethink the structure of the museum and its inner sustainability.

Institution: **LOUISIANA MUSEUM OF ART**
Workshop title: **DRAWING CONNECTIONS**
Led by: **LINE ALI CHAYDER** ART EDUCATOR

This workshop will explore how we can use drawing and our own bodies in order to connect with one another and with Nature. Inspired by the English sculptor Henry Moore's large sculptures in Louisiana's park that fuse forms inspired by the body with forms inspired by nature, participants engage with a form that they always carry with them: their body, as point of departure for one long common picture. The workshop is inspired by the museum's pre-corona activities for vulnerable children and young people.

After exploring Moore's sculptures, Louisiana invited children to place themselves in different positions on a long paper roll placed on the grass. The children took turns lying down on the paper, crisscrossing, using their bodies to form abstract shapes, and drawing the rough outlines of their peers' bodies. In this way they created a landscape of bodies, where each participant became part of a bigger whole. They coloured the semi-abstract figurations with caran d'ache water soluble, and finally enjoyed the magic transformation of the bodies using the towelettes that turned the image into watercolor. The result was beautiful and the groups brought their scroll-like pictures with them and used it for decoration at their schools.

SUSTAINABILITY H 4.30 – 6 PM SU 2.2

INSTITUTIONS: **LUMA ARLES, FONDAZIONE SANDRETTO RE REBAUDENGO**

LOCATION: **ACCADEMIA DI BELLE ARTI DI NAPOLI**

Self care and care for the planet are interconnected. This workshop engages participants in approaches to increasing audience awareness to material culture and material exchange which impacts the carbon emissions that we collectively put out in the world, with an aim of reinventing the way we produce cultural experiences while reconsidering who we create those experiences for.

DESCRIPTIONS

Institution: **LUMA ARLES - ATELIER LUMA**
Workshop title: **THE ATELIER LUMA APPROACH**
Led by: **MARIANNE DOS REIS MARTINS** TRANSMISSION PROJECT LEAD

This workshop invites participants to reflect upon their local [production] networks and to think about how to share the knowledge produced within them. As a design lab, a specific program within a larger cultural foundation, Atelier LUMA will discuss this topic through an analysis of totem objects leading to what Timothy Morton coined as hyperobjects.

How can objects or materials that are around us stimulate our thoughts and ideas to stimulate or create local sustainable production networks? How can these applications lead to an adaptation of our production systems in regard to climate change? Using wool as a starting point, Atelier LUMA will unfold a narrative

behind its research on this material, specifically on the approach and design process (investigation, design, implementation, transmission). Participants will be led to think about: What underused or undervalued resources are present in your environment? What specific knowledge & know-how is your environment known for? Who holds that knowledge or those skills? How could they [re]connect in a different way? What kind of applications are useful or needed in your environment? In the end, participants will present a cabinet of curiosities reflecting these findings.

Institution: **FONDAZIONE SANDRETTO RE REBAUDENGO**

Workshop title: **VIE DI USCITA (WAYS OUT)**

Led by: **ANNAMARIA CILENTO** CULTURAL ACCESSIBILITY AND ART MEDIATION

This workshop draws participants into the “Vie di Uscita” (Ways Out) project, a program active since 2020 that is dedicated to aphasic patients, based on the relationship between art and movement, strengthening self-care, interpersonal relationships, and contributing to better life quality by mediating the poetry found in contemporary artworks.

The workshop will invite participants to interpret a piece of art and identify its topics and languages using gestures and words. Each person will be able to choose one of the words shared in the conversation around the artwork and transform it into a gesture to be shared with others. The goal of these readings, interpretations and actions is to create a personal relationship with the artworks and the space that holds, preserves and displays them, contributing to the role of the museum as a place to feel good, to activate thoughts, and to rely on as a tool for everyday life.

SUSTAINABILITY H 4.30 – 6 PM SU 2.3

INSTITUTIONS: **MUSEO CIVICO DI CASTELBUONO, PAC**

LOCATION: **FONDAZIONE MORRA GRECO**

MODERATOR: **MARIA DE VIVO** ART HISTORIAN, TENURE-TRACK ASSISTANT PROFESSOR IN HISTORY OF CONTEMPORARY ART AT “L’ORIENTALE” UNIVERSITY, NAPLES

This workshop brings together a diverse group of institutions addressing building embodied knowledge when it comes to art history and sustainable institutional structures and methodologies.

DESCRIPTIONS

Institution: **MUSEO CIVICO DI CASTELBUONO**

Workshop title: **KNOW YOURSELF. SUSTAINABLE IDENTITIES**

Led by: **STEFANIA CORDONE** HEAD OF EDUCATION DEPARTMENT

How do we manage the deficiency of available means to express ourselves and/or implement our institutional agendas? How do we cope with others’ scarcity of resources and the uneven distribution of facilities? This workshop points out the importance of structural sustainability underlining the role of cooperation, community building, and local-scale impact as key points to an effective educational mission.

The Museo Civico Castelbuono is a municipal institution located in the heart of Sicily, in the Madonie Park, within a historical castle of the 14th Century, far from major cities. Taking a cue from its idiosyncratic context, the workshop brings to the fore the major challenges that small institutions face everyday, coping with a lack of both human and structural resources. Participants will be asked to describe and present their institutions employing only a limited amount of resources available to complete this task. The task will playfully call on everybody to manage and deliver not only one's own, but also others' presentations. To do so, relying on the available tools won't be enough, sharing and cooperating with the rest of the group in a limited amount of time will be necessary.

Institution: **PAC – PADIGLIONE D'ARTE CONTEMPORANEA**

Workshop title: **HOW TO CREATE SIMPLE DIGITAL CONTENT WITH FEW RESOURCES**

Led by: **MARTA FERINA** HEAD OF EDUCATION

During the pandemic, PAC (Art Contemporary Pavilion) launched PAC's Digital Family LABs program, a series of short videos designed as a web extension of the family workshops that the museum had been organizing for years. This workshop focuses on how to translate the participatory approach of art education into the digital realm without relying on large-scale budgets.

The idea is to extend the experiential, action-research methodologies that PAC usually uses in its workshops into the digital realm. What relevance can a practical way of learning, such as the one that J. Dewey also talked about, have in the digital world? It is a matter of choosing the right tools depending on the application domain and the set educational goals. In this case, video will be the tool selected, and participants will work together in groups to create storytelling video content inspired by a work of art or an artistic practice, and will present and discuss this content with the other members of the workshop.

INSTITUTIONAL GREETINGS

TIME: **8 PM**

LOCATION: **MUSEO MADRE**

ANGELA TECCE PRESIDENT OF FONDAZIONE DONNAREGINA
PER LE ARTI CONTEMPORANEE - MUSEO MADRE

PATRIZIA BOLDONI ADVISOR ON CULTURE OF THE PRESIDENT
OF CAMPANIA REGION

DINNER

TIME: **8.30 PM**

LOCATION: **MUSEO MADRE**

Museo Madre will host the dinner and social event at the end of the EDI Forum's first day, an occasion to discover a different institutional and cultural context of the city.

13 OCTOBER 2022

TIME: 9.30 AM

LOCATION: MUSEO E REAL BOSCO DI CAPODIMONTE

WELCOME AND GREETINGS

SYLVAIN BELLENGER DIRECTOR OF MUSEO E REAL BOSCO DI CAPODIMONTE

ROSANNA ROMANO GENERAL DIRECTOR FOR CULTURAL POLICIES AND TOURISM OF THE CAMPANIA REGION

Available on streaming on our EDI platforms.

KEYNOTE SPEAKERS

MARK MILLER DIRECTOR, TATE LEARNING, TATE MUSEUM
TITLE: **TONE, CODES, AND TERMS**

Available on streaming on our EDI platforms.

In the changing context of the art museum, with several years of distinct shifting priorities, institutions are beginning to navigate ways of working in response to, or in synergy with, political, social, and artistic movements. Reviewing and reframing the use of language has accompanied this ongoing process. It has become urgent that the codes, tone, and form of our words represent the social, cultural, and artistic experiences of the present, contributing to our artistic and cultural intentions to be accessible, useful, and adaptable public spaces.

This talk will address the nuanced role of the terms we use and their presence in the space between art, creative learning, cultural policy, and representation. It reflects upon, questions, and unpacks specific and more informal coded use of these words and terms. The evolution of these terms has become influential in defining our intentions of who and what we value as we work to reframe dynamic, relational art-based learning encounters within the art museum.

WORKSHOPS (PARALLEL SESSIONS)

Participants are invited to register for one of the workshops in the time slot indicated. Registration will take place online before the start of the Forum. Workshops will be limited to a maximum of 30 participants each.

3RD SESSION

ART AND WELL-BEING H 11.00 AM – 12.30 PM AW 3.1

INSTITUTIONS: **MCA AUSTRALIA, CENTRO PECCI**

LOCATION: **MUSEO E REAL BOSCO DI CAPODIMONTE**

MODERATOR: **MARIA ROSARIA NAPOLITANO** FULL PROFESSOR, DEPARTMENT OF BUSINESS AND QUANTITATIVE STUDIES, ECONOMIC AND STATISTICAL SCIENCES, UNIVERSITÀ DEGLI STUDI DI NAPOLI PARTHENOPE

This workshop brings together institutions working with the field of psychology in expanded ways to explore the

potential of art to develop greater emotional intelligence. These workshops explore a variety of ways for participants to voice their emotions through engaging with art.

DESCRIPTIONS

Institution: **MCA, AUSTRALIA**

Workshop title: **ARTFLOW: A GUIDED EXPERIENCE**

Led by: **GILL NICOL** DIRECTOR OF AUDIENCE ENGAGEMENT

To be able to sit with emotions and process them, particularly the difficult ones, is a key aspect of maintaining our well-being. When we learn to skillfully interpret, process and respond to our own and others' emotions (emotional intelligence) we can navigate our world with a little more ease. We shift ourselves and our worlds from merely surviving to flourishing. Contemporary art serves as a unique conduit for audiences (18+) to contemplate their emotional responses.

Art Flow creates a space where people can pause, reflect and connect to an artwork – and perhaps themselves – in a new way. It is an invitation to come together after years apart. These guided experiences provide a supportive and structured opportunity for the introduction and practice of deepening awareness and understanding of our emotional selves. The program was developed over the past two years by MCA Artist Educators (artists who believe in the power of pedagogy), the MCA Public Programs team and The Mind Room, a health, wellbeing and performance psychology community based in Melbourne, Australia. Drawing from the Art Flow program, this workshop invites participants to contemplate one artwork and share their emotional response in a calm and supportive environment.

Institution: **CENTRO PECCI**

Workshop title: **CREATIVITY AND WELLBEING**

Led by: **IRENE INNOCENTE** EDUCATIONAL DEPARTMENT
COORDINATOR

The workshop will start with a short presentation of two examples of the new educational programs which are part of the research and updating of the Education Department of the Centro Pecci to the need of society today, including a brand new program for Italian Language through art as well as a program for families with new-born children.

The workshop will engage participants in a flagship program that has been led by Centro Pecci in collaboration with the Public Mental Health Department since 1993. Participants will start with some expressive exercises and then experience a format created for choreographer Jérôme Bel's exhibition entitled "76'38" + ∞" and held in 2017, which investigated the time of dance and the permanence of a body facing an artwork and living the museum space. Participants will be asked to provide their favorite song as material for the workshop several days in advance, an encouragement to be carried away by music and movement to interact in an alternative way with the museum, its spaces, its artworks and its visitors.

INSTITUTIONS: MODERNA MUSEET, STEDELIJK

LOCATION: MUSEO E REAL BOSCO DI CAPODIMONTE

MODERATOR: ANNA SOFFICI AND SILVIA MASCALCHI

COORDINATORS OF THE EDUCATION DEPARTMENT
OF GALLERIE DEGLI UFFIZI

This workshop brings together approaches to embed well-being and values such as feminism into institutional structures in order to amplify these values into society. Who are we really? And what might be possible?

DESCRIPTIONS

Institution: MODERNA MUSEET

Workshop title: WHO ARE YOU REALLY?

Led by: CAMILLA CARLBERG HEAD OF DEPARTMENT LEARNING

In the exhibition “Who are you Really,” the artist Jeppe Hein punctuated the inside and outside of the Moderna Museet’s building and collection displays with a series of seven workshops that transform the audience into co-creators, helping them to better engage with their emotional well-being through art and to think about the collection in new ways. This workshop will bring in some of the artist’s interventions to look more closely at mediation tools and activities that promote self-discovery and well-being across all generations through the lens of the Green Chakras “I love.”

Institution: STEDELIJK MUSEUM

Workshop title: IMAGINING A FEMINIST MUSEUM

Led by: EMMA HARJADI HERMAN MANAGER OF EDUCATION
& INCLUSION

What could a feminist museum look like? What actions, measures and changes could help us move toward such an ideal?

This workshop will engage participants in co-creating answers to these questions. Imagining more just and joyful futures is the crucial first step towards realizing them. The workshop will share the experience applying a feminist lense to the policies and practices of the Stedelijk Museum, including frank conversation about struggles along the way. The group will create a shared inventory of practical steps that each institution can consider. Breakout groups will discuss specific actions led by participants already engaged in this task, hear from others what thoughts and suggestions around these questions might be posed, and finish up the session with one commitment each to take a tangible step. As bell hooks said, “The function of art is to do more than tell it like it is-it’s to imagine what is possible.”

INSTITUTION: WIELS, MUSEUM OF MODERN ART OF WARSAW

LOCATION: MUSEO E REAL BOSCO DI CAPODIMONTE

MODERATOR: MOLLY BRETTON HEAD OF FAMILIES, ACCESS AND
SCHOOLS, ROYAL ACADEMY OF ART

Using techniques of construction and deconstruction when it comes to professional roles and the ability to think vulnerably, this workshop employs the metaphors

of masks and architecture to think through the tensions that can hold-up and/or break-down the potential for empathic connection within art institutions. The workshop seeks to introduce techniques that can break down hierarchies, both internal and external to the museum, bringing institutions closer to their publics.

DESCRIPTIONS

Institution: **WIELS**

Workshop title: **THE ATOMIUM AS A PRISM FOR EMPATHIC MEDIATION**

Led by: **LAURE GOEMANS** HEAD OF EDUCATION

WIELS is an art center in Brussels, whose symbol is the atomium, based in a popular neighborhood and running several co-creative programs indoors, but also engaging with the local community and public spaces that surround it. The Atomium can be a symbol for tensegrity, allowing for tension to hold up a structure without the hierarchy of a floor or roof.

WIELS mediation programs are built around the same structural principle of the Atomium where each element – visitors, children, curators, mediation team – is equally important to the equilibrium of the whole in a participatory perspective. This workshop will engage participants in the role of building institutional structures that rely on the strength differences in collaboratively taken decisions within the institution, how to work around them, practically, but also through the prism of sensibility and empathy. Participants will be constructing their own physical models where difference and tension allows one to break away from a top-down model of working.

Institution: **MUSEUM OF MODERN ART OF WARSAW**

Workshop title: **MASK**

Led by: **MARTA PRZYBYL** EDUCATION CURATION

What do we hide in our work, and what do we not reveal in order to be professional? What feelings and behaviors do we push aside and what happens as a result? This workshop helps participants to share ways in which we all battle stage fright and stress in our work and daily life.

Primary Forms is a new program of the Warsaw Museum of Modern Art designed for fourth to eighth graders in elementary school, carried out in cooperation with the Roman Czernecki Educational Foundation. Following the artists' instructions, Mikolaj Moskal's work from the Primary Forms program, the workshop will bring to the fore the hidden emotions, vulnerabilities, and reserves that a capitalistic work environment (museums and institutions alike!) asks us to keep away from our everyday remit — despite contemporary art's apparent incentive in expressing ourselves.

INSTITUTIONS: **GETTY MUSEUM, MAMbo**

LOCATION: **MUSEO E REAL BOSCO DI CAPODIMONTE**

MODERATOR: **ALBERTA ROMANO** CURATOR AT KUNSTHALLE LISSABON

This workshop engages participants in building approaches and manifestos not only for increasing diversity in audiences, but also for transforming these audiences into future professionals in the museum field to transform institutions from the inside.

DESCRIPTIONS

Institution: **MAMbo**

Workshop title: **SPAZIO MANIFESTO (MANIFESTO SPACE)**

Led by: **DANIELA DALLA** HEAD OF EDUCATION

Engaging with the museum's MIA project – Inclusive and Open Museums, MAMbo proposes a workshop focused on the reappropriation of geographical, territorial, social and relational space. Building on the contact with historical-artistic heritage, the MIA project has worked to engage new audiences, inviting them to actively interact with the space of the museum and cultural places in the local context.

The Spazio Manifesto workshop aims to inspire reflection on the concept of space and the possibility of re-appropriating public areas, urban, collective or museum ones. The artworks from the museum's permanent collection and some contemporary art experiences will be the starting point for activities that foster the relationship between people and each other, allow the exploration of one's own urban space and the experimentation of different artistic techniques.

During the workshop, participants will be invited to think about the museum space as a place of learning, discovery, everyday life and relationships, and from that they will be invited to create a manifesto in which they will express how they would like their museum of the present and the future to be.

Why the Manifesto? Because in street art, the manifesto is a free form of expression that acts in the street, stepping into people's everyday vision, as the museum has tried to do in recent years.

Institution: **GETTY MUSEUM**

Workshop title: **TEEN PROGRAMS AT THE GETTY**

Led by: **ELIZABETH ESCAMILLA** ASSISTANT DIRECTOR FOR EDUCATION AND PUBLIC PROGRAMS

The Getty Museum is committed to exploring opportunities to expand diversity in the field of art history and museum professional careers. One strategy the museum has adopted is developing programs that engage diverse youth from across Los Angeles, so they are aware early in their university experience about professional career options in the arts, contributing to building more diversity in the field.

This workshop will present the successes and challenges of six different youth audience programs, discussing what the museum has learned through pro-

gram research and evaluation. Participants will have the opportunity to discuss ideas for their institutions as part of the workshop.

ACCESSIBILITY H 11.00 AM – 12.30 PM **AG 3.1**

INSTITUTION: PINACOTECA SÃO PAULO, MANN

LOCATION: MUSEO E REAL BOSCO DI CAPODIMONTE

MODERATOR: ANNE TAYLOR BRITTINGHAM DEPUTY DIRECTOR
FOR EDUCATION AND RESPONSIVE LEARNING SPACES,
PHILLIPS COLLECTION

This workshop brings together perspectives from Naples and São Paulo to address how to engage communities that museums are not always prepared to welcome.

DESCRIPTIONS

Institution: **PINACOTECA DE SÃO PAULO**

Workshop title: **HOW TO ENGAGE NON-VISITING AUDIENCES IN THE EDUCATIONAL ACTIVITIES OF OUR MUSEUMS?**

Led by: **GABRIELA AIDAR** COORDINATOR OF THE INCLUSIVE EDUCATIONAL PROGRAMS

The Pinacoteca de São Paulo is home to an extended collection of national art in existence since 1905 and a visual art museum dedicated to the exhibition of Brazilian and international production spanning from the 19th Century to the present day. Its programme is aimed at searching for new ways to learn with and about art, promoting accessibility, fostering an awareness around history and memory, and the enhancement of the audience's experience in the museum. Diversity and the promotion of education is at the core of the Pinacoteca's museum mission. The institution actively thinks about how it can broaden its activities to include disadvantaged groups, such as persons in socially vulnerable situations, persons with disabilities, persons in a state of psychological distress and seniors over-60. The workshop will address some possibilities of engagement for non-visiting audiences, based on the inclusive education experience developed by the Pinacoteca de São Paulo in Brazil.

Institution: **MANN**

Workshop title: **SCOPRI NAPOLI DAL MUSEO/LET'S DISCOVER NAPLES, STARTING FROM THE MUSEUM**
WORKSHOP AIMED AT DESIGNING HERITAGE
EDUCATION PROJECTS FOR DISADVANTAGED
YOUTH, AT RISK OF SOCIAL EXCLUSION

Led by: **ELISA NAPOLITANO AND ANGELA VOCCIANTE**
EDUCATION DEPARTMENT

The workshop draws participants into the experience of the socio-educational project "Discover Naples from the Museum," implemented by the MANN Education Department and financed by the Social Policy Fund of the City of Naples. The idea of "Discover Naples from the Museum" is based on the shared intention of the Museum and the city of Naples to develop a program for young people living in disadvantaged areas, to make art and culture a real opportunity for fun, socialization and education. The project was aimed at

700 children and young people attending the “Educativa Territoriali” (Local Educational Community) and “Centri Diurni Polifunzionali” of Naples City Council’s districts. These places are neighborhood educational centers for disadvantaged young people, but also for children placed in temporary daycare centers by Social Services.

Participants will be asked to try to think of a new project to be developed in their own institution: starting from an analysis of the community’s needs, they will be invited to create a network of institutions and organizations, also identifying all the necessary tools to devise an inclusive project for groups of the population at risk of social exclusion.

SUSTAINABILITY H 11.00 AM – 12.30 PM SU 3.1

INSTITUTIONS: KIASMA, MUSEO E REAL BOSCO DI CAPODIMONTE

LOCATION: MUSEO E REAL BOSCO DI CAPODIMONTE

MODERATOR: PIER PAOLO FORTE FULL PROFESSOR OF ADMINISTRATIVE LAW AND DIRECTOR OF THE UNIVERSITY LIBRARY SYSTEM OF UNIVERSITÀ DEGLI STUDI DEL SANNIO

This workshop takes participants on behind-the-scenes tours exploring how large-scale public institutions create and build their sustainability policies which extend outside of the address and operating hours of these institutions.

DESCRIPTION

Institution: MUSEO E REAL BOSCO DI CAPODIMONTE

Workshop title: CAPODIMONTE GOES GREEN, SUSTAINABLE AND ACCESSIBLE

Led by: LILIANA UCCELLO COMMUNICATION OFFICER

Museo and Real Bosco di Capodimonte is located in one of the greenest areas of the city of Naples, the hill of Capodimonte, and one of its main topics focuses on environmental sustainability. The museum is already working on energy efficiency improvements. The workshop will focus on the theme of sustainability and will seek to involve participants in a participatory design of the next layout of the Museo and Real Bosco di Capodimonte exhibition spaces.

Participants will explore issues of green economy, sustainability, and accessibility through brainstorming on how to build new museum spaces by thinking about environmental sustainability and accessibility, and in this case, taking into consideration the museum renovations, which aim to make the museum energy self-sufficient through renewable solar energy.

During the workshop the participants will visit the Real Bosco (the park), the Cellaio (an 18th-century forest building used as a warehouse for agricultural products, located in front of the Porcelain Factory) and the Giardino Torre (the only example of a productive garden among all Bourbon sites, where fruits and vegetables are still grown). The public becomes an active part of the museum project, not only of the exhibition or educational programs, but also of the architectural schematics.

Institution: **MUSEUM OF CONTEMPORARY ART KIASMA**
Workshop title: **HOW TO GREENIFY YOUR MUSEUM?**
Led by: **MINNA RAITMAA** HEAD OF PUBLIC PROGRAMMES

The workshop aims to discuss how to promote sustainability in the different activities of a museum /cultural institution. What is the role of the management, curators, registrars, educators, technicians, facilities management, visitors, human resources etc. when it comes to sustainability? This workshop will introduce participants to the methodologies developed by Kiasma, and proceed to group ideas based on different propositions, opening up a voting process by moving around in the exhibition space.

INSTITUTIONAL STRUCTURE H 11.00 AM – 12.30 PM IS 3.3

INSTITUTIONS: **QAGOMA, MORI ART MUSEUM**
LOCATION: **MUSEO E REAL BOSCO DI CAPODIMONTE**
MODERATOR: **ANTONELLA POCE** FULL PROFESSOR IN EXPERIMENTAL PEDAGOGY, DEPARTMENT OF EDUCATION AND HUMANITIES, UNIVERSITÀ DI MODENA E REGGIO EMILIA, HEAD OF INTELLECT CENTRE

This session brings together two institutions in the Asia Pacific region through their approaches to develop new audiences, often involving innovative institutional approaches of how one can work directly with artists in an educational capacity.

DESCRIPTIONS

Institution: **QAGOMA**
Workshop title: **CHILDREN'S ART CENTRE, RETHINKING COMMUNITY STARTING WITH CHILDREN**
Led by: **TAMSIN CULL** HEAD OF PUBLIC ENGAGEMENT

QAGOMA has spent over a decade collaborating with artists and including children in the development and refinement of participatory experiences, ultimately delivered for wide community engagement. Focused on the practice of an artist, and the role of making and creating, its programs run in dedicated exhibitions at the Children's Art Centre, or around the galleries. Regardless of the site of reception, this presentation and workshop will frame guiding principles for QAGOMA's approach, drawing on pedagogical research, child-user feedback loops and a commitment to the agency of children that does not equate to any compromise within an artist's practice. We aim for any site to become a social learning space for knowledge producing processes, and the projects we will showcase affirm that contemporary artists' ideas are an authentic and appealing means through which young audiences can learn about art and its importance in the lives of millions of people from communities around the world, from conception to outcome.

The workshop component will unpack QAGOMA's model for developing outcomes for younger audiences by analyzing previous projects with Yayoi Kusama, Alfredo and Isabel Aquilizan and Choi Jeong Hwa. These projects, conceived for different age groups, will help challenge us to identify audience segment needs, aligning institutional structure and resourcing with an

artist, and negotiating collaborative outcomes drawing on participants' unique conditions. The workshop aims to reveal effective ways to offer mutual benefits for the artist, their practice and audiences, with alignments to best-practice aspirations for art museums around sustainability, diversity and inclusion, art and wellbeing, accessibility and institutional structures.

Institution: **MORI ART MUSEUM**

Workshop title: **ICEBREAKING**

Led by: **EISE SHIRAKI** ASSOCIATE CURATOR OF LEARNING

Located in a highly visited commercial tower visible across the whole of Tokyo, the Mori Art Museum's programs revolve around an expanded concept of learning meant to engage with a wide audience – from hotel concierges to school children. This workshop takes us into how the institution programs “ice-breaker” moments before engaging visitors in a museum visit or while explaining the museum's education activities. It proposes a new way of observing and intuiting a possible image of a work of art, without having information, dimensions, or other sensory details such as smell. Through a series of moments it will be possible to observe the image and concomitantly transcribe some words before the facilitator briefly presents what the image shows to all of the participants.

ART AND WELL-BEING H 11.00 AM – 12.30 PM AW 3.2

INSTITUTIONS: **S.M.A.K., MUSEUMSDIENST KÖLN**

LOCATION: **MUSEO E REAL BOSCO DI CAPODIMONTE**

MODERATOR: **SELMA TOPRAK-DENIS** HEAD OF EDUCATION AND
DEPUTY DIRECTOR FOR VISITORS AND EDUCATION AT
THE CENTRE POMPIDOU

This workshop engages participants in approaches to taking institutional experiences and collections out of the museum and into places where they can make a needed impact, such as hospitals and public space, creating a sense of “home” for people who may feel displaced.

DESCRIPTIONS

Institution: **S.M.A.K.**

Workshop title: **ART FOR CARE**

Led by: **ALINE VAN NEREAUX** MEDIATION AND PARTICIPATION
OFFICER

“Art for Care” brings art to people who cannot come to the museum. Thanks to the support and care expertise of BD (Becton Dickinson, a medical technology company) the educators of S.M.A.K. were able to set up this program designed specifically for hospitals.

Art can bring people into another world, form the basis for a good conversation and offer a welcome distraction from the daily struggle with an illness or the pain of a recovery process. A guide by S.M.A.K. goes to the hospital with a suitcase full of carefully selected works of art. The selection consists of drawings, paintings, but also video works and sculptures. It includes works by well-known artists such as Richard Jackson, Guillaume Bijl, Peter Rogiers and Navid Nuur, but also by young or less well-known names.

During the workshop, the suitcase that contains small works of art will be shown and used to collect stories, testimonies, poems, philosophical questions and images from all the participants, so as to have new imaginative and artistic material to donate to possible future people on the next trip to S.M.A.K.

Institution: **MUSEUMSDIENST KÖLN**

Workshop title: **SHARING STORIES – MUSEENKOELN IN DER BOX
(COLOGNE MUSEUMS IN A BOX)**

Led by: **JULIA MÜLLER** HEAD OF ART AND EDUCATION

The Museumsdienst Köln (Museum Service), born in 1966, is a museum institution in charge of providing educational services at all municipal museums in the city of Cologne and the Archaeological Zone. Its long-standing exercise in this field has a rich tradition that makes it one of the biggest educational institutions of the German museum landscape.

“Museenkoeln in der BOX” (Cologne museums in a box) is an outreach project which presents museum content through everyday objects and gives visitors the opportunity to link personal memories with experiences tied to museums. Participants are asked to bring a personal object that they associate with the term “home sweet home.” The object should represent a specific story or memory for the participant. This workshop invites participants to share stories based on personal objects and to share ideas on how to connect the collection of their museum or institution with the experience and memories of their audience.

INSTITUTIONAL STRUCTURE

SUSTAINABILITY 11.00 AM – 12.30 PM IS&SU

INSTITUTIONS: **CASA MORRA, PAV**

LOCATION: **MUSEO E REAL BOSCO DI CAPODIMONTE**

MODERATOR: **FRANCESCA AMIRANTE** PROGETTO MUSEO PRESIDENT,
DEPUTY CULTURE AND EDUCATION COORDINATOR FOR
THE CITY OF NAPLES

DESCRIPTIONS

Institution: **CASA MORRA - ARCHIVIO D'ARTE CONTEMPORANEA -
FONDAZIONE MORRA**

Workshop title: **IL GIOCO DELL'OCA – 100 ANNI DI MOSTRE
(GAME OF THE GOOSE – 100 YEAR OF
EXHIBITIONS)**

Led by: **FEDERICO DECANDIA** EDUCATION DEPARTMENT

Casa Morra will present a workshop in which participants can explore art through a game of goose, which is a symbol of their exhibition program and museum space, which is not a museum but a home-archive for art, research and education.

The game of the goose is a popular board game based on rolling dice on a board featuring symbolic images such as numbers, skulls, bridges, labyrinths, animals. The characteristic spiral represents an initial path that fits with the journey of life. It is a game of chance: there can be potentials, obstacles, falls and flukes, choices and blocks.

“Il gioco dell’oca – 100 anni di mostre” (game of

the goose – 100 year of exhibitions) is an exhibition project launched in 2016 by Giuseppe Morra, using this game's metaphor to narrate and reinterpret its collection, consisting of works by artists who have represented the liberating potential of art, enacting gestures, expressions and flows of energy that attempt to investigate the eternal conflict between “rule and chance” by seeking new forms of balance, capable of telling the contradictions of life through art.

The aim of the workshop will be to work on the relationship with the museum space, considered both as home and place of memory and emotions, through the use of a board inspired by the game of the goose, which will focus on a playful reading of the museum ecosystem: how does a museum think? How does the museum see its city? Who should its inhabitants be?

Institution: **PAV – PARCO ARTE VIVENTE**

Workshop title: **LIBERA SCUOLA DEL GIARDINO
(THE FREE GARDEN SCHOOL)**

Led by: **ORietta BROMBIN** CURATOR AEF/PAV

This workshop explores how a museum can become a mental and physical space to access the rural, allowing multiple voices, experiences and expectations to come together, re-inventing the way of producing art and culture, exhibitions and cultural events.

The Libera Scuola del Giardino (Free Garden School) project was born in 2015 out of PAV's collaboration with Wapke Feenstra (NL), a member of the international art collective myvillages – together with artists Kathrin Böhm (UK/DE), and Antje Schiffers (DE) in 2003, to advocate for a new understanding of the rural as a place of and for cultural production. Garden products such as mint, sage, thyme, lavender, fennel, mallow and calendula are transformed into products presented as numbered art multiples, such as honey, soap, or scents. Taking the form of production testing, this workshop underlines and unveils how producers and consumers of an artistic product converge in the same subject, participating in the realization of a common good.

The project is part of the PAV/AEF [Educational and Training Activities] and it involves individuals, communities and school groups in programs offered in an educational and continuous training context. It is part of the International Village Shop, conceived by myvillages, which brings together temporary and permanent platforms for the exchange of local products in an international network active in rural and urban areas.

LUNCH

TIME: 1 PM

SPECIAL TOUR

A WALK WITH THE DIRECTOR **SYLVAIN BELLENGER**

TIME: **2 PM**

PARTICIPATORY PROJECT SESSION

TIME: **2.30 – 6.00 PM**

LOCATION: **MUSEO AND REAL BOSCO DI CAPODIMONTE**

BY **FONDAZIONE MORRA GRECO**

IN COLLABORATION WITH **FONDAZIONE IDIS-CITTÀ DELLA SCIENZA**

EDI is a community that is growing together through collective thinking and practice. EDI's participatory design focuses on creativity and innovation in which self-managed groups are at the center, where leadership is shared and diversity of perspectives becomes a valuable resource. Taking a cue from O.S.T (Open Space Technology), EDI will leverage collective intelligence to develop project ideas to be implemented with the EDI network as a continuation of the Naples Forum. The macro themes that we begin to address are the same ones to which the Naples Forum is dedicated: accessibility, diversity and inclusion, well-being, sustainability and institutional structure.

KEYNOTE SPEAKERS

LUCIANO VIOLANTE PRESIDENT OF THE LEONARDO CIVILTÀ DELLE
MACCHINE FOUNDATION

PADRE ANTONIO LOFFREDO DIRECTOR CATACOMBE DI NAPOLI

GROUP SESSION

DINNER

TIME: **8.30 PM**

LOCATION: **PALAZZO REALE DI NAPOLI**

14 OCTOBER 2022

TIME: 9 AM

LOCATION: MANN

WELCOME GREETINGS

PAOLO GIULIERINI DIRECTOR MANN - MUSEO ARCHEOLOGICO
NAZIONALE DI NAPOLI

KEYNOTE SPEAKER

ADELE MARESCA COMPAGNA PRESIDENT ICOM ITALIA

PRESENTATION OF PARTICIPATORY SESSION

TIME: 10.30 – 11.30 AM

COCKTAIL

TIME: 1 PM

LOCATION: **GALLERIE D'ITALIA - NAPOLI**

Welcome Cocktail and visit to Gallerie d'Italia - Napoli

CONCLUSION AND GREETINGS

TIME: 2 PM

NAPLES BEYOND THE EDI FORUM

FROM THE AFTERNOON OF 14 OCTOBER

Participants who have decided to stay in Naples in the days following the Forum, will be able to join events and visit other sites and museums which will be happy to welcome them.

A list will be constantly updated and can be consulted on the Fondazione Morra Greco website, as well as the Forum program.

CATACOMBE DI NAPOLI - COOP. "LA PARANZA"

FROM 10 AM TO 5 PM; GUIDED TOURS EVERY HOUR

To book the free entrance it is necessary to send an email to prenotazioni@catacombedinapoli.it as EDI participants.

ARTECINEMA – INTERNATIONAL CONTEMPORARY ART FILM FESTIVAL

The international film festival of documentaries related to contemporary art.

See festival information at artecinema.com.

For more info please contact info@artecinema.com or + 39 081414306

EDI LOCATIONS

The **NATIONAL ARCHAEOLOGICAL MUSEUM OF NAPLES (MANN)**, one of the oldest and most important museums of the city, is not only a place where past artifacts are preserved. As director Paolo Giulierini declares, it is a heap of everyday life, in which cultural and scientific disciplines, human aspirations and contradictions are connected together.

Located in one of the oldest neighborhoods in the city center, San Lorenzo, **MADRE CONTEMPORARY ART MUSEUM - DONNAREGINA** is housed in the beautiful Palazzo Donnaregina, adapted into a museum facility by Portuguese architect Álvaro Siza. In addition to a site-specific permanent collection, Madre offers temporary exhibitions and multidisciplinary cultural events, putting into practice the idea of a performing museum, a place open to the experience of contemporary art and culture.

The **MUSEO E REAL BOSCO OF CAPODIMONTE** hosts a collection of artworks (painting, sculptures, precious objects, drawings, porcelain, etc.) ranging from the 13th century to the present day, located in one of the largest and greenest parts of Naples. The Museo and Real Bosco di Capodimonte's approach to revive the role and value of the museum in the context of culture employs participatory experiences with art that aim to make the museum part of everyday encounters with art and the public.

PALAZZO ISCHITELLA is among the oldest palaces on the Riviera di Chiaia. Built in the early seventeenth century, it is now the headquarters of Tecno, a Neapolitan group founded in '99 by Giovanni Lombardi, specializing in the development of technological solutions and consulting in the field of economic, environmental and corporate social sustainability, and an EDI Forum sponsor.

COMPLESSO MONUMENTALE DI SANT'ANNA DEI LOMBARDI is one of the most relevant examples of the Tuscan Renaissance in Naples. One of the many masterpieces of this religious site is the Old Sacristy, whose vault is frescoed with allegories of virtues and constellations by the well-known painter Giorgio Vasari.

PALAZZO CORIGLIANO, built in the 16th century in the picturesque Piazza San Domenico, is now one of the headquarters of "L'Orientale" University, the oldest School of Sinology and Orientalism in Europe, with an established tradition of studies in the languages, cultures and societies of Europe, Asia, Africa and the Americas.

The **ACADEMY OF FINE ARTS OF NAPLES** is a state institution of Higher Education in Art, Music and Dance (AFAM), working across the fields of Visual Arts, Design and Applied Arts, Communication and Art Didactics. It plays a central role in the education sector of the city and national panorama. Founded in 1752, it holds within it a widespread historical and artistic heritage in its library, archive, and gallery spaces. In addition to the study and research dedicated to contemporary art, the Academy is also involved in the conservation, valorisation, education and teaching of contemporary historical heritage.

COMPLESSO MUSEALE DI SANTA MARIA DELLE ANIME DEL PURGATORIO is located in the heart of the ancient center of Naples and is composed of a Baroque church and a hypogeum intended for the worship of the souls of purgatory. The church is the custodian of the Neapolitan cult of "anime pezzentelle", abandoned and nameless human relics functioning as special messengers for prayers and intercessions for the living.

Located in the heart of the historic city center, the **COMPLESSO MONUMENTALE DI SAN DOMENICO MAGGIORE** was historically an important place of worship. Today it hosts cultural events, design fairs, art exhibitions, concerts, theater projects. It is at the crossroads of culture and innovation, working across different languages and forms of expression to build social cohesion.

FONDAZIONE MORRA GRECO promotes and develops contemporary culture, supporting the vision of international and local artists, both emerging and established. The origin of the Foundation is Collezione Morra Greco, which began in the 1990's and thus far includes over a thousand works by around two hundred contemporary artists. The Foundation's headquarters is Palazzo Caracciolo di Avellino, a sixteen-century building located in the heart of the historical centre of Naples. In 2021, Fondazione Morra Greco launches the EDI Global Forum for Education and Integration, a project dedicated to intercultural research on art education

EDI GLOBAL FORUM FOR EDUCATION AND INTEGRATION

is a project created by FONDAZIONE MORRA GRECO

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MONUMENTALE DONNA REGINA - MUSEO DIOCESANO · COMPLESSO MUSEALE DI SANTA
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