The relationship between public art, museums and cities as participatory cultural spaces is a crucial and timely topic, worthy of rigorous exploration and worldwide discussion, and is the subject of a systemic and constant confrontation inside the ICOM community, with the aim of empowering the social role of museums.

The pandemic crisis we are living through has, in fact, emphasized the fundamental role of public space for the well-being of a city’s inhabitants as well as the important impact that art and culture can have in the current experience and future redesigns of urban spaces. During the lockdowns and in their aftermath, the practices of Public Art in the urban realm showed how they can complement and augment the function of museums by creating aesthetic spaces and experiences so critical to a healthy and whole society. As a consequence, it seems now crucially important to promote more porosity between cultural institutions and the urban space, encouraging museums to expand even increasingly beyond the building walls. Moreover, as most museums are situated in city centers and, through the perspective of social participation and belonging, Public Art has the potential to reach out to what Mary Jane Jacob defines the “unfashionable public”, contributing to the diffusion of a cultural offering which is at the same time diverse, open and without barriers.

For instance, during the pandemic, monuments have acquired a new visibility, and their symbolic values have been re-read in accordance with contemporary sensibilities. On the other hand, compared to museum collections, the cultural heritage present in cities — both historic and contemporary — is far less studied and often not sufficiently promoted. Given the diversity of actors who place art in the public realm, there is often controversy around political and cultural meanings expressed and disagreement about the relative value of different artistic languages and ideologies. In this realm of both increasing activity and recontextualization, it seems therefore urgent to share new strategies to produce, promote and reconsider public art with a pluralistic and participative approach. An international discussion, with local specificity expanding out to global connectedness, will be especially generative and valuable.

**programme**

**welcome | 4:30 - 4:45**
- Alberto Garlandini | ICOM, President*
- Adele Maresca Compagna | ICOM Italy, President
- Tommaso Sacchi | City of Milan, Assessor to Culture
- Marco Minoja | City of Milan, General Director of Cultural Department

**intro | 4:45 - 5:00**
- Marina Pugliese | City of Milan, Head of Public Art Department

**keynote speeches | 5:00 - 6:00**
- Joan Weinstein | Getty Foundation, Director | Complementarity between public art and museums
- Marylin Douala Bell | SUD- Salon Urbain de Douala, President | Social role of public art
- Puay Khim Ong | Curator & Head, Collections, Public Art and Biennale Office, Singapore Art Museum | Impact of public art on the city

**round table | 6:00 - 7:00**
Discussion on the opportunity of an ICOM International Committee on Public Art and Museums
- Christian Nana Tchuisseu | ICOM Cameroon, Chair
- Beate Reifenscheid | ICOM Germany, Chair
- Tom Loughman | ICOM US, Co-chair
- Representative of ICOM France and ICOM Singapore*
- Nicole van Dijk | CAMOC (ICOM IC for the collection and activities of museums of the city, Board member
- Trilce Navarrete | CIDOC (ICOM IC for documentation), Chair
- Nicole Moolhouijzen | ICFA (ICOM IC on museums and collection of fine arts), Board member

*to be confirmed