



ARTISSIMA
25 yrs

INTERNATIONAL FAIR
OF CONTEMPORARY ART
2–4 november 2018
TORINO

press
release

ARTISSIMA
info@artissima.it - www.artissima.it

Galleries from 1994 to 2018

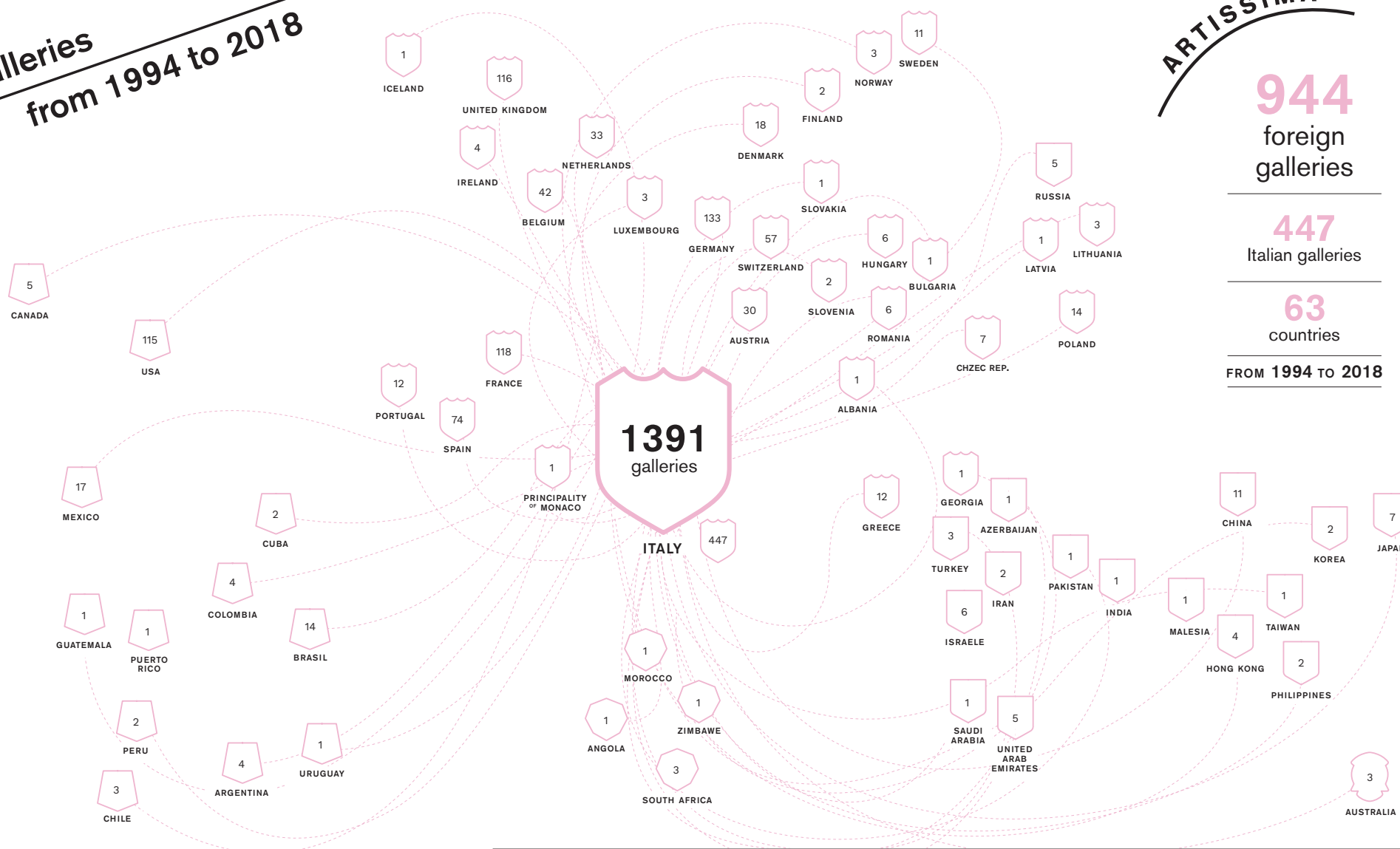
ARTISSIMA

944
foreign
galleries

447
Italian galleries

63
countries

FROM 1994 TO 2018



AMERICA
169
galleries

AFRICA
6
galleries

ASIA
53
galleries

EUROPE
1160
galleries

OCEANIA
3
gallerie



PRACTICAL INFORMATION

Opening: 1 November 2018

Press preview	11am-8pm
Press conference	12pm
Collectors' preview	starting at 11am (by invitation)
Vernissage	5-8pm (by invitation)
Sound press preview	5pm (by invitation) c/o OGR – Officine Grandi Riparazioni
Opening Sound	7-9pm (by invitation)

Opening to the public: 2-3-4 November 2018
12-8pm

OVAL Lingotto Fiere | via Giacomo Mattè Trucco, 70 – Torino

Tickets:

Full price: € 18.00

Reduced: € 13.00 *

Three-day pass: € 36.00

* Children aged 12–18. Over 65s. University students, upon presentation of a university ID. Soldiers in uniform. Free entry for disabled people with assistance.

ARTISSIMA SRL

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#artissima #artissima25 #artissima2018 #timeisonourside

PARTNERS

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ARTISSIMA 2018

25th EDITION

1 November: press, preview, opening
2-3-5 November: open to the public

In 2018 Artissima celebrates its 25th anniversary. Directed by Ilaria Bonacossa for the second year in a row, the fair opens on Thursday 1 November, and welcomes over 50,000 visitors from Friday the 2nd to Sunday 4 November at the OVAL in Torino.

Internationally renowned for its focus on experimental practices, and as a launching pad for up-and-coming artists and galleries, Artissima is a unique event that attracts a large audience of collectors, sector professionals and art lovers every year. As the only fair in Italy to concentrate exclusively on contemporary art, it is the preferred event of curators, directors of art institutions and foundations, as well as the patrons of museums from all over the world who are involved in various ways in the projects of Artissima.

The *fil rouge* of the 25th edition will be “time” (*Time is on our side*), seen not as a static freeze-frame of memory and celebration, but as a dynamic flow capable of setting the pace of change, while capturing the emotional suspension time activated by works of art.

The “time” of Artissima thus takes on a dual value: that of an eloquent past, and that of a future open to creative explorations. The fair begins, in fact, from its own history and identity – a consistent path of constant renewal and experimentation, but always capable of conserving its own recognizable character – in order to take part in the construction of the future history of art.

The vitality of Artissima and its innovative force resonate throughout the city, thanks to the active cooperation of many public institutions, museums, foundations and galleries, in a context of interaction with cultural projects across the Region.

The fair thus confirms its dynamic role, contributing to the growth of the Italian art market, stimulating and supporting collectors with an eye on innovation in a continuously evolving critical and curatorial vision.

The fair is managed by Artissima srl, a company affiliated with Fondazione Torino Musei.

In the words of **Ilaria Bonacossa**

In 2018 Artissima celebrates an important anniversary: 25 years of a fair that has gained a reputation for its focus on experimentation and the pursuit of new approaches, for the coexistence of multiple and often contrasting approaches, for the critical vision of gallerists who are writing the future history of art, and for the courage of the curators ready to wager on talent and not on the marketable appeal of artists.

I love Artissima because every year it provides a global overview of the contemporary scene, welcoming art lovers into an unexpected space/time, suspended outside the everyday dimension, in which works of art can transform our perspective on the world.

Time is on our side, on the side of those who want to discover and intensely experience the world of art, savouring and reflecting, opening to otherness and change.

Our time is the time devoted by galleries to the discovery and rediscovery of artists, to the production of their works and to support their creative research.

The time of images capable of activating thoughts and emotions rather than being passively consumed.

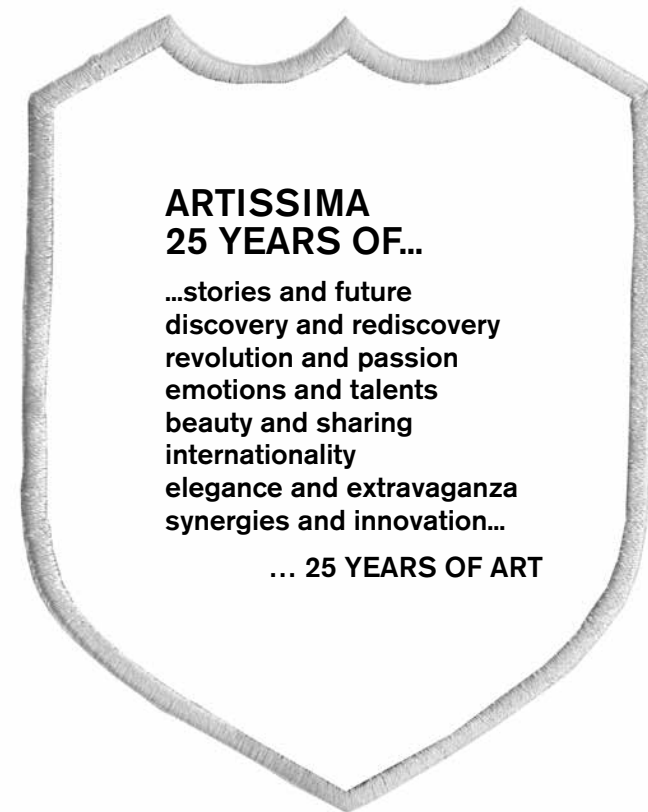
The time of listening in the new Sound section, a surprising journey through 15 sound installations.

The time of drawing that is simultaneously a work in progress and a finished project, classic medium transformed by contemporary interpretation and innovative ways of thinking.

The time of coexistence and aural and visual co-design of our "Experimental Academy" to transform the fair into a space for creation, and for the training of young artists.

The time of a dinner organised by an artist to experiment with new modes of sharing and interaction.

The time of Torino, a city suspended between past and future, between Egyptian treasures and contemporary installations, regal glories and working-class memories, engineered rationalism and esoteric magic.

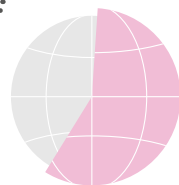


NOTES ON NEW DEVELOPMENTS FOR 2018

Artissima 2018
numbers

189 GALLERIES

FROM **35** COUNTRIES



60 % FOREIGN EXHIBITORS

20.000 SQUARE METERS OF EXHIBITION SPACE



8 SECTIONS OF WHICH

4 CURATED



52.000 VISITORS (2017)



7

PRIZES ASSIGNED



OVER **50** CURATORS AND MUSEUM DIRECTORS INVOLVED IN THE JURIES AND SPECIAL INITIATIVES

300.000 € OF INSTITUTIONAL ACQUISITIONS (2017)

NOTES ON NEW DEVELOPMENTS FOR 2018

A NEW SECTION – SOUND – AND NEWS ABOUT ART EDITIONS

Sound is the new section on contemporary sonic research. An integral part of the fair, Sound will be set up outside the institutional spaces of Artissima, at the OGR – Officine Grandi Riparazioni di Torino, to present 15 **individual projects** focusing on sound selected by an international duo of curators: **Yann Chateigné Tytelman**, curator and art critic in Berlin, associate professor of art history and theory at HEAD Geneva, and **Nicola Ricciardi**, artistic director of OGR, Torino (*the listing of the galleries and artists will be announced at the press conference in September*).

Art Editions & Multiples, the section created in 2012 that hosts galleries specializing in artists' editions and multiples, expands in 2018 to include non-profit projects and becomes **Art Spaces & Editions**.

A NEW MEMBER OF THE SELECTION COMMITTEE AND YOUNG INTERNATIONAL CURATORS FOR THE CURATED SECTIONS

The **selection committee of the fair** welcomes a new member, **Alessandro Pasotti**, co-founder of Galleria P420 (Bologna), joining the team of international gallerists that select the galleries of the Main Section, Dialogue, Art Spaces & Editions and New Entries. The latter section, focusing on emerging international galleries, can rely for the first time on the consulting of **Lucrezia Calabrò Visconti**, curator of the International Biennale for Young Art 2018 of Moscow. Personalities of international stature are involved in the committees for the curated sections Back to the Future, Present Future and Disegni, coordinated for the second consecutive year respectively by Anna Daneri, Cloé Perrone and Luís Silva and João Mourão, directors of Kunsthalle Lissabon.

A NEW SPECIAL PROJECT

"Artissima Experimental Academy" is a new educational project in collaboration with **COMBO**, extending beyond the four days of the fair and featuring a series of encounters and events for art professionals. The first appointment of the "Artissima Experimental Academy" happens during the fair with the project **DAF struttura** curated by **Zasha Colah**,

an independent curator and co-founder of Clark House Initiative, Mumbai, in collaboration with **Jan St. Werner**, founder of the music group Mouse on Mars and visiting professor at the ACT Department of Arts Culture and Technology of MIT (Massachusetts Institute of Technology).

A NEW AWARD AND THE FIRST EDITION OF THE NEW ENTRIES FAIR FUND

A new award, the **EDIT Dinner Prize**, has been added to the six prizes assigned at the fair. Based on collaboration between Artissima and EDIT, the innovative food centre in Torino, the initiative focuses on the age-old, intense relationship between food and art.

Along with the prizes, Artissima 2018 presents the first edition of the **New Entries Fair Fund powered by Professional Trust Company**, a new three-year fund created to support candidate galleries in the New Entries section. Every year three galleries will be chosen for the quality of their research and talent scouting, leading to a grant to finance their participation at the fair.

NEW DIGITAL DEVELOPMENTS AND THE 25TH ANNIVERSARY CELEBRATION

The **digital platform** of Artissima, implemented in 2017 to provide moments of in-depth coverage and to offer a virtual experience of the fair 365 days a year, has now optimised its processes, improving the online areas set aside for exhibitors and collectors. Furthermore, to celebrate its 25th anniversary, the fair is launching **Artissima Stories. 25 Years of Art**, an integrated programme with blogs and videos coordinated by **Edoardo Bonaspetti** and **Stefano Cernuschi**.

#ArtissimaLive, the live editorial team composed of online magazines, bloggers and websites hosted at the OVAL, explores the theme of time seen as a "live" narrative of the present, while the **#ArtissimaRewind** palimpsest takes over a physical space at the fair to narrate the past through exploration of the contents of previous editions of the event. The graphic design for 2018, **Hall of Fame**, by the Torino-based studio FIONDA directed by Roberto Maria Clemente, offers an unusual, fresh reinterpretation of the iconographic repertoire of Artissima.

THE SECTIONS

Artissima has eight sections.

Four sections are selected by the **fair's committee**:

- **Main Section**, presenting the most representative galleries on the international scene. This year **94** galleries have been selected, including **44** foreign ones.
- **New Entries**, section dedicated to emerging international players, with **14 galleries** this year, of which **10** from abroad
- **Dialogue**, focuses on specific projects in which the works of two or three artists are shown in close dialogue with each other, presenting **19 galleries** of which **12** from other countries.
- **Art Spaces & Editions**, a gathering of galleries specialised in artists' editions and multiples, project spaces and non-profit initiatives, with **9 exhibitors**.

Four of the **sections** are curated by teams of international curators and directors:

- **Present Future**
- **Back to the Future**
- **Disegni**
- **Sound**

Main Section, New Entries, Dialogue, Art Spaces & Editions Selection Committee

Isabella Bortolozzi, Isabella Bortolozzi gallery, Berlin

Paola Capata, Monitor gallery, Roma

Guido Costa, Guido Costa Projects gallery, Torino

Martin McGeown, Cabinet gallery, London

Alessandro Pasotti, P420 gallery, Bologna

Gregor Podnar, Gregor Podnar gallery, Berlin

Jocelyn Wolff, Jocelyn Wolff gallery, Paris

CURATED SECTIONS

PRESENT FUTURE

For 18 years now, Present Future is the curated section of Artissima for **emerging talents**.

The works presented at the centre of the pavilion are the result of in-depth research conducted by the curatorial team composed of **Cloé Perrone** (coordinator), **Myriam Ben Salah** and **Juan Canela**, who for the first time have also evaluated proposals submitted spontaneously by galleries.

In 2018 Present Future features the works of **18 artists** presented by **19 galleries** (**15** foreign, **4** Italian): original projects created specifically for the fair, or being shown for the first time in a European and Italian context.

During Artissima, one of the artists in the section will receive the **illy Present Future Prize**, sponsored by **illycaffè** since 2001 and now at its **18th iteration**. Assigned by an international jury to the project deemed most innovative, since 2012 the award has granted the winner the exceptional opportunity to have a solo show in the spaces of the Castello di Rivoli Museum of Contemporary Art.

In 2017 the winner was the artist Cally Spooner, presented by the galleries GB Agency (Paris) and Zero... (Milano), with the work *Soundtrack for a Troubled Time*, 2017. The solo show will open at the museum in parallel with Artissima 2018.

Thanks to the contemporary outlook of **illycaffè** and the active partnership with Castello di Rivoli, the **illy Present Future Prize** makes an important contribution to the success of emerging artists, and confirms the vital role of Artissima in the support of international talents.

To celebrate the 18th year of the **illy Present Future Prize**, the fair and **illycaffè** will produce a video narrating its history, with all the artists who have received the prize from 2001 to 2017.

Present Future Committee

Cloé Perrone (coordinator), independent curator, Roma, New York
Myriam Ben Salah, independent curator and writer, Paris
Juan Canela, independent curator and art critic, Barcelona

Winners of the previous editions

2017: Cally Spooner, GB Agency, Paris, Zero..., Milano
2016: Cécile B. Evans, Galerie Barbara Seiler, Zurich
2015: Alina Chaiderov, Galerie Antoine Levi, Paris
2014: Rachel Rose, Galerie High Art, Paris
2013: Caroline Achaintre, Arcade Gallery, London and Fatma Bucak, Galleria Alberto Peola, Torino
2012: Vanessa Safavi, Chert Gallery, Berlin; Santo Tolone, Limoncello Gallery, London and Naufus Ramírez-Figueroa, Proyectos Ultravioleta, Guatemala City

Castello di Rivoli Museo d'Arte Contemporanea illy Present Future 2018 Prize Exhibition

Piazzale Mafalda di Savoia, Rivoli, Torino

Cally Spooner, solo show

BACK TO THE FUTURE

Back to the Future is the curated section of Artissima for the **rediscovery of the pioneers of contemporary art**, underlining the importance of artists who have played a central role in the transformation of formal languages, and whose works are actively influencing contemporary practices.

Now at its **ninth edition**, in 2018 the section concentrates on the period **1980-1994**, the 15 years prior to the birth of the fair: a unique opportunity to rediscover the art trends in progress on the international scene when Artissima made its debut, and to assess their impact on today's creative experimentation.

Presented in an assigned area of the pavilion with a museum-quality display, Back to the Future has been coordinated for the second consecutive year by **Anna Daneri** with the curatorial team of **Cristiano Raimondi, Gabriela Rangel** and **Pietro Rigolo**.

In 2018 Back to the Future focuses on **21 artists**, presented by **23 galleries** (**17** foreign, **6** Italian).

During Artissima an international jury will select the gallery with the most interesting project in terms of historical importance and presentation to receive the **Sardi per l'Arte Back to the Future Prize**, created in 2014 thanks to the partnership with **Fondazione Sardi per l'Arte**, a private Torino-based institution founded by Pinuccia Sardi to support modern and contemporary art.

Back to the Future Committee Jury

Anna Daneri (coordinator), independent curator, Genova, Milano and curator, Museo Villa Croce, Genova

Cristiano Raimondi, director for development and international projects, Nouveau Musée National de Monaco

Gabriela Rangel, director for visual arts and head curator, Americas Society, New York

Pietro Rigolo, special collections archivist, Getty Research Institute, Los Angeles

Winners of previous editions

2017: Galleria Loevenbruck, Paris, presenting works by the artist Jean Dupuy.

2016: Galerie in situ - Fabienne Leclerc of Paris, presenting works by the artist Lars Fredrikson.

2015: Ellen de Bruijne Projects, Amsterdam and Dan Gunn Gallery, Berlin, presenting works by the artist Michael Smith.

2014: François Ghebaly Gallery, Los Angeles, presenting works by the artist Channa Horwitz.

DISEGNI

In its second year, Disegni is the curated section of Artissima focused on **drawing**, an artistic practice capable of capturing the immediacy of the creative process, the force of artistic gesture, in a space suspended between the nascent idea and the finished work. This medium is going through a period of renewed popularity, gradually reflected on the market, especially among new collectors.

The section provides a high-level showcase curated for the second year in a row by an exceptional duo: **João Mourão** and **Luís Silva**, directors of the Kunsthalle Lissabon, Lisbon.

Disegni will focus on the works of **23 artists** represented by **24 galleries** (**16** foreign, **8** Italian), in a specific area of the fair, to grant greater visibility to the booths and the works they display.

In 2018 Artissima continues its partnership with **Irinox**, a leading company in the production of blast chillers, which for the second year sponsors the **Refresh Irinox Prize** for the Disegni section. In 2017 the prize was assigned to David Haines, presented by the Upstream gallery of Amsterdam. After the fair, the artist returned to Italy to visit the company. Once again this year the prize will be assigned by an international jury to the artist that through drawing is able to “reinvent while conserving”, or to enhance the expressive immediacy of a technique capable of transforming thought into visual form in a contemporary way. The winner receives a cash prize as well as the opportunity to talk about his or her creative process in an open lecture at the company headquarters, bringing a novel outlook into a facility oriented towards innovation, research and production.

Disegni Committee

Luís Silva and **João Mourão**, co-directors Kunsthalle Lissabon, Lisbon

Refresh Irinox Prize Jury

Sohrab Mohebbi, curator SculptureCenter, Long Island City, New York

Winner of the past edition

2017: David Haines, Upstream gallery, Amsterdam

SOUND

c/o OGR – Officine Grandi Riparazioni

An important new development at the 25th edition of Artissima is Sound, the new curated section of the fair dedicated to artists working with **sound**. Located outside the institutional spaces of the fair, the section will be set up in a location of excellence: the **OGR – Officine Grandi Riparazioni** of Torino, in the dramatic exhibition areas of the Duomo and Binario 2.

To reinforce the experimental character of Artissima, and in tune with the versatile research conducted by OGR on music, performance and art, Sound presents 15 **individual sound projects** selected by two curators who focus on contemporary interdisciplinary practices: **Yann Chateigné Tytelman**, a curator and art critic based in Berlin and associate professor of art history and theory at HEAD Geneva, and **Nicola Ricciardi**, artistic director of OGR – Officine Grandi Riparazioni, Torino.

The section has been created in response to the recent developments of international artistic projects that has seen artists of various generations, challenging many aspects of the logic of visual art through interactive works. Sound, with its intimate and performative manifestations, is used to transform space and its perception, to reactivate memories, to free the imagination, and today it is a major part of many lines of research in a variety of contexts, precisely due to its capacity to evoke and reveal an intangible, always mutable reality.

Starting this year, the **OGR Award** – the second edition of the prize created for Artissima by the **Fondazione per l'Arte Moderna e Contemporanea CRT** – has been earmarked for the acquisition for OGR – Officine Grandi Riparazioni of a selected work from the new Sound section.

Sound Committee

Yann Chateigné Tytelman, curator and art critic based in Berlin, associate professor of art history and theory at HEAD Geneva

Nicola Ricciardi, artistic director, OGR – Officine Grandi Riparazioni, Torino

Sound press preview

5pm (by invitation)

Sound opening

7-9pm (by invitation)

c/o OGR – Officine Grandi Riparazioni

Winner of the past edition

2017: Rokni Haerizadeh, Isabelle van den Eynde gallery, Dubai

ALL THE PRIZES OF ARTISSIMA

In collaboration with sponsors and institutions, Artissima organises **seven prizes** for artists and galleries, assigned by international juries. Along with the established awards – Fondazione Ettore Fico Prize, illy Present Future Prize, Sardi per l'Arte Back to the Future Prize – and the three prizes initiated in 2017 – Campari Art Prize, OGR Award and Refresh Irinox Prize – this year the fair presents a new honour, the **EDIT Dinner Prize**.

- **The EDIT Dinner Prize** is the new Artissima award created in collaboration with **EDIT**, the innovative food centre that combines experimentation and sharing, founded in Torino at the end of 2017. The prize assigned by a jury with expertise in the fields of art and food innovation to an artist whose works are included in the fair combines a financial award with the production and art direction of a dinner at EDIT during the 2019 edition of the fair. With its spaces, people and philosophy, EDIT thus establishes a close dialogue with the artist for the creation of a convivial happening for a limited number of selected guests, an artistic initiative that sheds light on how food, its preparation and consumption can become a metaphor of social interaction. An interplay of different disciplines that puts the accent on human relations, providing stimuli for reflection on today's world. A dinner that is transformed into an artistic and personal experience. To celebrate the launch of the prize, for the 2018 edition of the fair EDIT already welcomes the first Edit Dinner Party to its spaces, coordinated by **Massimo Bartolini** in collaboration with Costardi Bros, the award-winning chefs in residence of the EDIT Restaurant. The project takes the form of three dinners, seen as sequential chapters of a single narrative, each with the presence of 60 guests who will discover the event only by participating. Costs, details and reservations will be available starting in September.
- The **Campari Art Prize**, after the success of the first edition, consolidates the three-year partnership between Artissima and **Campari Group**. In May 2018, in the spaces of Galleria Campari, the first exhibition produced thanks to the prize was held: the winning artist in 2017, Sári Ember, represented by the Hungarian

gallery of Ani Molnar, presented a site-specific project, garnering extensive acclaim from critics and the media.

Once again, the 2018 edition of the prize goes to an artist under 35 showing work in one of the sections of the fair, selected for communicative force and narrative impact.

The Campari Art Prize confirms the brand's heritage of openness to new, original languages, and the fusion between a cutting-edge entrepreneurial spirit and the most experimental artistic research.

- The **OGR Award**, at its second edition, is the prize of the **Fondazione per l'Arte Moderna e Contemporanea CRT** leading to the acquisition of a work selected from those presented at the fair. This year the prize will concentrate on the new Sound section set up at OGR – Officine Grandi Riparazioni of Torino. OGR, a centre of visual and performing arts, is a unique case in Europe of industrial conversion aimed at the coexistence of art, performance and music, combining the ideas and values of creativity with the tools and languages of the most advanced digital technologies.
- **Refresh Irinox Prize**, for the Disegni section starting in 2017, is the prize sponsored by **Irinox** to honour an artist who through the medium of drawing "reinvents while conserving", enhancing the expressive immediacy of this technique that has always represented a means for artists to transform ideas into visual form in a contemporary way. The winner receives a cash prize, as well as the opportunity to talk about his or her creative process in an open lecture at the company headquarters, bringing a novel outlook into a facility oriented towards innovation, research and production
- **Fondazione Ettore Fico Prize**, a prize created to support young artists, is assigned during Artissima. The winners of past editions are: David Douard (Galerie Chantal Crousel, Paris, 2017), Gian Maria Tosatti (Lia Rumma, Milano, Napoli, 2016), Anne Imhof (Isabella Bortolozzi, Berlin, 2015), Lili Reynaud-Dewar (Emanuel

Layr, Vienna, 2014), Petrit Halilaj (Chert, Berlin, 2013). Alongside the prize, the Foundation also implements an important programme of acquisitions of works at Artissima to build the collection of the MEF – Museo Ettore Fico in Torino, with an exclusive focus on Italian art.

- **illy Present Future Prize**, now at its 18th edition, is assigned by **illycaffè** to the artist deemed most interesting in the Present Future section, which has been a launching pad for new talents for many years. Since 2012 the prize, in collaboration with the Castello di Rivoli Museum of Contemporary Art, also offers the winner the exceptional opportunity to present a new project in the spaces of the museum.
- **Sardi per l'Arte Back to the Future Prize**, organised in partnership with **Fondazione Sardi per l'Arte**, is assigned to the gallery with the most interesting project in terms of historical importance and presentation in the Back to the Future section, with its focus on the importance of art history in contemporary research.

NEW ENTRIES FAIR FUND POWERED BY PROFESSIONAL TRUST COMPANY

Artissima 2018 presents the first edition of the New Entries Fair Fund powered by **Professional Trust Company**.

The fair has activated a three-year fund to support young galleries in collaboration with Professional Trust Company s.r.l., a legal and tax consulting firm that offers wealth planning services, also in the sector of art. Every year three exhibitors in the New Entries section deemed most interesting in terms of research and talent scouting will receive an economic contribution of 4000 euros each to finance their participation at Artissima.

The selection committee, in collaboration with Lucrezia Calabrò Visconti, curator of New Entries 2018, has chosen:

ADA-project, Roma

This Is Not a White Cube, Luanda

Brunson Projects, London

Artissima, with the support of Professional Trust Company, thus moves forward with its mission of providing support for young creativity, investing in the galleries of the future.

THE SPECIAL PROJECT

"ARTISSIMA EXPERIMENTAL ACADEMY" PRESENTS DAF *struttura*

The constant commitment to redefine the boundaries of contemporary art through education has prompted the fair – for its 25th anniversary – to launch "Artissima Experimental Academy" in collaboration with **COMBO**.

COMBO, the innovative hospitality concept that will open in Torino, Milano and Venezia in 2019 and Artissima have decided to create an innovative traveling training project. Through a series of creative co-design workshops based on a format of co-habitation and experimental teaching methods, the fair offers young professionals in the art sector, free of charge, a unique opportunity for growth. An experience in which exchange and participation in shared processes generate the main thrust of a new way of approaching artistic and intellectual education. A model in which the boundaries between disciplines vanish, creating new modes of expression and unexpected contents.

The first appointment of "Artissima Experimental Academy" draws on the history and present of acoustic research with **DAF *struttura*** coordinated by **Zasha Colah** (independent curator and co-founder of Clark House Initiative, Mumbai) in collaboration with **Jan St. Werner** (founder of the music group Mouse on Mars, Professor at the Academy of Fine Arts Nuremberg and visiting professor at the ACT Department of Arts Culture and Technology at MIT - Massachusetts Institute of Technology).

DAF *struttura* is a free, temporary experimental school, a light and sound immersive environment, in collaboration with Dynamische Akustische Forschung (Dynamic Acoustic Research), a class run by St. Werner at the Academy of Fine Arts in Nuremberg. The project will involve 25 international students selected through an open call.

DAF *struttura* infuses learning with a participatory experimental and technological dimension, welcoming students, international speakers, experimenters and artists into an environment – "struttura", that synthesises sound, acoustic research, art and performance, offering the fair public the opportunity to tune into, or join lecture-performances,

discussions, acoustic experiments, hear archival recordings of experimental sound history, stagings and choreography, to consider an auditory approach on understanding and sculpting the world around us.

The project is structured as a true course/workshop, recreating in the Oval a modular space set up by the students of the Nuremberg Academy that is simultaneously an auditorium, a production studio, a radio station and a stage, as well as a platform for encounters with speakers from the world of acoustic experimentation and robotics.

Each day of the fair will be devoted to a different theme (text, robotics, radio, performance) and innovative contaminations between art, light and sound. A final performance will bring together the results of the collective work and research, narrated in a vinyl record/publication produced as a limited edition.

DAF *struttura* will also include a radio station, using a short-range transmitter, as a tribute not only to the history of Italian radio, which began precisely in Torino in the RAI studios, thanks to collaboration with the archives of Radio RAI, but also to the ideas of the Futurist revolution proposed by Filippo Tommaso Marinetti and Pino Masnada in the "Manifesto della Radia" in 1933.

In this way, the 25th anniversary of the fair is transformed into an opportunity to replace nostalgic reminiscence with the possibility of experimentation, imagining a future in which art – as the Futurists urged – can move across all the various expressive media.

DAF *struttura* is in collaboration with the Academy of Fine Arts in Nuremberg. The project is made possible thanks to the support of Fondazione per l'Arte Moderna e Contemporanea CRT.

ARTISSIMA DIGITAL

In 2018, to keep pace with the evolution of new technologies that also have an impact across the art world as a whole, Artissima sets out to optimise digital processes and to boost the potential of online areas for personal use. By activating tools of in-depth exploration and knowledge of the fair, Artissima creates a more effective, immediate model of interaction, made to measure for its specific audience. The celebrations of the 25th anniversary of the fair become an important factor of interpretation, extending throughout the digital narrative of 2018 like a *fil rouge*.

Digital Catalogue and Agenda

The digital channels activated since the last edition, including a strategic communications plan with a wider range of coverage, have become integral parts of the Artissima Digital platform hosted at the site www.artissima.art. Visitors can take advantage of a **virtual catalogue** of the fair, in order to explore the galleries, artists and works in an interactive way, saving their preferred content even if they are far from Torino; and they can consult the **online agenda** that offers access to the calendar of events in a rapid, immediate way. Interacting with the wishlist, the agenda allows registered visitors to save preferred events in their own personal area: talks, guided visits and encounters at the meeting point, but also events around the city organised by the fair's partners.

A preview of the catalogue with the profiles of the participating galleries will be online starting in **September**, while from **mid-October** visitors can discover the complete version of the platform, with the artists, works and appointments of the agenda, to better prepare for their visit to the fair.

Compagnia di San Paolo project is made possible thanks to the support of

The fair experience 365 days a year, and Artissima Stories

To create new perspectives for engagement and to generate a lively narrative of the fair over all 365 days of the year, for 2018 Artissima has intensified the programme of video production for the digital platform and the social networks. Furthermore, for the 25th anniversary the fair presents **Artissima Stories. 25 years of art**, an exclusive programme of

interviews in blog and video formats, coordinated by **Edoardo Bonaspetti** and **Stefano Cernuschi**: 25 stories about Artissima, 25 viewpoints on the leading contemporary art fair in Italy and its transformations.

#ArtissimaLive

In 2018 the fair replicates #ArtissimaLive, for **real-time coverage** composed of online magazines, bloggers and art websites that collaborate on the creation of content at the fair.

This year the initiative explores the theme of time seen as a "live" narrative of the present, with a parallel focus on the theme of sound, in a neutral space sheltered from the dynamic context of the fair: an individual workstation that will host a blogger on a daily basis, who in the phase of creation of editorial content will also select music offered for listening, using headphones, to an audience seated outside the room. A sort of inspirational soundtrack to accompany the creative process and, by extension, the fair itself.

#SocialRoom

Alongside the bloggers' area and contiguous to it, Artissima will also reprise and expand the #SocialRoom, a physical space in which the digital public of the fair can recharge devices in an environment full of stimuli, indications and digital inspirations, becoming protagonists of the social channels of the fair.

#ArtissimaRewind

For the first time in 2018, the #ArtissimaRewind palimpsest will have a physical space in the fair, in which to explore content related to previous editions of Artissima.

OTHER INITIATIVES AT THE FAIR

UniCredit Art Advisory

For the fourth consecutive year, **UniCredit** presents the Art Advisory service, a free, independent consulting service aimed at those who already collect art, but also and above all at people who are fascinated by art but are not always able to get their bearings at the fair, and also seek guidance regarding the legal, taxation and insurance aspects of collecting. Expert consultants will be available by appointment in the special UniCredit space inside the fair.

Walkie Talkies by Lauretana

Among the most popular initiatives for the public at Artissima, the Walkie Talkies by **Lauretana** return with a series of informal conversations that freely cross the spaces of the fair.

Pairs of exceptional guides lead visitors on explorations through the gallery booths, to discover particular installations, artists or formal languages. Walkie Talkies are short dialogues, intermissions, between pairs of curators and collectors: an opportunity to learn about and question the best of Artissima.

Guided tours by Lancia

The 2018 edition of Artissima updates the partnership with **Lancia**, confirming the intention to offer a variegated programme of guided theme visits to the stands and the special sections. The programme created to offer in-depth experiences and new keys of interpretation for those approaching the world of contemporary art is sponsored by Lancia for the fourth consecutive year. The Lancia Ypsilon stand is the starting point for the guided tours.

Meeting Point by La Stampa

A special area of the fair by **La Stampa** coordinated by **Paola Nicolin**, editor-at-large of Domus, is set aside for the presentation of projects, research and events, conversations and debates. This year the area focuses on the theme of time, the "*fil rouge*" of this edition of the fair, in collaboration with museums, institutions and art initiatives: a unique opportunity to meet and interact with some of the protagonists of the international art scene.

News Kiosk

A true News Kiosk on the world of art with a pertinent selection of sector periodicals and international newspapers available for purchase by exhibitors and the general public. The space coordinated by **Marsèlleria** will contain *Grotta*, an installation by the art duo Invernomuto.

Once again, the Bookshop is coordinated by **Librerie Corraini** to present a selection of publications in line with the contemporary spirit of the fair, along with a programme of presentations at the Book Corner of Artissima.

HALL OF FAME THE NEW VISUAL IDENTITY

Hall of Fame, created by the Torino-based studio **FIONDA** directed by Roberto Maria Clemente, is the new graphic design project for 2018, which features a forcefully photographic approach based on the reinterpretation of the repertoire of imagery of Artissima. The campaign reflects the stages of the fair with a fresh, ironic tableau that gradually unfolds, transforming this 25th anniversary into a playful event with a vision that is always open to the contemporary.

Every year is a milestone, every milestone a patch: all together, a stimulus to identify the single iterations of Artissima, along the lines of a "collect them all" concept. Celebration thus becomes a matter of gathering and reconsideration, collection and interpretation. With a conceptual and metonymic leap, the fair becomes its visual campaigns, brought together on a single, unusual, vividly material item, suggesting the world of youth culture in a simultaneously vintage and always fresh dimension.

The typical contrasts of the 25 years are also reflected at times in the dual terms that accompany the images, illustrating the fact that Artissima is both a young and an established fair. The choice of playing with words underscores the idea that contemporary art is full of nuances that are sometimes extreme, but always driven by the search for beauty.

SYNERGIES

Artissima 2018 is organised in synergy with the City of Torino, the Piedmont Region and the multiple cultural and art institutions operating in the territory and the city.

Besides the established relationship with museums in the city and especially with Castello di Rivoli, Artissima operates in synergy with Fondazione Torino Musei, GAM – Galleria d'Arte Moderna e Contemporanea, Camera – Centro Italiano per la Fotografia, Fondazione Sandretto Re Rebaudengo, Fondazione Merz, Fondazione Sardi per l'Arte, Pinacoteca Giovanni e Marella Agnelli, Collezione la Gaia, il Museo Ettore Fico, PAV and OGR – Officine Grandi Riparazioni di Torino. Partnerships have also been confirmed with outstanding local initiatives active in the redefinition of contemporary creativity, including the electronic music festival Club to Club, the Festival del Cinema TGLFF di Torino, the Salone del Libro di Torino, the Auditorium RAI, Palazzo Reale and the Museo del Cinema for the occasion of the exhibition “#Soundframes Cinema e Musica in Mostra”.

During the fair the city will host—among others—exhibitions on young talents such as Petrit Halilaj, winner of the Fondazione Ettore Fico Prize at Artissima in 2013 (at Fondazione Merz) and on artists that investigate the boundaries between real and virtual through video and multimedia installations, or through sound, like Hito Steyerl and Cally Spooner, winner of the illy Present Future Prize at Artissima in 2017 (at Castello di Rivoli Museo d'Arte Contemporanea), or Rachel Rose, winner of the same prize in 2014 (at Fondazione Sandretto Re Rebaudengo).

Oval

Created in 2006 as the ice stadium for the Torino Winter Olympics, the Oval is a glass pavilion in the heart of Lingotto neighbourhood, the historic industrial district reconverted for the city by Renzo Piano. The Oval, with its naturally illuminated 20,000 square metres of space, has hosted Artissima since 2010.

Artissima srl

Artissima is a brand of Regione Piemonte, Città Metropolitana di Torino and Città di Torino. On behalf of these three authorities, it is promoted by Fondazione Torino Musei. The 25th edition of Artissima is being held with the support of the three brand-owning authorities, jointly with Fondazione per l'Arte Moderna e Contemporanea CRT, Compagnia di San Paolo and Camera di Commercio di Torino. The organisation of Artissima is overseen by Artissima srl, a company formed in 2008 to manage the fair's artistic and commercial relations.

Fondazione Torino Musei

150,000 art works, 2000 years of history, four museums, a great heritage. Fondazione Torino Musei was created in 2002, the first example of its kind in Italy. It includes GAM – Galleria Civica d'Arte Moderna e Contemporanea, Palazzo Madama-Museo Civico d'Arte Antica and MAO – Museo d'Arte Orientale. The outstanding heritage both of collections and buildings, as well as the programme of major annual events such as Artissima, make the cultural offering of Torino one of the most outstanding in Italy, thanks also to active partnerships with leading national and international museums and foundations. The key words for Fondazione Torino Musei are: INNOVATION – research and development of standards of excellence in research, management and socialisation of cultural heritage; CREATIVITY – participation in cultural life and visits to museums can contribute actively to the development of society, well-being and fulfilment of individuals, enriching, in a reciprocal exchange, the life experience of human beings of all ages; ACCESSIBILITY – commitment to make our heritage available to all citizens of the world, of different languages, physical and social backgrounds, developing digitisation programmes and accessibility to our heritage on a global scale; NETWORKS – building networks of relationships and exchanges with institutions and public and private entities in Italy and in the world to enrich the cultural offering and expand the frontiers of research, also in an interdisciplinary perspective.

Ilaria Bonacossa

The Director of Artissima International Fair of Contemporary Art starting in 2017, Ilaria Bonacossa is an art critic and curator. With a degree in Contemporary Art History from the State University of Milano, after taking a master in curatorial studies at Bard College (USA) she worked in New York at the Whitney Museum. After seven years as curator of Fondazione Sandretto Re Rebaudengo in Torino, from 2012 to 2017 she was Artistic Director of Museo Villa Croce, Genova. In 2013 she curated the project of Katrin Sigurdardottir at the Iceland Pavilion of the Venice Biennale. She has been a member of the Technical Committee for acquisitions of FRAC Provence-AlpesCôte d'Azur in Marseille, of the Steering Committee of PAC in Milano, and director for Italy of the Artist Pension Trust international programme. In 2007 she was a member of the Jury for the Leone d'Oro of the 52nd Venice Art Biennale. Since 2016 she has been the artistic director of Fondazione La Raia. Since 2017 she is member of the selection committee of the Prince Pierre prize, Monaco.

Cloé Perrone

Cloé Perrone is an independent curator. In 2019 she will curate the three project rooms at Fondazione Arnaldo Pomodoro in Milan, and the solo show by Cécile B. Evans *Amos' World (episode 3)* at MADRE, Napoli. Since 2011, she has curated shows at Fondazione Memmo Arte Contemporanea, Roma. She also curated Camille Henrot solo show, *Luna di Latte* al MADRE, Napoli (2016) and co-curated the 5th edition of Volcano Extravaganza organised by Fiorucci Art Trust, London. Perrone was a Research Scholar at The Metropolitan Museum of Art, New York, in the department of Modern and Contemporary Art, where she focused on Arte Povera and Post-Minimalism. She wrote the chronology for Marisa Merz – The Sky is a

Great Space, the artist's first international retrospective. Previously she worked at MAXXI – Museo delle Arti del XXI Secolo, Roma and collaborated with the Musée d'Art Moderne de la Ville de Paris. She received her B.A. from Bocconi University, Milano (2008) and her M.A. from CCS – Center for Curatorial Studies, Bard College, Annandale-On-Hudson (2014).

Anna Daneri

Coordinator Back to the Future

Anna Daneri is co-curator with Carlo Antonelli of the programme that won the latest call for the Villa Croce Museum of Contemporary Art in Genova. She is one of the co-founders of Peep-Hole and initiator of the Meru Art*Science Award, organised by Meru-Medolago Ruggeri Foundation for Biomedical Research, GAMeC-Bergamo and BergamoScienza. An independent curator, she is a contributor to magazines such as *Mousse*, *Domus*, and *L'Officiel Art Italia*, and has

worked on several international exhibitions. She has collaborated with Art for the World (1996–2013) and Fondazione Antonio Ratti (1995–2010), and she was professor of Phenomenology of Contemporary Art at the Accademia Carrara di Belle Arti in Bergamo (2003–07). She was curator of the Genova maXter Program organised in 2013-2014 by the Villa Croce contemporary art museum. From 2014 to 2016 she was Production Manager of *They Come to Us without a Word*, an exhibition and performance by Joan Jonas for the US Pavilion at the 56th Venice Biennale. In 2016 she was NTU CCA Singapore Curator-in-Residence.

João Mourão and Luís Silva

João Mourão and Luís Silva are a curatorial duo based in Lisbon, Portugal, where they currently serve as co-directors of Kunsthalle Lissabon, a contemporary art institution they founded in 2009. A selection of recent shows they curated includes solos by Sol Calero, Irene Kopelman, Naufus Ramirez-Figueroa, Emily Roysdon, Nathalie Du Pasquier, as well as group shows in institutions such as Extra City, Antwerp or David Roberts Art Foundation, London. Besides their curatorial practice, João Mourão and Luís Silva are also contributing editors of CURA.magazine and co-editors of the ongoing book series "Performing the Institution(al)", addressing recent developments in institutional practice. Recently they have co-edited the monographs on Naufus Ramirez-Figueroa and Pedro Barateiro. They were the curators of ZONA MACO SUR (2015-17), the solo projects section of Mexico City's contemporary art fair.

Zasha Colah

Zasha Colah is an independent curator and co-founder of Clark House Initiative, Mumbai. She co-curated the third edition of the Pune Biennale with Luca Cerizza, *Habit-co-Habit. Artistic Simulations of Some Everyday Spaces* (2017), and she was part of the curatorial team of the second Yinchuan Biennale, *Starting from the Desert. Ecologies on the Edge* (2018), under the direction of Marco Scotini. Her writings have been included in *The New Curator* (Laurence King) for the Clark House Initiative, *The Curatorial Conundrum* (MIT Press), *Curating Under Pressure* (On Curating), *Liberty Taken* (Stedelijk Museum, now being published); *Chapters on Burma in 20th Century Indian Art* (Skira, now being published) and *Interlaced Journeys* (National University of Singapore Press). Colah lives and works in Mumbai and Torino.

Jan St. Werner

Jan St. Werner is an artist and composer of electronic music based in Berlin and one part of the vanguard electronic music duo Mouse on Mars formed in 1993.

St. Werner has released solo work as Lithops, Noisemashinetapes and Neuter River. Under his own name, he recorded *Blaze Colour Burn* (2013), the first in a series of experimental albums called *Fiepblatter Catalogue* with Thrill Jockey Records. He has collaborated with orchestras and groups such as the Chicago Symphony Orchestra, Musikfabrik Köln, Solistenensemble Kaleidoskop and Ensemble NeoN from Norway. During the 2000s, St. Werner was artistic director of the Institute of Electronic Music in Amsterdam (STEIM). Werner has been a guest lecturer at the ACT Department of Arts Culture and Technology at the Massachusetts Institute of Technology/MIT, is Professor of Interactive Media / Dynamic Acoustic Research at the Academy of Fine Arts in Nuremberg and has led a new field of study on the future of record production for the New York University of Berlin.

Paola Nicolin

Paola Nicolin is Editor-at-Large of Domus. A historian of contemporary art and curator, she is the founding director of the art and education centre “the classroom” (theclassroom.it) with which she coordinated, for Artissima, “Piper. Learning at the discotheque” in 2017. With a PhD in Theory and History of the Arts, she has taught History of Modern and Contemporary Art since 2008 at Bocconi University in Milano. Since 2009 she has been a contributor of *Artforum*; she was the art editor of *Abitare* (2006–11) and was in charge of the programme of exhibitions of the City of Milano – Department of Culture (2011–13). In 2014 she worked at the Italian Pavilion of the Venice Architecture Biennale, and she has co-curated solo shows by Markus Schinwald, Susan Philipsz, Adrian Paci and Alberto Garutti. She is a member of the Committee of Experts of Fondazione Carriero. She lives and works in Milano.

GALLERIES

MAIN SECTION

A-LOUNGE(A-L) Seoul – **AB/ANBAR** Tehran – **ACB** Budapest – **LUIS ADELANTADO** Valencia, Mexico City – **SABRINA AMRANI** Madrid – **ROLANDO ANSEMI** Berlin, Roma – **APALAZZO** Brescia – **ARTERICAMBI** Verona – **ALFONSO ARTIACO** Napoli – **ENRICO ASTUNI** Bologna – **PIERO ATCHUGARRY** Pueblo Garzón, Miami – **AURAL** Alicante – **ISABELLA BORTOLOZZI** Berlin – **THOMAS BRAMBILLA** Bergamo – **BRAVERMAN** Tel Aviv – **CABINET** London – **CARDELLI & FONTANA** Sarzana, S. Stefano di Magra – **GALLERIA DEL CEMBALO** Roma – **CHERTLÜDDE** Berlin – **CLIMA** Milano – **COLLICALIGREGGI** Catania – **ANTONIO COLOMBO** Milano – **CONTINUA** San Gimignano, Beijing, Les Moulins, Havana – **RAFFAELLA CORTESE** Milano – **GUIDO COSTA** Torino – **MONICA DE CARDENAS** Milano, Zuoz, Lugano – **DE' FOSCHERARI** Bologna – **UMBERTO DI MARINO** Napoli – **EX ELETTRONICA** Roma – **FRANCISCO FINO** Lisbon – **FL** Milano – **FRITTELLI** Firenze – **CHRISTOPHE GAILLARD** Paris – **GANDY** Bratislava, Prague – **ENRIQUE GUERRERO** Mexico City – **KISTEREM** Budapest – **KOW** Berlin, Madrid – **LAST RESORT** Copenhagen – **EMANUEL LAYR** Vienna, Roma – **LOEVENBRUCK** Paris – **LOOM** Milano – **EDOUARD MALINGUE** Hong Kong, Shanghai – **NORMA MANGIONE** Torino – **PRIMO MARELLA** Milano – **MASSIMODELUCA** Mestre - Venezia – **MAZZOLENI** Torino, London – **MAZZOLI** Berlin, Modena – **EVA MEYER** Paris – **FRANCESCA MININI** Milano – **MASSIMO MININI** Brescia – **VICTORIA MIRO** London, Venezia – **ANI MOLNÁR** Budapest – **MONITOR** Roma, Lisbon – **FRANCO NOERO** Torino – **LORCAN O'NEILL** Roma – **OSART** Milano – **OTTO** Bologna – **P420** Bologna – **ALBERTA PANE** Paris, Venezia – **FRANCESCO PANTALEONE** Palermo, Milano – **ALBERTO PEOLA** Torino – **GIORGIO PERSANO** Torino – **PHOTO&CONTEMPORARY** Torino – **PI ARTWORKS** London, Istanbul – **PINKSUMMER** Genova – **PODBIELSKI CONTEMPORARY** Milano – **GREGOR PODNAR** Berlin – **ANCA POTERASU** Bucharest – **PROMETEOGALLERY** Milano, Lucca – **REPETTO** London – **ANTHONY REYNOLDS** London – **MICHELA RIZZO** Venezia – **ROSSI & ROSSI** London, Hong Kong – **LIA RUMMA** Milano, Napoli – **RICHARD SALTOUN** London – **FEDERICA SCHIAVO** Milano, Roma – **THOMAS SCHULTE** Berlin – **SILVERLENS** Makati City - Metro Manila – **SMAC** Cape Town, Johannesburg, Stellenbosch – **SPAZIOA** Pistoia – **SPROVIERI** London – **STEINEK** Vienna – **STUDIO SALES** Roma – **TAIK PERSONS** Berlin, Helsinki – **TEGA** Milano – **THE GALLERY APART** Roma – **TUCCI RUSSO** Torre Pellice, Torino – **UNIMEDIAMODERN** Genova – **VEDA** Firenze – **VIASATERNA** Milano – **VISTAMARE/VISTAMARESTUDIO** Pescara, Milano – **HUBERT WINTER** Vienna – **JOCELYN WOLFF** Paris – **ŽAK | BRANICKA** Berlin

NEW ENTRIES

50 GOLBORNE London – **A PLUS A** Venezia – **ADA** Roma – **CECILIA BRUNSON** London, Santiago – **CATINCA TABACARU** New York, Harare – **CLUB PRO LOS ANGELES** Los Angeles – **DAUWENS & BEERNAERT** Brussels – **GALLERIAPIÙ** Bologna – **GLASSYARD** Budapest – **GILDA LAVIA** Roma – **NARRATIVE PROJECTS** London – **PROJECT ARTBEAT** Tbilisi – **RODRÍGUEZ** Poznań – **THIS IS NOT A WHITE CUBE** Luanda

DIALOGUE

22,48 M² Paris – **FRANCESCA ANTONINI** Roma – **BENDANA | PINEL** Paris – **BOCCANERA** Trento, Milano – **BWA WARSZAWA** Warsaw – **FUORICAMPO** Siena – **DORIS GHETTA** Ortisei – **LAVERONICA** Modica – **LAWRIE SHABIBI** Dubai – **FLORENCE LOEWY** Paris – **MA2** Tokyo –

MADRAGOA Lisbon – **DANIEL MARZONA** Berlin – **OPERATIVA** Roma – **RIBOT** Milano – **SARIEV** Plovdiv – **SEMIOSE** Paris – **SERVANDO** Havana – **ISABELLE VAN DEN EYNDE** Dubai

ART SPACES & EDITIONS

ÁNGELES BAÑOS Badajoz – **ARTHUB ASIA** Hong Kong, Shanghai + **READING ROOM** Milano – **CASTELLO DI RIVOLI** Rivoli – **ELISABETTA CIPRIANI** - **WEARABLE ART** London – **COLOPHONARTE** Belluno – **EDITALIA** Roma – **LITTLE NEMO** Torino – **UQ EDITIONS** Rio de Janeiro, Lisbon

PRESENT FUTURE

ELENA AITZKOA, **ROSA SANTOS** Valencia – VIVIAN CACCURI, **A GENTIL CARIOCA** Rio de Janeiro – LUDOVICA CARBOTTA, **MARTA CERVERA** Madrid – LILA DE MAGALHAES, **GHEBALY** Los Angeles – GABRIELE DE SANTIS, **FRUTTA** Roma, Glasgow – NARIMAN FARROKHI, **DASTAN'S BASEMENT** Tehran – PRISCILA FERNANDES, **CINNNAMON** Rotterdam + **DIVISION OF LABOUR** Manchester – DORIAN GAUDIN, **PACT** Paris – ALEJANDRA HERNÁNDEZ, **LAVERONICA** Modica – CLARA IANNI, **VERMELHO** São Paulo – MARLENA KUDLICKA, **REVOLVER** Lima – DIEGO MARCON, **ERMES-ERMES** Vienna – AD MINOLITI, **PERES PROJECTS** Berlin – PEDRO NEVES MARQUES, **UMBERTO DI MARINO** Napoli – ANDRÉS PEREIRA PAZ, **CRISIS** Lima – AURÉLIE PÉTREL, **CEYSSON & BÉNÉTIÈRE** Luxembourg, Paris, Saint-Étienne, New York – FLORENCIA RODRIGUEZ GILES, **BENDANA | PINEL** Paris – THE COOL COUPLE, **MLZ ART DEP** Trieste

BACK TO THE FUTURE

IGNASI ABALLÍ, **ELBA BENÍTEZ** Madrid + **ESTRANY-DE LA MOTA** Barcelona – ALEXANDER BRODSKY **RICHARD SALTOUN** London – CLAUDIO COSTA, **CANEPANERI** Milano, Genova – MESTRE DIDI, **ALMEIDA E DALE** São Paulo – ERIK DIETMAN, **PAPILLON** Paris – JORGE EIELSON, **IL CHIOSTRO** Saronno – HAMISH FULTON, **HÄUSLER** Munich, Zurich, Lustenau + **MICHELA RIZZO** Venezia – GUIDO GUIDI, **VIASATERNA** Milano – MARGARET HARRISON, **ADN** Barcelona – GARY HILL, **IN SITU - FABIENNE LECLERC** Paris – ROLF JULIUS, **THOMAS BERNARD - CORTEX ATHLETICO** Paris – TERESA LANCETA, **ESPACIO MÍNIMO** Madrid – CESARE LEONARDI, **ANTONIO VEROLINO** Modena – TANIA MOURAUD, **EASTWARDS PROSPECTUS** Bucharest – MARIE ORENSANZ, **SICARDI|AYERS|BACINO** Houston – EDUARDO RUBÉN, **HOUSE OF EGORN** Berlin – ALLEN RUPPERSBERG, **AIR DE PARIS** Paris – ALGIRDAS ŠEŠKUS, **PM8** Vigo – FAUSTA SQUATRITI, **ARTESILVA** Seregno – RUTH WOLF-REHFELDT, **CHERTLÜDDE** Berlin – B. WURTZ, **GREGOR PODNAR** Berlin

DISEGNI

NIKITA ALEXEEV, **IRAGUI** Moscow – ALICE ATTIE, **NÄCHST ST. STEPHAN ROSEMARIE SCHWARZWÄLDER**, Vienna – SILVIA BÄCHLI, **RAFFAELLA CORTESE** Milano – JAN BAJTLIK, **SZYDŁOWSKI** Warsaw – MARC BAUER, **PETER KILCHMANN** Zurich – TONY CRAGG, **TUCCI RUSSO** Torre Pellice,

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MAGAZINES

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BOOKSHOP

LIBRERIE CORRAINI Mantova

NEWS KIOSK

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