



PADIGLIONE ITALIA 2026

**PUBLIC CALL FOR THE SELECTION OF A CURATOR
AND A SCIENTIFIC PROJECT FOR ITALY'S
PARTICIPATION IN THE
61st INTERNATIONAL ART EXHIBITION OF LA
BIENNALE DI VENEZIA
(APRIL - NOVEMBER 2026)**

DEADLINE 15 APRIL 2025





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Art. 1 - Subject of the public selection

1. The Directorate-General for Contemporary Creativity of the Ministry of Culture, hereinafter “Directorate-General” or “DGCC”, the relevant procedures and champions Italy’s participation in the International Art and Architecture Exhibitions of La Biennale di Venezia. To this end, the Directorate-General is announcing an international Public Call to appoint a Curator of the Italian Pavilion for the 61st International Art Exhibition of La Biennale di Venezia (April - November 2026), curated by Koyo Kouoh.

2. As mentioned in the regulations of La Biennale di Venezia, National Participation in International Fairs and Exhibitions is an expression of the Government Authority of each country taking part through the presence of a *Commissioner* – a role held, for Italy, by the Director General of Contemporary Creativity pursuant to Article 18, paragraph 2, letter a) of the D.P.C.M. March 15, 2024, no. 57, containing the “Regulations for the organization of the Ministry of Culture, the offices directly collaborating with the Minister, and the Independent Performance Evaluation Body” [*Regolamento di organizzazione del Ministero della cultura, degli uffici di diretta collaborazione del Ministro e dell’Organismo indipendente di valutazione della performance, t/n*] – and a *Curator*, appointed each year by the Minister of Culture following a selection process. One of the *Commissioner’s* tasks is to help select the Curator of the Italian Pavilion.

3. The *Commissioner* is a representative and direct expression of the Government Authority of the country represented at the Event; he/she coordinates and follows up the procedures to select the Curator; guaranteeing transparency in the organizational process as well as supervising the National Participation Project, and is responsible for the exhibition in the country’s pavilion, in agreement with the Biennale and in compliance with the cultural and organizational standards of the exhibition.

4. The *Curator* is responsible for the artistic project and the selection of the artist or artists to be featured in the pavilion, as well as the action of his/her associates; he/she has scientific responsibility for the catalogue and any activities carried out within the pavilion; he/she must guarantee the ultimate success of the exhibition; he/she shall be the only contact person for the *Commissioner* and his/her working group, with whom to dialogue at every phase to realize the project; he/she is responsible for finding additional resources to realize the exhibition project; he/she is bound, for the period necessary for the realization and carrying out of the event in question, to an exclusive relationship with the Italian Ministry of Culture and is not allowed to play the same or a similar role for other countries, nor for any Side Events.





Art. 2 - Objectives

1. The mission of the 2026 Italian Pavilion will be to tell the current story of Italy as regards the visual arts, as a part of the constructive international debate which La Biennale di Venezia has been offering the art scene for more than a century.

Candidates are asked to submit a curatorial proposal which – in line with the work to be carried out by Koyo Kouoh, Director of the Visual Arts Sector for the next Biennale – yields a particularly innovative and unconventional vision of contemporary Italian art, from both creative and content standpoints. The proposal must present a survey of contemporary Italian artistic research and practices and their ability to tackle the most pressing issues of Italian society and culture today, also with the ambition of stimulating a debate at a national and international level, including the role that Italy can play globally in the field of contemporary visual art.

2. As in previous editions, we intend to support the realization of a curatorial project characterised by a restricted selection of artists. Much appreciated – in line with the choices of other national pavilions – would be a selection of one to a maximum of three artists (also understood as artists' collective), whose works involve innovative experiments and research, in an original way and in a close and constructive dialogue with the spaces of the Tese delle Vergini [*the name of the pavilion, t/n*], conceivably also through transdisciplinary and transmedia means. Please note that specific attention must also be paid to the environmental impact and sustainability of the materials used in mounting the exhibition, as well as their eventual disposal.

Art. 3 - Selection Criteria

1. Italian curators who work both in Italy and abroad, and non-Italian curators operating in Italy, or who work mainly with Italian artists, but who have never been appointed as Curator for the Italian Pavilion, may participate in the Public Call. Curatorial collectives may also participate in the Call.

2. In general, candidates must:

- a) Be over eighteen years of age;
- b) To enjoy civil and political rights. If holding citizenship other than Italian, to enjoy civil and political rights in the country of origin or citizenship;
- c) Not to be subject to disqualification from holding public office, or to any other sanction or legal/financial impediment that prohibits entering into contracts with Public Administrations;





- d) Not to be involved in any ongoing legal disputes that present a conflict of interest with the Ministry of Culture and not to be in any situation of incompatibility as provided for by current regulations.

Candidates must also guarantee:

- to be the legitimate owner of the curatorial project presented and of the relevant rights of use and to be able, therefore, to dispose of them freely;
- in the event of the project presented being accepted, that the Ministry of Culture and the Directorate-General for Contemporary Creativity shall be protected from any rights or claims arising from the proposed project that third parties might invoke, or any kind of harassment because of it.

3. To participate, candidates must have:

- a) *International curatorial experience*: adequate and significant international experience, demonstrable by the curation of exhibitions, events, and artistic projects in the international arena at museums, art centres and high-level institutes, dedicated to Italian and international contemporary art, with a particular emphasis on activities carried out over the last five years.
- b) *National curatorial experience*: to have consolidated and significant national experience, demonstrable by the curation of exhibitions, events or artistic projects at a national level held in museums, art centres and high-level institutes, dedicated to Italian and international contemporary with a particular emphasis on activities carried out over the last five years.
- c) *Professional experience*: having or having had in the last five years, in Italy and/or abroad, positions involving management, coordination, responsibility, teaching at museums or recognized art centres, cultural institutes, academies or universities, at research centres, whether public or private, in the field of contemporary art; having directed festivals, exhibitions, fairs or even sections of them in the field of contemporary art.
- d) *Scientific competence*: to have written publications related to Italian art of the last seventy years, dedicated to contemporary Italian artists, and/or to issues related to contemporary visual culture.

4. For curatorial collectives, considered sole authorship, the above requisites must be possessed by the group as a whole.

Art. 4 - Selection procedures

1. The selection procedure shall take place in two stages.





- 1) In the *first phase*, interested parties meeting the requisites listed in Article 3 of this Call must submit an application to take part in the selection, attaching:
 - a Curriculum Vitae of curatorial, professional and scientific experience;
 - a motivational letter with which to support their candidacy and express their personal vision of the Italian Pavilion (maximum 2,500 characters including spaces);
 - an initial project idea in which the general characteristics of the proposal are summed up (maximum 6,000 characters including spaces), as detailed in the following Article 6 paragraph 2) of this Call.

The Commission, specifically convened pursuant to Article 8 of this Call and appointed by a Decree of the Director-General of the DGCC, shall assess the requisites and the draft curatorial proposals on the basis of the criteria identified in Article 9, paragraph 2). After this preliminary examination, at the end of the evaluations carried out, the Commission shall identify ten candidates considered suitable without formulating merit rankings.

The candidates thus identified, selected to participate in the second phase, will receive a communication at the certified e-mail address (hereinafter, also “PEC”) provided during the application, and will subsequently be invited to send, within forty-five days of receiving this communication, a detailed project dossier, as better specified in Article 7 of this Call.

- 2) In the *second phase*, following submission of the dossier by the ten candidates selected, the Commission will proceed to evaluate the merits of the proposals on the basis of the criteria identified in Article 9 paragraph 4) of this Call, and also in terms of feasibility, environmental impact, the proposed budget, international competitiveness, and the overall congruence of the project. At the end of this evaluation phase, the Commission shall nominate a final group of three which the Director-General of the DGCC and the Commissioner of the Italian Pavilion will submit to the Minister of Culture. The Minister, after consulting the Commissioner, will identify the proposal considered most suitable and proceed to appoint a curator for the 2026 Italian Pavilion (Article 9, paragraph 7).

Art. 5 - Submission of applications

1. Those interested in participating in the selection can submit their application on the Tender Portal of the Directorate-General, at the following address <https://portalebandidgcc.cultura.gov.it/en> **by and no later than 12:00 noon CET on 15 April 2025** following the procedures that will be communicated starting from 17 March 2025





on the DGCC website page dedicated to this Call, available at the following link:
<https://creativitacontemporanea.cultura.gov.it/en/padiglioneitalia2026-opencall>.

2. Access to the DGCC Tender Portal must be carried out according to the following procedures:

- a) For individuals with Italian citizenship or fiscal residence in **Italy**: registration and access to the Calls Portal via **SPID** (Public Digital Identity System) and **CIE** (Electronic Identity Card).
- b) For individuals with citizenship and residence in an **EU country**: registration and access to the Calls Portal via **eIDAS** (electronic IDentification Authentication and Signature), pursuant to EU Regulation No. 910/2014 on electronic identification and trust services. Alternatively, access to the Calls Portal can be obtained through email registration to receive login credentials (username and password).
- c) For individuals with citizenship and residence in a **non-EU country**, in a country not covered by EU Regulation No. 910/2014: access to the Calls Portal through email registration to obtain login credentials (username and password).

3. The application form must be compiled in Italian, and completed online (for the form see *Annex no. 1*), signed by the applicant, accompanied by a Curriculum Vitae and a short motivation letter (maximum 2,500 characters including spaces), as specified in Article 6, paragraph 2.

4. In the case of curatorial collectives, in order to complete and submit the application it is necessary to appoint a group leader who shall also be solely responsible for relations with the Administration.

5. The application must also contain, pursuant to Presidential Decree no. 445 of 28 December 2000, a Statutory Declaration certifying: possession of the requisites specifically envisaged by Article 3 and by this Call in general; the truthfulness and accuracy of all the data declared; that he/she has no other assignments in the context of the 2026 Art Biennale; A declaration of the absence of grounds for ineligibility or incompatibility, pursuant to Legislative Decree No. 39 of April 8, 2013, and subsequent amendments, and a declaration of not having any criminal convictions or pending criminal proceedings. In the event of any criminal convictions or pending criminal proceedings, the details of the conviction or pending proceedings must be specified, as indicated by the official records of the competent judicial authorities. A declaration of not being subject to disqualification from holding public office or to any other sanction or legal/financial impediment that prohibits entering into contracts with Public Administrations; authorization to process personal data, pursuant to the provisions of Regulation (EU) 2016/679 (Italian Data Protection Authority) and subsequent amendments.





and Legislative Decree no. 196 of 30 June 2003, containing the “*Right of Access to Personal Data*” and subsequent amendments.

6. Applications with incomplete documentation, not signed, or submitted or received after the deadline shall not be considered.

Art. 6 - Documentation required for the first phase

1. Only proposals submitted in accordance with the procedures indicated in Article 5 of this Call shall be eligible for merit evaluation. Applications received in ways other than those indicated and/or after the deadlines established by this Call shall not be taken into consideration and shall not undergo evaluation.

2. The application must be accompanied by a list of qualifications in order to assess the requisites, the project idea, and the required documents, as explained in the following paragraphs.

- List of curatorial, professional and scientific experiences

This consists in a declaration of the qualifications and experiences required by Article 3 of this Call, which must be included along with the application following the instructions on the Call Portal.

- Project idea

The project idea must comply with the strategic objectives outlined in Article 2 of this Call and must contain:

- a) Title (even if provisional).
- b) The artist or artists involved, with links to relevant websites, if available.
- c) General information on the project idea (maximum 6,000 characters including spaces) from which the credibility, concreteness and actual feasibility of the proposal must emerge in a concise and clear way and take into account the indications in the following three points:

I. General themes

General illustration of the theme, the topics covered, and why it is considered necessary to deal with them; what the specific contribution is and what role Italy can play within the global debate on contemporary art with the proposal presented (maximum 2,000 characters including spaces).

II. Choice of artist(s)

In what way the artist or group of artists chosen represents the best possibilities for innovation and diversity in the visual art sector in Italy; in what way the artist or artists matches or match the general curatorial idea; why, from the point of view





of the candidate, the artist or artists is/are significant in the national and international contemporary scene (maximum 2,000 characters spaces included).

III. Use of the pavilion space

How the curatorial proposal could be arranged in the spaces of the Italian Pavilion in the Tese delle Vergini (see *Annex no. 2*); how the complex space of the Italian Pavilion could be optimized to best respond to the proposal presented. Please note that the Pavilion can be used in full or only one Tesa can be used (Tese delle Vergini is composed by two contiguous locations, *t/n*); the Giardino delle Vergini (open-air garden) is to be considered an integral part of the Pavilion (maximum 2,000 characters spaces included).

- **Documents:**

- a) A Curriculum Vitae updated to the date of submission of the application to this Call, from which the requested national and international experience can be understood, dated and signed by the candidate. In the case of a collective, considered sole authorship, the Curriculum of the activities carried out by the collective as a whole and a summary biography of the individual members are required.
- b) A motivational letter (maximum 2,500 characters including spaces) written in Italian and signed, in which the candidate, or the collective as a whole, in supporting his/her/its candidacy, can express the personal idea for the Italian Pavilion, also in relation to the project it is intended to develop and the curatorial practice to be employed.
- c) A copy of the front and back of a valid ID. In the case of curatorial collectives, the document of the individual identified pursuant to Article 5, paragraph 4 of this Call.

Art. 7 - Documentation required for the second phase

1. The ten individuals identified by the Commission in the first phase of the evaluation carried out on the basis of the criteria referred to in Article 9, paragraph 2 of this Call, shall be required to send within 45 (forty-five) days following the communication of selection, a project dossier consisting of a report of a maximum no. of 20 (twenty) folders (each folder intended as containing 2,000 characters each, spaces included), accompanied by images, any infographics and sample graphics. The DGCC shall send support materials to the selected candidates in order to prepare the dossier, including models, detailed surveys, and photographs of the pavilion spaces.

In particular, the report must contain the following contents, detailed below:





- a) The title, concept and general content of the proposal developed with respect to the project idea, in which the objectives of the project are clearly identified.
- b) Detailed information on the proposal and the artist or artists selected.
- c) Information on the staff and assistants to be involved.
- d) Exhibition set-up strategy with plans and any renderings.
- e) Exhibition timeline.
- f) Economic framework, taking into account the indications in Article 11 of this Call.
- g) Possible fundraising and/or sponsorship plans.
- h) Promotion and communication strategy.
- i) Proposals for brand identity and corporate identity.
- j) Proposals for events related to the Italian Pavilion, a public programme, training and educational activities related to the exhibition.
- k) An editorial proposal for the catalogue.
- l) Any further documentation to support the application.

Art. 8 - Selection Committee

1. The Selection Committee shall consist of the Commissioner of the Italian Pavilion (the Director-General of the DGCC) who shall be its President; the President of the Technical-Scientific Committee for Contemporary Art and Architecture; Three distinguished figures with a high scientific profile in the field of contemporary art, appointed by the Minister of Culture from among directors of museums, national and international contemporary art centres and institutions, as well as critics, curators, university professors, and nationally and internationally renowned experts in the contemporary art system.

2. Participation in the Commission shall be provided free of charge and shall not give entitlement to fees or emoluments of any kind, except for the reimbursement of any expenses actually incurred and documented for participation in the evaluation work.

3. The judgement of the Commission, expressed collectively, shall be final and irrevocable.

Art. 9 - Evaluation criteria and the work of the Commission

1. Requests received in the manner and terms indicated in Article 5 of this Call shall be subject to a preliminary investigation within the DGCC, aimed at verifying the completeness and regularity of the documentation presented.





2. Candidates admitted to the selection process, having met the requirements set out in Article 3 of this Call, shall be assessed and evaluated by the Commission, which may also convene remotely, based on the following criteria:

- a) A profile of the curator on the basis of the CV proposed in relation to the position as Curator of the Italian Pavilion, with particular reference to his/her national and international standing; international experience; the scientific quality of the exhibitions, projects and events curated thus far; the positions held and the publications produced; the stated qualifications and experience.
- b) The quality, originality and general sustainability of the overall design idea in terms of its correspondence to the strategic objectives of the Italian Pavilion, the themes dealt with and their relevance with respect to the contemporary artistic debate, also in relation to the selection of artists and/ or artistic languages proposed in the project, and to the themes that might be addressed at the International Art Exhibition.
- c) The choice of the artist or artists in relation to the proposed project idea, the relevance, quality and originality of their work, also in relation to the international scene, representation of the nation and the Italian contribution to the international discourse, as well as themes of gender equality, diversity and inclusion.
- d) Motivation of the candidate/s, personal vision of the Italian Pavilion, ability of the project to meet the favour of critics and the public.

3. Having examined the applications received and admitted to evaluation, the Commission shall select, on the basis of the evaluations obtained, up to a maximum of 10 (ten) candidates considered suitable to submit an in-depth project dossier, containing a detailed development of the candidate proposal as specified in Article 7 of this Call, to be sent within 45 (forty-five) days following the communication of successful selection pursuant to Article 4, paragraph 1 of the Call.

4. Upon the expiration of the deadlines indicated in paragraph 3 of this article, the Commission shall convene, including remotely, to evaluate the dossiers received, which shall be assessed based on the following parameters:

- a) Development of the themes indicated in the first phase, also according to Italy's ability to position itself globally and in relation to the debates of contemporary visual art.
- b) Development of the curatorial proposal in terms of vision, innovation and experimentation, in relation to the pressing issues of contemporary Italy.
- c) Relevance of the developed proposal with respect to the narratives of national and, above all, international contemporary art.
- d) The choice of the artistic project or projects of the selected artist or artists, its/their ability to represent Italy internationally (also in terms of communication, imagination, experimentation, innovation, attention to pressing issues of contemporary life, in the panorama of visual arts), within a multidisciplinary perspective.





- e) The ambition of the project as a whole in relation to the credibility and concreteness of the implementation of the proposal.
- f) Feasibility of the proposal in consideration of the timeline for implementation.
- g) Use of the spaces at the Tese delle Vergini and the Giardino della Vergini, the valorisation and layout of the exhibition inside the structures.
- h) Attention to the environmental impact of the Pavilion, strategies for disposing of materials in a circular perspective.
- i) Effectiveness of the proposed catalogue, coordinated image and brand identity.

5. In this second phase, at the first meeting, the Commission may identify further evaluation criteria and determine the weights of the various criteria, without prejudice to a respect for the preponderance of the quality of the artistic and curatorial proposal, and its ability to compete at an international level.

6. Finally, having examined the dossiers received in the context of the aforementioned second phase of evaluation, the Commission shall identify, by means of a reasoned opinion, three candidates to be submitted to the Minister.

7. After consulting the Commissioner of the Italian Pavilion and President of the Commission, on the basis of the analysis conducted by the Commission and the final judgement expressed by it, the Minister shall identify the candidate to appoint as Curator of the Italian Pavilion for 2026.

Art. 10 - Appointment of the Assignment

1. Upon completion of the aforementioned procedure, following the appointment of the Curator of the Italian Pavilion by the Minister of Culture, the Director-General for Contemporary Creativity, in their capacity as Commissioner of the Italian Pavilion, shall formalize the assignment.

Art. 11 - Economic contribution of the Ministry of Culture for the realization of the Italian Pavilion

1. The funds provided for the construction and management of the Italian Pavilion 2026 shall be borne by the Ministry of Culture and shall amount to a total of € 800,000.00 (eight hundred thousand/00 Euro) including VAT and other legal charges, of which € 570,000.00 (five hundred and seventy thousand/00 Euro) shall be for expenses related to the realization of the exhibition project and for the preparation works, and € 230,000.00 (two hundred and thirty thousand/00 Euro) shall be for expenses related to the running of the venue and the





exhibition, from the preparatory phase to the dismantling, by La Biennale di Venezia Foundation.

2. The production of the exhibition shall be the subject of an agreement between the Directorate-General and La Biennale di Venezia Foundation to which the resources for the realization of the project shall be allocated.
3. Any participation of economic or technical contributions from sponsorships shall be subject to supervision and approval within the framework of the agreement that this Directorate-General shall enter into with La Biennale di Venezia Foundation for the implementation of the exhibition project.
4. The economic framework referred to in Article 7 paragraph 1, letter f) must be prepared by expenditure chapters and items, according to a scheme to be provided by the DGCC to the ten candidates selected in the first phase together with the supporting documentation for presentation of the dossier (see *Annex no. 3*).
5. The following elements must be considered in preparing the economic framework:
 - the fee for the curator is established in the maximum amount of € 30,000.00 (thirty thousand/00), including VAT and other legal charges;
 - the economic contribution of the Ministry for the realization of the project shall exclusively support the production of the exhibition, namely: installation works, transportation, insurance, specific contributions to the installation of the works, technical-scientific fees, the catalogue, and communications.

Art. 12 - Relevant offices and FAQ

1. The office responsible for the procedure is the Directorate-General for Contemporary Creativity. The officer in charge of the procedure is Dr. Matteo Piccioni, who can be contacted at padiglioneitalia@cultura.gov.it.
2. For candidates intending to compete, it is possible to obtain clarifications regarding this Call exclusively by sending questions in writing to the e-mail address: padiglioneitalia@cultura.gov.it **by and no later than 31 March 2025**.
3. The Administration shall respond within 5 (five) working days, subsequently and periodically publishing the most frequently asked questions (FAQ) on the DGCC website, on the page dedicated to the Italian Pavilion, before 4 April 2024. No feedback shall be provided to questions or requests for clarification received via different methods and/or at other times.





Art. 13 - Safeguard clause and final provisions

1. In the event that causes arise to impede the execution of this Call, the DGCC reserves the right to postpone or revoke it and, at its sole discretion, also not to select any Curator and/or to publish a brand-new Call.
2. For anything not expressly indicated in this Call, reference should be made to current legislation on the subject.

Art. 14 - Disputes

1. For any and all disputes that might arise regarding this Call, the Court of Rome shall have exclusive jurisdiction.

Art. 15 - Ethics policy

1. The actions carried out by the DGCC shall aim at maximum inclusion of all the diversities that make up contemporary society, since these differences are the very reflection of art and culture in their natural sense. Consequently, the DGCC shall ensure that also in the selection of the curator and the scientific project for the 2026 Italian Pavilion there are no unfair and/or discriminatory phenomena, but on the contrary that differences of gender, age, race, nationality, religion, gender identity and sexual orientation are promoted, as well as the inclusion of minorities and/or under-represented groups.

Art. 16 - Processing of personal data

1. The data collected with the application for participation in the Public Call shall be processed, used and stored, also using computerized procedures, pursuant to Regulation (EU) 2016/679 (*General Data Protection Regulation*) and Legislative Decree no. 196 of 30 June 2003, and subsequent amendments, exclusively for the purposes related to completion of the procedure itself and for subsequent activities related to any appointment as Curator for the Italian Pavilion 2026, in compliance with the aforementioned legislation.
2. The personal data in question shall be processed, in compliance with the provisions of the law, using appropriate security measures to guarantee the confidentiality of the interested party to whom the data refer.
3. Provision of data is mandatory and any refusal to provide the same shall make it





impossible to proceed with an evaluation of the application for participation in the selection, as well as the consequent obligations inherent to this selection.

4. The data controller is the Directorate-General for Contemporary Creativity of the Ministry of Culture, based in Rome, at Via di San Michele no. 22 - Post Code 00153.

5. Under the conditions and within the limits set out in EU Regulation 2016/679, the interested party may exercise the rights provided for in Articles 15 *et seq.* of the same, namely: access to their personal data, correction, updating or cancellation of the same, limitation or prohibition of the processing of data in violation of the law and opposition to processing for legitimate reasons. The interested party may also exercise the right to lodge a complaint with the Italian Data Protection Supervisor. In addition, it is possible to contact the Data Protection Officer (DPO) of the Ministry of Culture at the following address: rpd@cultura.gov.it.

Art. 17 - Publicity and transparency

1. This Call is being published on the institutional website of the Directorate-General for Contemporary Creativity.

2. The outcomes of the final selection referred to in this Call may be published according to the forms provided, in compliance with the principles of relevance and non-excess, on the institutional website of the Directorate-General for Contemporary Creativity.





ANNEX N. 1

Facsimile of the Application Form

OPEN CALL PADIGLIONE ITALIA 2024
APPLICATION FOR THE SELECTION OF A CURATOR AND A
SCIENTIFIC PROJECT

TO THE MINISTRY OF CULTURE
The Directorate-General for Contemporary Creativity
Via di San Michele, 22 – 00153 Rome, Italy

OBJECT: PADIGLIONE ITALIA 2026. PUBLIC CALL FOR THE SELECTION OF A CURATOR AND A SCIENTIFIC PROJECT FOR ITALY'S PARTICIPATION IN THE 61st INTERNATIONAL ART EXHIBITION OF LA BIENNALE DI VENEZIA (APRIL - NOVEMBER 2026) – **APPLICATION FOR THE PUBLIC SELECTION.**

The undersigned [**First and Last Name**] As Known As [**AKA**] born in [**place of birth**], on the [**date of birth**], resident in [**Country, City, Street, n., ZIP**]

Citizenship.....

Personal fiscal number or fiscal code:

telephone:

e-mail:

[In the case of a curatorial collective]

On behalf of the collective [**collective name**] consisting of [**components' name**]

REQUEST

to be admitted to the selection of a curator and a scientific project for the Italian participation in the 61st International Art Exhibition of La Biennale di Venezia (April - November 2026)

Furthermore, the undersigned, in accordance with art. 46 of the Unified Act (T.U.) approved by D.P.R. 445/00, under personal responsibility, aware of the provisions of art. 75 of the aforementioned Unified Act (T.U.) as well as of the penal sanctions provided for by art. 76 of the aforementioned Unified Act (T.U.) respectively in the hypotheses of untruthfulness of the content of the declarations made and falsity in deeds and mendacious declarations:

DECLARES

- that all the information contained in the application is true;
- to meet the admission requirements prescribed in Article 3 of the call for applications;
- not to hold any other positions within the framework of the Biennale Arte 2026;
- not to be subject to disqualification sanctions from public offices or to any other legal or financial sanction or impediment that would prohibit contracting with Public Administrations;



- not to be involved in any legal disputes that create a conflict of interest with the Ministry of Culture and not to be in any situation of incompatibility as provided by current regulations;
- to be the legitimate owner of the submitted curatorial project and the related usage rights, and therefore to have full authority to dispose of them freely;
- in the event of the project's approval, that the Ministry of Culture and the Directorate-General for Contemporary Creativity shall be held harmless from any claims, demands, or disputes from third parties concerning the proposed project;
- not to have any criminal convictions,
or alternatively,
- to have the following criminal convictions:
Judgment(s) no. _____
Dated: _____
Type of offense: _____
- not to have any pending criminal proceedings,
or alternatively,
- to have the following pending criminal proceedings:
Proceeding(s) no. _____
Dated: _____
Type of offense: _____

UNDERTAKES

to accept and respect, from this moment, all clauses in the call;

Furthermore, having taken note of the information provided pursuant to Art. 13 of the General Data Protection Regulation EU/2016/679 (GDPR) and pursuant to Art. 7 et seq. of Regulation (EU) 2016/679 and of the Legislative Decree of 30 June 2003, n. 196 "*Codice in materia di protezione dei dati personali*" (*Right of Access to Personal Data*) and subsequent modifications and additions

AUTHORISES

to the processing of personal data in the manner and within the limits set out in the above information notice and the art. 16 of the Public Call, including those considered as special categories of data.

ATTACHES TO THIS APPLICATION

- **List of curatorial, professional and scientific experiences**
- **Project Idea**
- **Documents:**
 - A. A Curriculum Vitae updated to the date of submission of the application to this Call
 - B. A motivational letter written in Italian and signed
 - C. A copy of the front and back of a valid ID.



CURATORIAL, PROFESSIONAL AND SCIENTIFIC EXPERIENCE

(Art. 6, paragraph 2 of the Public Call)

a) International curatorial experience

Points to the curation of exhibitions, events, and artistic projects in the international arena at museums, art centres and high-level institutes, dedicated to Italian and international contemporary art, with a particular emphasis on activities carried out over the last five years

b) National curatorial experience

Points to the curation of exhibitions, events or artistic projects at a national level held in museums, art centres and high-level institutes, dedicated to Italian and international contemporary with a particular emphasis on activities carried out over the last five years

c) Professional experience

Positions involving management, coordination, responsibility, teaching in the field of contemporary art:

Points to, for the last five years, in Italy and/or abroad, positions involving management, coordination, responsibility, teaching at museums or recognized art centres, cultural institutes, academies or universities, at research centres, whether public or private, in the field of contemporary art.

Festivals, exhibitions, fairs or even sections of them in the field of contemporary art:

Points to, for the last five years, in Italy and/or abroad, positions involving management, coordination, responsibility of festivals, exhibitions, fairs or even sections of them in the field of contemporary art

d) Publications (Scientific competence)

Points to the publications related to Italian art of the last seventy years, dedicated to contemporary Italian artists, and/or to issues related to contemporary visual culture



PROJECT IDEA

(Art. 6, paragraph 2 of the Public Call)

Title (even if provisional)

[Project's title]

Artist o artists involved

[name artist (or collective) - max 3 artists]

[artist's website]

General information on the project idea

I. General themes

General illustration of the theme, the topics covered, and why it is considered necessary to deal with them; what the specific contribution is and what role Italy can play within the global debate on contemporary art with the proposal presented

II. Choice of artist(s)

Specify in what way the artist or group of artists chosen represents the best possibilities for innovation and diversity in the visual art sector in Italy; in what way the artist or artists matches or match the general curatorial idea; why, from the point of view of the candidate, the artist or artists is/are significant in the national and international contemporary scene.

III. Use of the pavilion space

Points to how the curatorial proposal could be arranged in the spaces of the Italian Pavilion in the Tese delle Vergini; how the complex space of the Italian Pavilion could be optimized to best respond to the proposal presented. Please note that the Pavilion can be used in full or only one Tesa can be used (Tese delle Vergini is composed by two contiguous locations, *t/n*); the Giardino delle Vergini (open-air garden) is to be considered an integral part of the Pavilion.



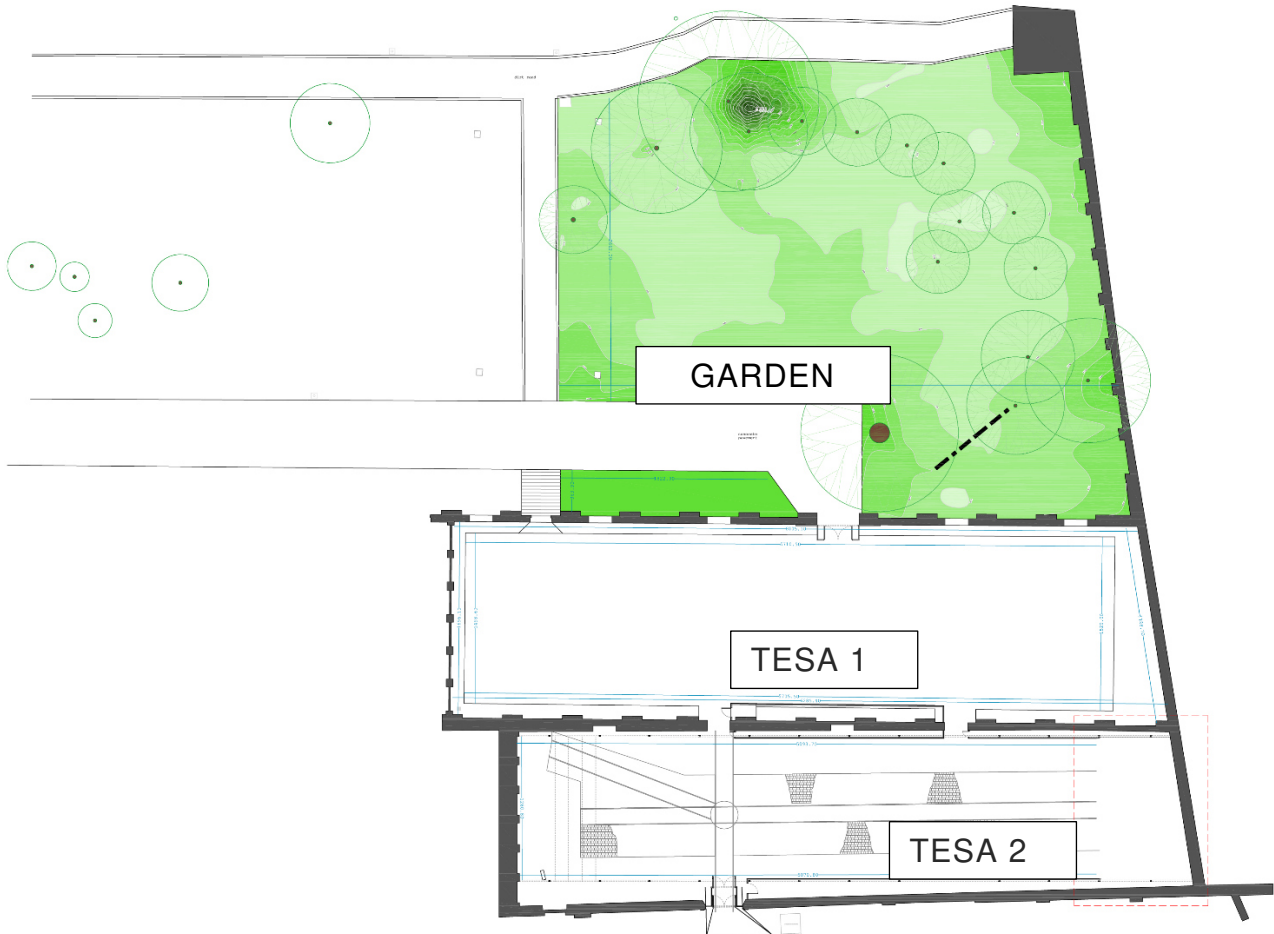
ANNEX N. 2

Italian Pavilion data sheet

General planimetry, Scale 1/400

Survey: Arch. Francesco Zanon

Person Responsible: Eng. Cristiano Frizzele



Dimensions

Giardino delle Vergini

Approximately 1,500 sqm of usable green area, including trees

Tese delle Vergini

Tesa n. 1: approx. 850 sqm, 15 m x 57 m, height 7 to 10.50 m

Tesa n. 2: approx. 945 sqm, 16 m x 61 m, height 7 to 10.50 m

Features

The Italian Pavilion is located inside the historical building called 'Tese delle Vergini' adjacent to the Tese del Cinquecento and the large water stacks of the Gaggiandre.

The Tese delle Vergini are formed by two juxtaposed sheds, built in the 1872 enlargement phase towards the area called delle Vergini and with the silting up of the Rio della Guerra.



The Italian Pavilion occupies two of the four portions into which the space is divided. It includes the two aisles to the south, has an access opening on the Gaggiandre side and two access openings on the Giardino delle Vergini side.

The roofs are an example of the first iron and wooden Polonceau trusses, used from then on in the Arsenal as an alternative to the traditional wooden ones.



ANNEX N. 3

Guidelines for the budget proposal

(Valid only for the Phase 2 of the selection procedure, see Art. 11 of the Public Call)

For the realization of the Italian Pavilion 2024, the costs **to be charged by the Italian Ministry of Culture** amount to **Euro 800,000.00 (eight hundred thousand Euro/00)** including VAT and other legal charges, divided as follows:

- **Euro 570,000.00 (five hundred and seventy thousand Euro/00)** including VAT and other legal charges shall be for expenses related to the realization of the exhibition project and for the preparation works.
- **Euro 230.000,00 (two hundred and thirty thousand Euro/00)** including VAT and other legal charges, shall be for expenses related to the running of the venue and the exhibition. For the production of the exhibition, La Biennale di Venezia Foundation is the direct implementer on behalf of the Director-General of Contemporary Creativity.

NOTE: any participation of economic or technical contributions from sponsorships shall be subject to supervision and approval within the framework of the agreement that this Directorate-General shall enter into with La Biennale di Venezia Foundation for the implementation of the exhibition project.

Economic framework: example of items and sub-items of eligible costs. Costs must include VAT and other legal charges

ITALIAN PAVILION 2024 - ECONOMIC FRAMEWORK	
N.	Item
A	CURATOR AND STAFF
A.1	Curator's fee
A.2	Curator's Staff fees
A.3	Media Relation e Press Office
A.4	Curator and Staff's accomodation
B	SETTING UP OF EXHIBITION
B.1	Preliminary outfitting
B.2	Exhibition set-up
B.3	Transport and accrochage
B.4	Insurance
B.5	Exhibition graphics (titles, explanatory panels, captions, etc.)
B.6	Setting up exhibition facilities
C	COMMUNICATION
C.1	Catalogue (design, production, print run)
C.2	Production of printed matter and posters, website, gadgets, promotional videos, etc.
C.3	Opening reception
C.4	Public programme and/or educational activities
D	RUNNING COSTS (barned by La Biennale di Venezia Foundation)