

**PRESS RELEASE #2  
FOR IMMEDIATE PUBLICATION**

**Carolyn Christov-Bakargiev retired from the directorship of Castello di Rivoli Museo d'Arte Contemporanea in Turin and Fondazione Francesco Federico Cerruti, Italy, on December 31st, 2023**



Carolyn Christov-Bakargiev at Castello di Rivoli, May, 2023, Photo: Courtesy CCB

At age 66, after serving as Chief Curator from 2001 to 2008, Director in 2009, and again from 2016 to 2023, Carolyn Christov-Bakargiev retired from her post as Director of Castello di Rivoli Museo d'Arte Contemporanea, Turin, Italy, concluding her over 20-year commitment to the public Italian institution.

As of this year, she is leading a major multi-year research and publication project on her archive and almost forty-year practice, as well as pursuing new independent curatorial work,

including a major new exhibition of Italian Arte povera art and its legacy in the Fall of 2024 at Bourse de Commerce Collection Pinault in Paris.

In that same year she is also drafting an exhibition at the new artist-run digital artspace in Charleston, **Beeple Studios**, which explores the intersection of digital and physical art through the history of the metaverse from early mystical visions of transcendence up to today.

She continues her honorary professorship in Basel, Switzerland, at the **Institute Art Gender Nature FHNW Academy of Arts and Design of Basel University** where she has taught since 2021, and pursues experimental work in Art and Science. Particularly interested in questions of energy and its transformations, fundamental to her thinking since her engagement with the Arte Povera movement in the mid-1980s, Christov-Bakargiev works with artists, scientists and philosophers to explore the physics and metaphysics of new forms of atomic energy able to process nuclear waste as fuel.

On November 13, 2023, Carolyn Christov-Bakargiev delivered the prestigious **Novo Nordisk Foundation Lecture** at the University of Copenhagen, invited by the Committee on Research in Art and Art History and held at the Royal College of Art in Copenhagen.

Christov-Bakargiev states:

„I am honored to have served Castello di Rivoli museum in Torino, the home of Arte Povera in the Piemonte region which is also the homeland of my mother. For over twenty years—first as chief curator and later as director, I was able to create experimental and innovative group shows and dedicate large solo exhibitions to artists such as **William Kentridge, Pierre Huyghe, Janet Cardiff, Giovanni Anselmo, Giulio Paolini, Gilberto Zorio, Doris Salcedo, Michael Rakowitz, Ed Atkins, Nalini Malani, Hito Steyerl, Anna Boghiguian, Anne Imhof, Otobong Nkanga, Richard Bell, Olafur Eliasson, and Michelangelo Pistoletto**, amongst others, making sure their works would also remain in the permanent collection, thus building a world class collection of art for the public. The unique Baroque castle at the foot of the Italian Alps always inspired artists and scholars; I am proud to have been its custodian. In 2017, I opened the new **CRRI Castello di Rivoli Research Institute** in the Manica Lunga building, while in 2018 an agreement with the Cerruti Foundation was reached in order to open the outstanding **Cerruti Collection** to the public in 2019 which enabled a new relationship between art of the past and present. During the Covid-19 pandemic, in 2020-21, the museum became a **vaccination center** thanks to the collaboration with artist **Claudia Comte**. The concept of a new **Slow Museum** also developed, which expanded the activities of the museum by installing new public artworks throughout the region and by focusing on local arts education and communities. Over the years, I was also able to pursue independent practice globally, which nurtured the museum with cultural exchanges and new ideas. I thank the Chairman and the Board of Administration of the museum for their counsel, my incredible team for their dedication, the Amici of the Museum for their support and enthusiasm, and the public for their participation and curiosity. I would especially like to extend my heartfelt thanks to all the artists I have had the privilege to work with for their unwavering dedication and generosity during my tenure. Finally, I look forward to returning to this magical and unique place as a member of the audience.”



Carolyn Christov-Bakargiev in Istanbul, 2015, Photo: Çağlar Kanazık

### **About Carolyn Christov-Bakargiev**

Carolyn Christov-Bakargiev (Ridgewood, New Jersey, 1957) was Director of the **Castello di Rivoli Museo d'Arte Contemporanea** since 2016. She also was Artistic Director of the **Fondazione Francesco Federico Cerruti** in Turin since 2018.

**Curator at Villa Medici, Rome** (1998-2000), she was Chief Curator at **MoMA /P.S.1 in New York** (1999-2001) and member of the jury of the Venice Biennial in 2001. From 2002 to 2008 she was **Chief Curator at Castello di Rivoli Museo d'Arte Contemporanea** (and interim director in 2009). In 2008 she curated the **16th Biennale of Sydney, Australia**, "Revolutions Forms that Turn", where she launched the first use of Cockatoo Island in Sydney Harbour.

She was the Artistic Director of **dOCUMENTA(13)** from 2009 to 2013, which introduced into contemporary art notions of multispecies co-evolution from feminist science studies as well as focused on themes of collapse and recovery. The exhibition was held not only in Kassel, Germany, but also in **Kabul, Afghanistan; Cairo and Alexandria in Egypt; and Banff in Canada**, and brought a then visitor record of 905.000 visitors. In 2013 she also received the **Hessian State Award**.

Following dOCUMENTA(13), she was **Getty Research Scholar in Los Angeles** (2013), **Leverhulme Professor at the University of Leeds** (2014) and **Edith Kreeger Wolf Distinguished Visiting Professor in Art Theory and Practice at Northwestern University** (2013-2019). She directed the **14th Istanbul Biennial**, "Saltwater", based on new materialisms and Lacanian Knot theory in 2015. From 2016 to 2018, in addition to the Castello di Rivoli, she was also Director of the **GAM Galleria Civica d'Arte Moderna e Contemporanea** in Turin. In 2019 she received the **Audrey Irmes Award** for Curatorial Excellence for her over thirty years of experimental curatorial practice.

She was on the jury for the **14th Gwangju Biennale Park Seo-Bo Art Prize** in 2023, and is a juror for the 2024 **Wolfgang-Hahn Preis** of Museum Ludwig in Cologne as well as for the 2024 **Nasher Prize** for excellence in sculpture.

### **Publications**

Her major publications include the volume **Arte Povera** (London, Phaidon Press, 1999), **The Cerruti Collection** (2022) as well as monographs on artists including **Fabio Mauri** (1994), **Alberto Burri** (1996), **William Kentridge** (1998), **Janet Cardiff** (1999), **Pierre Huyghe** (2004), **Anna Boghiguian** (2017), **Nalini Malani** (2018), **Hito Steyerl** (2019), **Michael Rakowitz** (2019), **Otobong Nkanga** (2023) and **Anne Imhof** (2023).

She is currently working on the catalogue raisonné of **Fabio Mauri** and of **Michelangelo Pistoletto**.

### **Updates and Contacts:**

For the full list of publications, a full biography note and continuing updates on future projects of Carolyn Christov-Bakargiev, please visit [www.carolynchristov.com](http://www.carolynchristov.com), and follow her on X via [@carolynchristov](https://twitter.com/carolynchristov) or on Instagram via [@carolynchristovbakargiev](https://www.instagram.com/carolynchristovbakargiev).

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