

Painting at the Biennale Arte 2026

Propositions and Provocations

Wednesday 28 October 2026 · 16:00-18:00

Sala d'Armi D, Arsenale, Venice

Organised by the Royal College of Art Painting Programme, London.

How does the Biennale allow the emergence of unforeseen possibilities for painting? How might the historical, political and architectural contexts of Venice promote new insights around questions of site-specificity, medium, transhistoricity, networks and circulation, and the expanded field? This online panel discussion brings together four curators involved in presentations of painting during the Venice Biennale 2026 - Lubaina Himid at the British Pavilion, Ding Yi at the Palazzo Querini Stampalia, and Lee Ufan at SMAC Venice (San Marco Art Centre) - to engage in a dialogue about the visibilities and meanings of 'contemporary painting' through the lens of this most global of platforms.

SPEAKERS

Matilde Guidelli Guidi

Curator, Dia Art Foundation; co-curator of Lee Ufan at Dia Beacon

Ese Onojeruo

Curator of Lubaina Himid's British Pavilion presentation

Alfredo Cramerotti and Auronda Scalera

Curators of Cosmotekhnics: Ding Yi as a Planetary Code, Fondazione Querini Stampalia

CHAIRS

Kamini Vellodi, Head of Painting, and Damian Taylor, Tutor in Painting,
Royal College of Art, London

PRODUCTION

Laura Dzelzyte and Amy King



Matilde Guidelli Guidi

Curator, Dia Art Foundation

Matilde Guidelli Guidi is Curator at Dia Art Foundation, where she organized exhibitions of work by Duane Linklater, Senga Nengudi, Cameron Rowland, Kishio Suga, Lee Ufan, Meg Webster, and Jack Whitten, among many others, and edited the publications *Jack Whitten: The Greek Alphabet Paintings* (2023), *Senga Nengudi: Populated Air* (2025), and *Artists on Agnes Martin* (2026). She oversees Dia's permanently sited works by Walter De Maria, Max Neuhaus, and Joseph Beuys, and, as the organizer of the Artists on Artists Lecture Series, she commissions a growing roster of contemporary artists to respond to their peers and to Dia's institutional history. Her upcoming projects include exhibitions of work by Éliane Radigue, Vija Celmins, and André Cadere, discursive commissions with Nandi Loaf, Jordan Wolfson, and WangShui, and an artist book with Richard Tuttle.



Ese Onojeruo

Curator, producer and cultural practitioner

Ese Onojeruo is a London-based curator, producer and cultural practitioner working across contemporary art, film, public programming and creative participation. Her practice explores how cultural institutions can create space for communities historically marginalised by dominant cultural and institutional structures, with a focus on collective knowledge, Black diasporic histories and alternative forms of cultural production. She has worked with organisations including Tate, Royal Museums Greenwich, Chisenhale Gallery and South London Gallery, developing exhibitions, commissions, public programmes and participatory projects. She is co-founder of narration group, a collective for women and non-binary people of colour, and developed *Curating Black Art* with Black Blossom School of Art, examining the frameworks through which Black art is positioned and interpreted. Alongside her curatorial practice, Onojeruo produces interdisciplinary film and moving-image projects, working with artists and filmmakers including Anthea Hamilton, Evan Ifekoya, Shamica Ruddock, Arwa Aburawa and Turab Shah.



Dr. Alfredo Cramerotti

Curator, cultural strategist and theorist

Dr. Alfredo Cramerotti is a curator, cultural strategist, and published theorist. He is Director of mm:museum (Media Majlis Museum) at Northwestern University in Qatar, a museum dedicated to the intersection of media, communication, and technology, and President of IKT, the International Association of Curators of Contemporary Art (800+ members worldwide). He is the author of *Hyper-imaging: New Languages for Art, Media and Communication* (Intellect Books, 2026), *Curating the Image* (Distanz Verlag, 2020) and *Aesthetic Journalism* (Intellect Books, 2009), and Editor-in-Chief of Intellect's Critical Photography book series. His curatorial record spans five editions of the Venice Biennale across national pavilions and collateral events. Recent projects include *Cosmotechnics: Ding Yi as a Planetary Code* (Fondazione Querini Stampalia, during Venice Biennale 2026) and *Sougwen Chung: Body Machine* (National Museum of Digital Art, Milan, 2026).



Auronda Scalera

Curator, artistic director and cultural strategist

Auronda Scalera is a curator, artistic director, and cultural strategist working between the Middle East, Asia, and Europe. Her practice centres on contemporary art's encounter with digital culture and emerging technologies, with a sustained focus on East Asian contemporary art and its critical positioning within international discourse. She is co-curator of *Cosmotechnics: Ding Yi as a Planetary Code* (Fondazione Querini Stampalia, during Venice Biennale 2026). Recent curatorial projects include *Sougwen Chung: Body Machine* (Palazzo Citterio, Milan Design Week 2026), the first major Italian presentation of Chung's AI and robotics-based drawing practice, and the curatorial lead of *Art Dubai Digital* (2024). She has participated in multiple editions of the Venice Biennale (2007–2026), and is a member of the AI & Arts Group at The Alan Turing Institute and the AI & Education Research Group at Oxford University. In 2026 she participated at the General Assembly at the United Nations Headquarters in New York as a delegate for the Digital Cooperation Day.



Kamini Vellodi

Head of Painting, Royal College of Art

Kamini Vellodi is an artist, writer and theorist, and Head of Painting at the Royal College of Art, London. She is the author of *Tintoretto's Difference. Deleuze, Diagrammatics and Art History* (2019), and co-editor, with Aron Vinegar, of *Grey on Grey. At the Threshold of Philosophy and Art* (2023) and, with Jae Emerling, *Re-Inventing Theory: Art, History, Thought* (forthcoming 2027). She is currently completing a monograph, *The Visual Thought of Deleuze and Guattari. A Heteropaedia*, and she is Series Editor of *Refractions. At the Borders of Art History and Philosophy* (Edinburgh University Press). Her practice and research crosses critical theory, theories and critical historiographies of global art history, contemporary visual arts, painting and theories of the image.



Damian Taylor

Tutor in Painting, Royal College of Art

Damian Taylor is an artist and Tutor in Painting at the Royal College of Art. His work tends to hover somewhere in the margins between painting and photography, often with an interest in a confused meeting of intimacy and isolation, language and gesture, and visibility and invisibility. His published writings have explored themes ranging from Romantic landscape painting to contemporary puppet theory but typically united by a fascination with the errant wisdom of hands.

Cosmotechnics: Ding Yi as a Planetary Code



Cosmotechnics: Ding Yi as a Planetary Code (9 May – 22 November 2026, Fondazione Querini Stampalia, Venice) presents new and historic works by Ding Yi, one of China's foremost abstract painters, in dialogue with Carlo Scarpa's architecture and garden. Since 1988, Ding Yi has painted a single motif: the cross, treated as an algorithm, a repeatable micro-gesture that binds perception to ethics by placing time and attention at the centre of making. Curated by Alfredo Cramerotti and Auronda Scalera, with support from Lisson Gallery and ShanghART Gallery.

[Exhibition information ↗](#)

Lee Ufan



Across eight of SMAC Venice's galleries, the exhibition traces the evolution of Lee Ufan's visual language over seven decades, with works ranging from new and historical paintings to large-scale installations and a new site-specific commission. Lee, one of the foremost figures of the Japanese Mono-ha (School of Things) and a key figure in the Korean Dansaekhwa movement, has long explored the possibilities of embodying and representing space and time through painterly gestures on canvas.

[Exhibition information ↗](#)

Lubaina Himid at the British Pavilion



Lubaina Himid's Predicting History: Testing Translation explores concepts of home, belonging and place. Through a series of five monumental, multi-panel paintings – alongside several of her 'kanga' paintings, paintings on found objects and a soundscape created in collaboration with Magda Stawarska – the installation questions what it means to inhabit space not built for you, to assert one's presence in a world where some move freely while others are 'out of place'.

[Exhibition information ↗](#)

[British Pavilion exhibition guide ↗](#)