

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

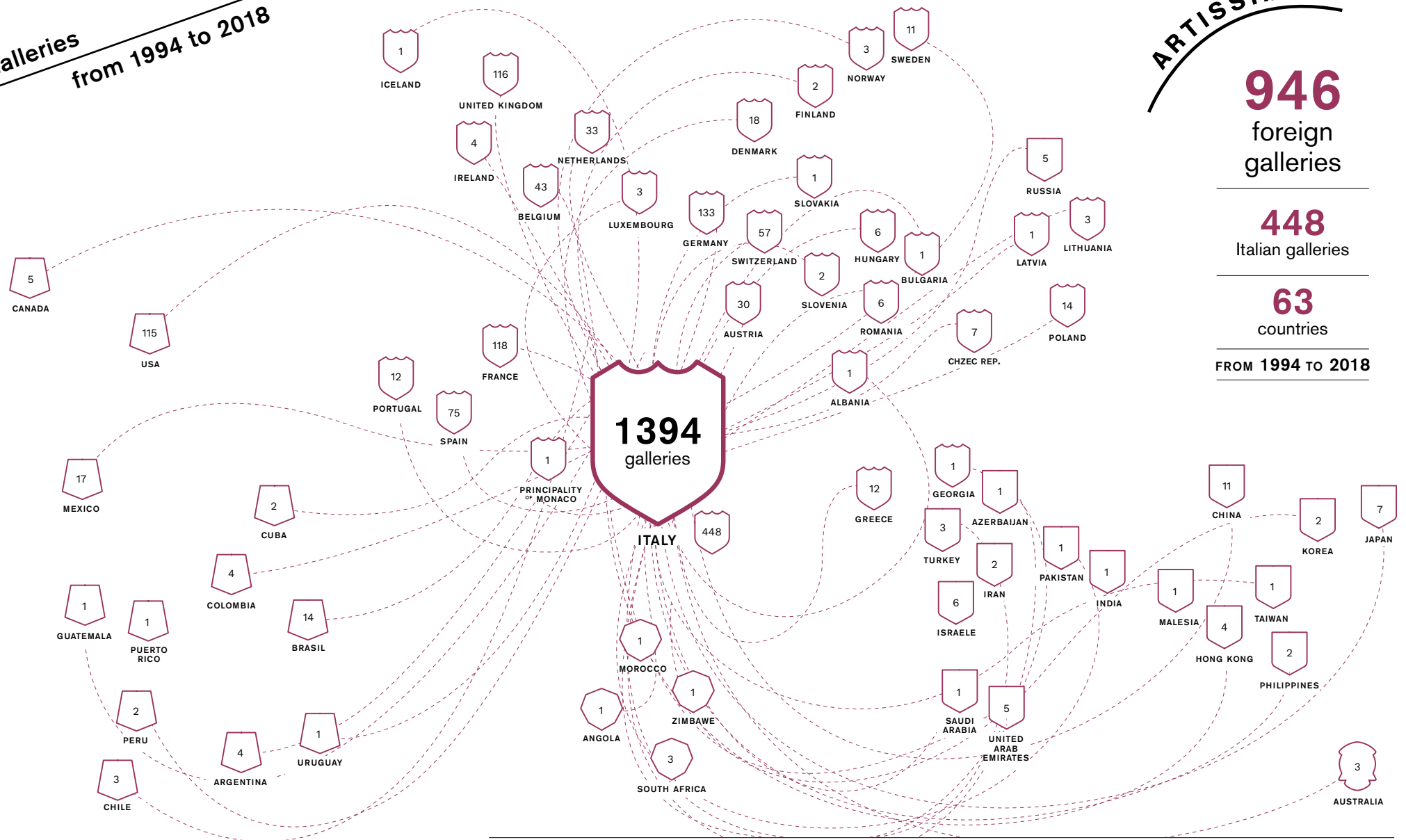
ARTISSIMA






946
foreign galleries

448
Italian galleries

63
countries

FROM 1994 TO 2018



 <p>AMERICA 169 galleries</p>	 <p>AFRICA 6 galleries</p>	 <p>ASIA 53 galleries</p>	 <p>EUROPE 1163 galleries</p>	 <p>OCEANIA 3 galleries</p>
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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:

Artissima: 2nd-3rd-4th November 2018, 12pm-8pm

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

Sound @OGR: 2nd-3rd-4th November 2018, 11am-8pm

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. More information on the conventions are available on Artissima website, in the visitors' section.

ARTISSIMA SRL

www.artissima.it

info@artissima.it

Facebook | Twitter | Instagram | Pinterest | Youtube: Artissima Fair
#artissima #artissima25 #artissima2018 #timeisonourside

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ARTISSIMA 2018

25th EDITION

1 November: press, preview, opening

2-3-4 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 2 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.

Artissima also has a significant economic impact on the city, generating an influx equal to 3.7 million euros each year, above and beyond its budget of expenditure.

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 16 sound installations.

The accelerated time of exploration of opportunities offered by the digital dimension.

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.

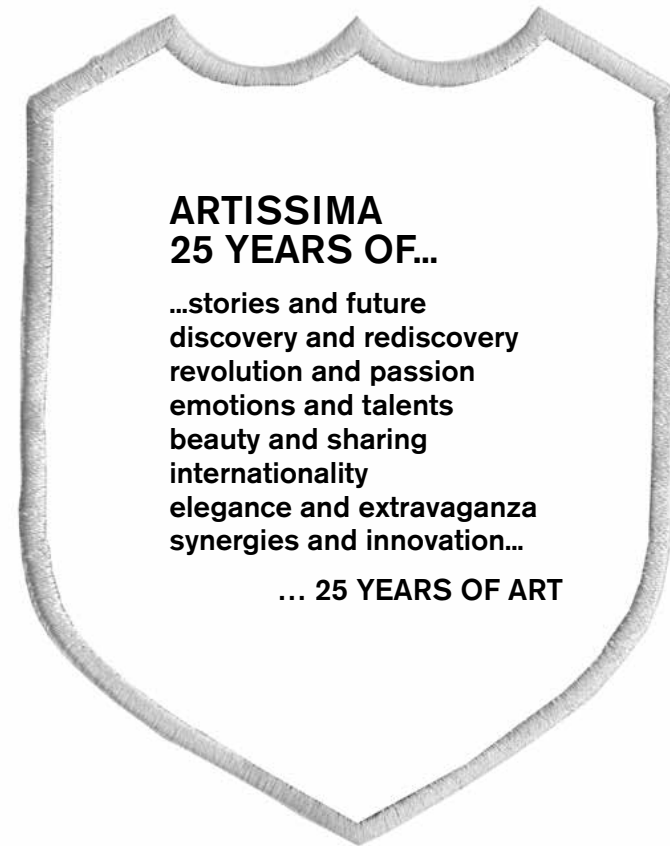
The creative time of Artissima Junior in which young visitors to the fair, together with an artist, will produce a large environmental installation.

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 sharing and the experience of an artist's dinner, to sample new convivial approaches.

The time for commemoration of great artists.

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.



"On the international events scene few can justifiably make use of the superlative case in their official name. For a quarter of a century we have pursued excellence, and we will continue to do so, together with selected art galleries and collectors from all over the world. This fertile symbiosis is the key to our success.

Only this is Artissima".

Maurizio Cibrario, President of Fondazione Torino Musei

"By now Artissima is part of the foundations of the identity of our territory, which has always been a hotbed of artistic creativity, and the home of some of the most important Italian cultural initiatives. Regione Piemonte actively supports the contemporary art system, and through concrete measures it stimulates collaboration among all the players involved, from foundations to associations. Therefore we would like to welcome the international artists, exhibitors, curators and museum directors, and of course the many visitors who will be on hand for this latest edition of the fair, which judging by the programme cannot fail to be a resounding success".

Sergio Chiamparino, President of Regione Piemonte

"The achievement of 25 years of Artissima is a tangible sign of the success of this international fair, and of the extraordinary focus of Torino on contemporary artistic expression – the **Mayor of the City of Torino Chiara Appendino** proudly emphasises. – It confirms the firm commitment of our administration to support the flair of artists who bring works and installations of remarkable beauty, and the efforts of the art critics and historians who have contributed to construct Torino's identity as a city open to experimentation and innovation in the field of the figurative arts. The fertile creative atmosphere generated by the artists, the enthusiasm of museum curators and gallerists, and the strong bond with public and private institutions involved in cultural patronage, all contribute to the nurturing of talents".

"Artissima celebrates its 25th anniversary, a passage that reflects the fair's success and its constantly growing reputation, in Italy but above all on the international scene. As a long-term partner of the fair, we are certain that this important anniversary confirms the unique status acquired over the years, in an event that continues to evolve through innovative cultural

initiatives of outstanding quality, such as those the Foundation chooses to support", says **Fulvio Gianaria, President of Fondazione per l'Arte Moderna e Contemporanea CRT**.

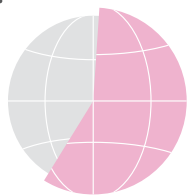
"Since 2017, Compagnia di San Paolo has decided to focus its contribution on Artissima digital – says **Anna Maria Poggi, member of the board of directors of Compagnia di San Paolo** – a three-year project for the programmatic implementation of Artissima in the digital setting, to give rise to a true ecosystem capable of responding to the needs of an increasingly digitalised art world. This focus fully coincides with the objective of the Foundation to promote opportunities connected with the digital sphere in culture, and their role of development in the various areas of action, from management to organisation, communication to utilisation".

"The Camera di commercio di Torino has always supported Artissima, so we are proud to celebrate this 25th anniversary. We have watched the fair grow, constantly improving its reputation on the dynamic, competitive international scene. Today Artissima is an event that makes Torino one of the most creative European cities, bringing credibility to the range of cultural offerings of our territory. Moreover, we should not overlook the economic impact generated by the week in November to benefit the local art market, the trade fair sector and that of creativity, as well as the hospitality, food-wine and service industries."

Vincenzo Ilotte, President of Camera di commercio di Torino

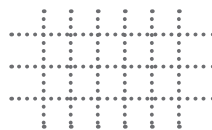
195 GALLERIES

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 of Torino, to present **16 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 – Officine Grandi Riparazioni, Torino.

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 P420 gallery (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 in Lisbon.

SPECIAL PROJECTS

Artissima Experimental Academy is a new educational project in collaboration with **COMBO**, an innovative hospitality concept, 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", realised with the support of **Fondazione per l'Arte Moderna e Contemporanea CRT**, 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.

Artissima Junior, conceived and realised in collaboration with **Juventus**, involves young visitors in an immersive artistic experience of participation. Artissima Junior is organised as a workshop space inside the Oval, where hundreds of children, together with the South American artist **Alek O.**, are invited to make a large environmental installation.

Alfabeto Treccani is the new project of Artissima in collaboration with **Treccani**: an encyclopedic narrative of Italian contemporary art in images, through a series of art multiples created specifically by Italian artists from different generations.

Carol Rama_100 years of seductions is an exhibition project in collaboration with **Fondazione Sardi per l'Arte** celebrating 100 years from the birth of **Carol Rama**, that illustrates the eclectic personality of an artist who has left her mark on Italian contemporary art.

Disegnare l'invisibile is an educational project in collaboration with **Moleskine**. Itinerant and performative drawing lessons led by the artist **Marzia Migliora** to involve art lovers students in a new experience, poised between creation and contemplation of contemporary art.

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, for the second year with the support of **Compagnia di San Paolo**.

Within this project and in order to celebrate its 25th anniversary, the fair launched **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, on Torino and on contemporary art.

#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.

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.

THE FIRST EDITION OF THE NEW ENTRIES FAIR FUND

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.

THE BIRTHDAY PARTY

For the opening of Sound, to celebrate their respective anniversaries **Club to Club** and OGR – OFFICINE GRANDI RIPARAZIONI have organised a "drink and dance" evening event to which the guests of the fair are invited.

THE SECTIONS

Artissima 2018 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 abroad.
- **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 (new!)**
(More info to follow).

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

Isabella Bortolozzi, Isabella Bortolozzi gallery, Berlin

Paola Capata, Monitor gallery, Roma, Lisbon

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** (**14** foreign, **5** 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.

Present Future Committee

Cloé Perrone (coordinator), independent curator, Roma, New York

Myriam Ben Salah, independent curator and writer, Paris

Juan Canela, independent curator and writer, Barcelona

illy Present Future Prize Committee

Carolyn Christov-Bakargiev, director, Castello di Rivoli Museo d'Arte Contemporanea, Torino

Sofia Hernandez Chong Cuy, director, Witte de With Center for Contemporary Art, Rotterdam

Kirsty Ogg, director, New Contemporaries, London

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

<https://www.castellodirivoli.org/en/programma-speciale-artissima/>

Piazzale Mafalda di Savoia, Rivoli, Torino

Cally Spooner, solo show

Eighteen years of illy Present Future Prize

To celebrate the 18th year of illy Present Future Prize, Artissima and illycaffè have made a video that narrates its phases, through the winning artists from 2001 to 2017. A story based on images and quotes, dynamic and engaging, combining the most significant events of every single year in the world with a focus on the winners and their works, to shed light on the vision and courage of the prize and its organisers.

The video will be on view at Artissima and during the upcoming Venice Biennale.

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 work actively influence 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

Anna Daneri (coordinator), independent curator, Genova, Milano

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, The Getty Research Institute, Los Angeles

Sardi per l'Arte Back to the Future Prize Jury

Julieta Gonzáles, artistic director, Fundación Jumex Arte Contemporáneo, Mexico City

Jean Loisy, president, Palais de Tokyo, Paris

Andrea Viliani, director, MADRE, Napoli

Lisa Parola, curator, Fondazione Sardi per l'Arte, Torino

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 central 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.

This year the prize has grown and will include – besides the award assigned by an international jury to the artist who most vividly conveys the expressive immediacy of drawing in a contemporary way – an acquisition on the part of Irinox selected among the participants in the Disegni section.

Disegni Committee

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

Refresh Irinox Prize Jury

Naomi Beckwith, chief curator, MCA Museum of Contemporary Art Chicago

Fernanda Brenner, founder and director, PIVO, Sao Paulo

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

Winner of the past edition

2017: David Haines, Upstream gallery, Amsterdam

SOUND

@ 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 **16 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. 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.

*The architectural concept of the SOUND section is by **Vudafieri Saverino Partners**. Space design by **Driade**. Sound design by **XO Next Office**.*

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

1 November, 5pm (by invitation)

Sound opening

1 November, 7-9pm (by invitation)

OGR Award Ceremony

1 November, 7.30pm (by invitation)

@ OGR – Officine Grandi Riparazioni

OGR Award Jury

Anna Colin, associate curator, Lafayette Anticipations, Paris e co-director, Open School East, Margate

Lorenzo Giusti, director, GAMeC, Bergamo

Judith Waldmann, curator and head of Monitoring, Kasseler Kunstverein, Kassel

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 – Ettore and Ines 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.

The Edit Dinner Prize Jury

Massimo Bartolini, artist, Livorno

Marco Brignone, founder, EDIT, Torino

Roberta Ceretto, head of communication and marketing, Ceretto Aziende Vitivinicole, Alba

Giorgio de Mitri, creative director and founder, Sartoria Comunicazione, Modena

- 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 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 featured 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.

Campari Art Prize Jury

Lorenzo Fusi, director and independent curator, PIAC, Fondation Prince Pierre, Monaco

Abaseh Mirvali, independent curator of contemporary art and architecture, designer, Mexico City, Berlin

Claire Tancons, co-curator, Sharjah Biennial 14, Sharjah

- **The Ettore and Ines Fico Prize**, a prize created by **Fondazione Ettore Fico** to support young artists, is assigned for the 8th time 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 research and Italian art.

Ettore e Ines Fico Prize Jury

Renato Alpegiani, collector, advisor, Fondazione Ettore Fico, Torino

Andrea Busto, director, MEF - Museo Ettore Fico, Torino

Luigi Fassi, director, MAN Museo d'Arte, Nuoro

Letizia Ragaglia, director, Museion, Bolzano

- 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.

OGR Award Jury

Anna Colin, associated curator, Lafayette Anticipations, Paris e co-director, Open School East, Margate

Lorenzo Giusti, director, GAMEC, Bergamo

Judith Waldmann, curator and head of Monitoring, Kasseler Kunstverein, Kassel

- **Refresh Irinox Prize**, for the Disegni section starting in 2017, is the prize sponsored by **Irinox**. This year the prize has grown and will include – besides the award assigned by an international jury to the artist who most vividly conveys the expressive immediacy of drawing in a contemporary way – an acquisition on the part of Irinox selected from the stands participating in the Disegni section.

Refresh Irinox Prize Jury

Naomi Beckwith, curator, MCA Museum of Contemporary Art Chicago

Fernanda Brenner, founder and director, PIVO, Sao Paulo

Sohrab Mohebbi, curator, SculptureCenter, Long Island NY

- **illy Present Future Prize**

The 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.

illy Present Future Prize Jury

Carolyn Christov-Bakargiev, director, Castello di Rivoli Museo d'Arte Contemporanea, Torino

Sofia Hernandez Chong Cuy, director, Witte de With Center for Contemporary Art, Rotterdam

Kirsty Ogg, director, New Contemporaries, London

- **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.

Sardi per l'Arte Back to the Future Prize Jury

Julieta Gonzáles, artistic director, Fundación Jumex Arte Contemporáneo, Mexico City

Jean Loisy, president, Palais de Tokyo, Paris

Andrea Viliani, director, MADRE, Napoli

Lisa Parola, curator, Fondazione Sardi per l'Arte, Torino

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

Cecilia Brunson, 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 PROJECTS

"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, Bologna 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 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 is realised with the support of **Fondazione per l'Arte Moderna e Contemporanea CRT**. The project is in collaboration with the Academy of Fine Arts Nuremberg.*

ARTISSIMA STORIES

To create new moments of engagement and to produce a lively narrative of the fair 365 days a year, this year the production of videos for the digital platform and social network channels will be augmented. In particular, to celebrate its 25th anniversary, Artissima launches **Artissima Stories. 25 years of Art**, a blog and video programme coordinated by **Edoardo Bonaspetti and Stefano Cernuschi with Anna Bergamasco**.

A palimpsest of 25 interviews with people who have played an important part in the history of Artissima: 5 directors, 5 curators, 5 collectors and 10 gallerists.

25 viewpoints on Artissima and the world of contemporary art, broadcast every week at the website and in the fair's social media accounts, from the start of September until November.

*Artissima Stories is part of Artissima Digital, a project created with the support of **Compagnia di San Paolo**.*

ARTISSIMA JUNIOR

A new special project of the fair designed to involve young visitors in an immersive artistic experience of participation. Created and developed in collaboration with **Juventus**, Artissima Junior is organised as a workshop space inside the Oval, where hundreds of children, together with an artist, are invited to make a large environmental installation. With the conviction that artistic creation can reinforce the emotional sensitivity and relational awareness of young visitors, Artissima Junior involves children from 6 to 11 years of age in a situation of teamwork, whose rules are set by the group itself, contributing to nurture independent personalities capable of thinking freely.

The artist **Alek O.** (1981, Buenos Aires) is the co-protagonist of the first edition of Artissima Junior. Invited for her ability to transform ordinary materials that convey a symbolic value and a story, using assemblage and separation, the artist creates large abstract sculptures and two-dimensional works. Colour and geometric forms are the two fundamental elements of her work, which at Artissima, thanks to the teamwork force, will lead to a large group creation, generating results that would otherwise be impossible to imagine. Concentrating on the value of relations as an essential factor, each participant will be stimulated to take action and to suggest his or her own vision of the work.

*In collaboration with **ZonArte**.*

ALFABETO TRECCANI

Alfabeto Treccani is a new project that ushers in the partnership between Artissima and **Treccani**, with the goal of activating a survey on the state of Italian contemporary art through the creation of a new encyclopaedic universe that narrates the history and work of three generations of artists highly acclaimed on an international level.

The project calls for the development of a series of original multiples by 21 Italian artists well known on the international scene. The alphabet approach makes it possible to associate each letter with one artist whose name begins with that same letter: for each artist a new limited-edition production will be created, representative of his or her practice.

21 letters for 21 artists and 21 original works, in an overview of Italian contemporary art.

Artissima and Treccani firmly believe in the possibility of generating unique projects of research through collaboration with successful and emerging artists, in the form of accessible works capable of widening the audience of Italian art lovers while also appealing to leading collectors.

The first multiples will be available at the fair at a special stand.

THE EDIT DINNER PARTY

To celebrate the birth of The EDIT Dinner Prize, in its spaces **EDIT** hosts the first **Edit Dinner Party**. A prelude to the artist's dinner the first winner will create at Artissima 2019, the Dinner Party this year is coordinated by **Massimo Bartolini in collaboration with Costardi Bros.**, the award-winning chefs-in-residence at the EDIT Restaurant. The project is organised with evening dinners seen as sequential chapters of a single story, each with the participation of 60 guests who will discover the event's characteristics only through direct experience.

With its spaces, people and philosophy, EDIT establishes a close dialogue with the artist for the production of a collective happening open to a limited number of guests. An artistic project that reveals how food, its preparation and consumption can become a metaphor of social interaction. A game of different disciplines that puts human relations at its centre, also providing food for thought about the present. A dinner transformed into an artistic and personal experience.

The artist's dinners will take place at Edit Kitchens on 2 and 3 November at 20.30.

For information on costs, details and reservations: kitchens@edit-to.com

*Special thanks to **Sambonet Rosenthal**.*

CAROL RAMA_100 YEARS OF SEDUCTION

For the centennial of the birth of Carol Rama, **Fondazione Sardi per l'Arte** presents a special project on the artist at Artissima. A welcoming, intimate space contains some of her works, mostly never shown elsewhere, to narrate the close friendship between **Carol Rama** and Edoardo Sanguineti. Fondazione Sardi per l'Arte thus offers visitors to the fair a unique opportunity to discover another aspect of Carol Rama through the presents given to her poet friend – paintings and objects she made for him

– bearing silent witness to her fervent creativity and an intense intellectual relationship.

DISEGNARE L'INVISIBILE (DRAWING THE INVISIBLE)

For the 2018 edition, Artissima presents *Disegnare l'invisibile*, mobile and performative drawing lessons coordinated by the artist **Marzia Migliora** and organised in collaboration with **Moleskine**, the brand that has reproduced the legendary notebook used by artists and intellectuals over the last two centuries. The concept of the lessons, open to students of art academies in Piedmont and Lombardy through an open call, stems from the artist's desire to explore and portray the hidden process that lies behind a work of art: the invisible aspect that remains concealed behind a sculpture, a performance or a painting. Through drawing, the technique with which we begin in childhood to related to the physical world around us, Marzia Migliora and the students will try to reveal and narrate the creative process, emphasising the unique, personal style of each participant, so as to gather new impulses, visions and works.

PIPER 100

The project of Artissima 2017 *PIPER. Learning at the discotheque* curated by Paola Nicolin for "the classroom" continues with *Piper 100 (a short history of the Piper of Torino – 1966-1969 – in 100 fragments)*, an experimental documentary by the artist and director R  di Martino on the Piper Club of Torino.

In this production the artist offers a personal interpretation of the atmospheres of the famous disco, by reactivating archival materials and a collection of unique memorabilia – photographs, slides, audio tapes, flyers – contributed by direct participants in that experience. These participants responded to a call organised by Artissima in collaboration with the Archivio Nazionale Cinema Impresa and the newspaper *La Stampa*. The project is made possible by the support of the Centro Conservazione e Restauro La Venaria Reale, within a programme for the documentation and archiving of contemporary art. *Piper 100* is a collaboration between the artist and "the classroom" conducted within the initiatives produced with Artissima, also thanks to the support of Centro Conservazione e Restauro

La Venaria Reale, The American Academy in Rome, Galleria Monica De Cardenas, Milano/Zuoz, Gino and Antonella Viliani.

The institutions involved with "the classroom" are pleased to announce that the documentary will have its premiere screening at the 11th edition of Lo Schermo dell'Arte Film festival, the festival of artists' cinema held in Florence from 14 to 18 November 2018.

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. Within the project **Artissima Digital**, initiated in 2017 thanks to the support of **Compagnia di San Paolo**, the fair activates tools of research and knowledge of its own experience and ecosystem, creating a more effective and immediate relational model, made to measure for its 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.

Visual Narratives

To also provide a visual narrative of the fair, alongside the programme of exploration **Artissima Stories**, this year **#ArtissimaRewind** returns as an online palimpsest of video content, narrating the previous editions of Artissima. In 2018 this initiative will also have its own physical location inside the fair.

*Artissima Digital has been produced for the second year with the support of **Compagnia di San Paolo**.*

#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.

This year the space features a site-specific light installation by **Martino Gamper** for **Nemo Lighting**, a worldwide leader in the field of contemporary lighting design and a partner of Artissima since 2016.

#ArtissimaLive is coordinated by Elena Bordignon, founder of ATP Diary. The participants for 2018 are: ATP Diary, Droste Effect, Kabul, Widewalls.

#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.

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.

AT THE FAIR

UniCredit Art Advisory

UniCredit, main partner of Artissima for 16 years, encouraged by the success of the last four editions, 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.

Meeting Point by La Stampa

A special area of the fair by **La Stampa** is set aside for the presentation of projects, research, events and debates. For the 25th edition, the programme of conversations has been formulated by **Paola Nicolin**, editor-at-large of *Domus*, as an opportunity for reflection on time, analysed from various viewpoints. The time of the fair and its editions, with its changes and protagonists, covers a significant and unique spectrum in which the continuity of Artissima and its tireless capacity for self-renewal provide the themes for this year's talks. Moments of reflection on the constant evolution of the languages of art, the relationships among the players of the system, the circuits of production and distribution of works, and – last but not least – precisely the reaction time of the work, diluted or concentrated by the many systems of multiplication of images, sounds and space-time relations.

With a strong focus on the voices of artists, the programme sets out to offer the fair audience a plural perspective that reveals both the memory of Artissima, with its capacity to form a trove of history of the contemporary art market in Italy, and its experimental character, reflected in the continuous growth of new relationships with institutions, collections and places of artistic production in the city.

*Space design by **Artek**.*

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.

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.

*Space design by **Magis**.*

VIP Lounge

The VIP Lounge 2018 stems from an idea of the studio **Vudafieri Saverino Partners**. With the aim of accentuating the perception of this area as a warm, welcoming space apart, far from the frantic pace of the pavilion, the architects Vudafieri and Saverino have decided to install a metaphorical sky that shelters the visitors. The temporary *Cantiere1 / Terrazzo* floor created by **Roberto Coda Zabetta** in Naples for the complex of SS. Trinità delle Monache with the Matronato della Fondazione Donnaregina per le arti contemporanee / MADRE becomes the protagonist of a novel concept. The gigantic painted canvas, a form of vigorous, poetic social painting, occupies and modifies the space in an original way, transforming the perception of the balcony through the play of light and colour. The vectorial and concentric movements created by coloured pigments applied and removed by the artist using an air compressor, a process documented in a film produced by **Black Mamba** in Naples, create a transparent space that seems to unleash cosmic energy. The decor of the space has been designed and produced in collaboration with **Cargo**, the Milan-based store where tradition and know-how are combined with the rediscovery and enhancement of crafts techniques and traditional industrial settings.

*Special thanks to **Arti Grafiche Parini**.*

The restaurant and the bistro

Artissima 2018 confirms the collaboration with the award-winning chef **Mariangela Susigan of the Gardenia restaurant in Caluso**. This year she will be running the gourmet restaurant of the VIP Lounge, as well as the offerings of the Bistro in its second year, created ad hoc by **Lago Design**. The chef brings a culture of fresh produce, wild herbs and the tradition to the table, thanks to refined technical and creative evolutions.

This year the spaces of the restaurant designed by the studio Vudafieri Severino Partners feature the intervention of the fashion designer **Arthur Arbesser** and elegant products by **Pedrali**.

Piemonte Land of Perfection

For Artissima 2018, the collaboration continues and develops with the consortium **Piemonte Land of Perfection** and the **Direzione Agricoltura della Regione Piemonte**, already interacting with the fair since 2014 for the selection of a young contemporary artist to be commissioned to create the institutional image of Piemonte for the occasion of its participation in Vinitaly. The vineyard and wine consortia represented by Piemonte Land of Perfection will be on hand at the fair with a special space, offering exhibitors and visitors a chance to learn more about the outstanding wineries of the region. "We are reinforcing our collaboration with Artissima, as an international showcase that brings together the best of international contemporary art and the excellent wines of Piemonte, products of a unique territory listed by UNESCO as a protected heritage site", says **Filippo Mobrìci, President of Piemonte Land of Perfection**.

Newsstand and Bookstores

A true newsstand focusing on the art world, with a careful selection of sector periodicals and international newspapers available for purchase by exhibitors and visitors. This space coordinated by **Marsèlleria** will also contain *Grotta*, an installation by the art duo Invernomuto.

Once again this year, the Bookshop will be run by **Librerie Corraini**, presenting a selection of publications in line with the contemporary character of the fair, and coordinating the programme of presentations at

the Book Corner of Artissima. The Bookshop and Book Corner feature a concept by **Moroso** and furnishings designed by Olafur Eliasson.

A selection of 7 outstanding **bookstores** will also present monographs, artists' books and multiples, including works never offered elsewhere, while important names in Italian and international publishing will be on hand with their **magazines**.

Artissima and design

The 25th edition of Artissima confirms the fair's connection with the world of international design, thanks to areas offered to the public that have been created with painstaking care, together with various partners, to provide maximum comfort and to display the latest sophisticated results of on-going creative research. For the 2018 edition, the fair continues its established collaborations with international leaders such as **Artek, Cappellini, Triade, Gebrüder Thonet Vienna, Golran, Lago Design, Magis, Marrone, Marrone + Mesubim, Moroso, Nemo Lighting** and **Vitra**.

We would also like to thank for their support:

K-way, Montblanc, Tosetti Value | Il Family office, Carioca, F/Art, Goethe-Institut Turin, Guido Gobino, Pastiglie Leone, Torino Airport | Sagat, Trenitalia, Equal Yard, Art Defender Insurance, Artsy, Domus, Sky Arte.

SYNERGIES

Artissima 2018 is organised in synergy with the **City of Torino**, the **Piedmont Region**, **Fondazione per l'Arte Moderna e Contemporanea CRT**, **Compagnia di San Paolo**, **Camera di commercio di Torino** 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, 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 Internazionale 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”. Furthermore, in the setting of the exhibition #Soundframes at the Museo Nazionale del Cinema, on 3 November 2018 Artissima will present a project that combines cinema, music and art, in collaboration with Vdrome, the “online cinema” coordinated by Edoardo Bonaspetti, Andrea Lissoni, Filipa Ramos with Enrico Boccioletti.

During the fair the city will host—among others—exhibitions of young talents such as Petrit Halilaj, winner of the Fondazione Ettore Fico Prize at Artissima in 2013 and of the Mario Merz Prize in 2018 (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).

Discover all the events in town: www.artissima.art/en/events-in-town

PARTNERS' EVENTS

EDIT @ EDIT Kitchens

via Cigna 104/a, Torino | 2-3 November, 8.30pm–12.30am

Artist dinners upon reservation

→ **Massimo Bartolini & Costardi Bros**

The Edit Dinner Party

The Edit Dinner Party is a special project created by Artissima in collaboration with EDIT that celebrates the launch of the new EDIT DINNER PRIZE. The project takes the form of dinners, seen as sequential chapters of a single narrative

For costs, details and reservation info: kitchens@edit-to.com

TOSETTI VALUE

corso Marconi 10, Torino | 3 November, 9–11am

Breakfast and visit of the exhibition

→ **Zanele Muholi. African ID**

Nobody can love you more than you

On the occasion of Artissima, Tosetti Value | Il Family office presents an innovative exhibition within *Prospettive*, a project on contemporary photography that intertwines art and economy

Oval | 2 November, 5.30pm

Talk @Meeting Point

→ ***Il sapere infinito: informazione e produzione culturale tra digitale e cartaceo***

Tosetti Value | Family Office, with its magazine *Infinito*, organises a talk to explore the reasons, impact, opportunities and resistance to the passage from printed paper to the digital dimension.

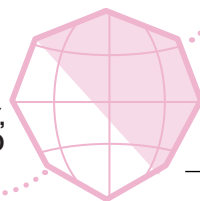
Artissima
the audience



75% <50
YEARS
OF AGE

51% GRADUATE OR
POST-GRADUATE DEGREES

47% FROM ITALY,
FROM ABROAD



53% FROM
TORINO

“ FIRST TIME
AT ARTISSIMA? ”

55% SAY YES

45% MULTIPLE
VISITS



70% SPECIFIC INTEREST IN ART AND CULTURE

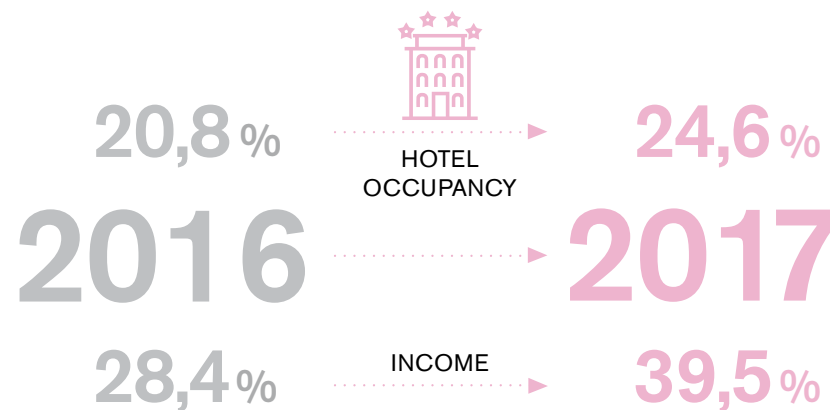
THE FAIR HAS
A VERY HIGH
APPROVAL RATING

68% 





OVER **50%** STAY IN THE CITY FOR MORE THAN ONE NIGHT 



Artissima
indirect impact and
influx for the city



3,7 VALUE GENERATED
IN THE CITY
MILLION €

177 % INFLUX

1,00 €	SPENT
1,77 €	EFFECT GENERATED

PUBLIC EXPENDITURE

1,00 € PUBLIC INVESTMENT

OVER **24** € TERRITORIAL IMPACT

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.

The overall setting of Artissima 2018 has been designed by the architect Chiara Corzetto Conflan in collaboration with Arch. Chiara Norzi.

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 since 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

Coordinator Present Future

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* at MADRE, Napoli (2016) and co-curated the 5th edition of Volcano Extravaganza organised by Fiorucci Art Trust, London (2016). 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 museum of contemporary art. 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

Curators Disegni

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

Curator DAF. struttura

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

Composer/Professor, DAF. struttura

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

Curator of the Talks programme

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 AND OTHER EXHIBITORS

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

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