

OV
AL
TORINO

4—6
NOV 2022

ARTISSIMA

follow us on



PRESS RELEASE

artissima.art

PRACTICAL INFORMATION

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

Preview

Thursday 3 November 2022 3–8pm (by invitation)

Opening to the public:

4-5	November 2022	12–8pm
6	November 2022	11am–7pm

Tickets (available on www.vivaticket.com)

Full price: € 18

Concessions: € 15

Free entry for visitors with a disability and companions / carers, without day and time slot limits.

ARTISSIMA

www.artissima.art | info@artissima.it

Facebook | Twitter | Instagram | Youtube: Artissima Fair
#artissima #artissima2022 #artissimaVoiceOver

PRESS CONTACTS

SUTTON

ph. +44 (0) 207 183 3577

Melissa Emery | melissa@suttoncomms.com

India Roche | India@suttoncomms.com

PCM STUDIO

press@paolamanfredi.com | t. +39 02 36769480

Paola C. Manfredi | paola.manfredi@paolamanfredi.com

Federica Farci | federica@paolamanfredi.com | m. 342 0515787

Francesca Ceriani | francesca@paolamanfredi.com – m. 340 9182004

Press release and high-resolution images at the following link:

https://bit.ly/Artissima2022_PressKit

Artissima is produced thanks to the patronage of

Ministero della cultura

The trademark belongs to

Città di Torino

Regione Piemonte

Città Metropolitana di Torino

Affiliated with

Fondazione Torino Musei

Supported by

Fondazione CRT

Fondazione per l'Arte Moderna e Contemporanea CRT

Fondazione Compagnia di San Paolo

Camera di commercio di Torino

PARTNERS

Main Partner

INTESA  SANPAOLO

Official Partners:

illycaffè | Carioca | FPT Industrial | IRM Indagini Ricerche Mediche | Jaguar

Juventus | K-Way® | Laetana | Mattioli | ORLANE PARIS | Pattern Group

| PELIZZARI STUDIO | Piemonte Land of Wine | Prima Industrie

Principi di Piemonte | UNA Esperienze | Torino Social Impact

Tosetti Value - Il Family office | VANNI occhiali | Visit Piemonte | Art Defender

In-kind Partners: Bolzan | DEDAR | Eataly | Edra

Gebrüder Thonet Vienna | Iapalma | LOMBRELLO | Nilufar | Pedrali

RESTART/MILANO | Torino Airport | Viabizzuno

Media Partners: Il Giornale dell'Arte | La Stampa | Rai Cultura | Radio Rai 1

Media Coverage: Sky Arte

ARTISSIMA 2022 29TH EDITION

Turin, 3 November 2022 – **Artissima**, the **International Fair of Contemporary Art in Turin**, is the only fair in Italy with an exclusive focus on contemporary art. The **29th edition** was led for the first time by **Luigi Fassi**, Artissima's new Director.

Artissima 2022 offers initiatives that confirm its unique position on the European cultural scene and its ability to attract the most interesting galleries, artists, collectors and curators on an international level, with the promise – always kept – of an **experimental, cutting-edge event**.

From Friday 4 to Sunday 6 November 2022, the large, luminous spaces of the **Oval in Turin** welcome the four flagship sections of the fair – **Main Section, New Entries, Monologue/Dialogue** and **Art Spaces & Editions** – and three curated sections – **Disegni, Present Future** and **Back to the Future** – with the participation of **174 Italian and international galleries**, including **35 monographic projects**. The galleries of Artissima 2022 come from **28 countries and 4 continents** with **42** exhibitors participating in the fair for the first time.

In the words of the newly appointed director **Luigi Fassi**:

In a phase of change of many institutional models of presentation of contemporary art, the 29th iteration of Artissima in Turin speaks first of all of the fair's ability to reinforce its double identity of a market platform and a place of cultural production, enhancing both aspects. What stands out this year is the quality of the Italian and international network of the fair, which implements its action of research on a global level to continue to offer collectors and museum professionals an experience of discovery, with works, galleries and artists at a very high level from Europe, America, Africa and Asia. The 42 galleries taking part in Artissima for the first time in 2022 bear witness to the fair's appeal and its status as a catalyst of experiments, research and investment in the art market.

Visiting the fair in Turin is an experience that brings together collectors, curators and art lovers, and those who wager on Artissima will be rewarded by the fact that they have been enabled to intercept the works and artists that will be the protagonists of the near future.

Internationally renowned for its focus on pioneering practices, and its role as a launch pad for up-and-coming artists and galleries, Artissima attracts a large audience of collectors, sector professionals and art lovers every year. With each edition, the fair welcomes 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 its programme.

The vitality of Artissima resonates throughout the city, thanks to the many cultural projects produced in collaboration with public institutions, museums, foundations and galleries across the region. Artissima contributes to the growth of the Italian contemporary art market, stimulating and supporting collectors with an eye for innovation, and a continuously evolving critical and curatorial vision.

The organization of Artissima is overseen by Artissima srl, a company affiliated with **Fondazione Torino Musei**, and formed in 2008 to manage the fair's artistic and commercial relations. The Artissima trademark belongs to **Città di Torino, Regione Piemonte** and **Città Metropolitana di Torino**. The 29th edition of Artissima, for the first time under the patronage of **Ministero della cultura**, takes place with the support of the three brand-owning authorities, jointly with **Fondazione CRT, Fondazione per l'Arte Moderna e Contemporanea CRT, Fondazione Compagnia di San Paolo** and **Camera di Commercio di Torino**.

The relationship between Artissima and Fondazione Torino Musei is very close, and for years it has contributed to generate mutual benefits. We should not forget that Artissima is the only case in Italy of a contemporary art fair owned by a cultural foundation whose creators are public entities. Unlike other fairs, Artissima therefore carries a strong cultural mission in its DNA, which guarantees the ability to attract galleries, artists and visitors. At the same time, Artissima brings prestige and visibility not only to Fondazione Torino Musei but also to the whole city of Turin, putting it at the centre of production and the contemporary international market: a trajectory that the current edition directed by Luigi Fassi has fully fostered and developed — says **Sara Bonini Baraldi, Vice-president of Fondazione Torino Musei**.

Today Turin approaches the new challenges of the present with the same commitment to guide transformations, making them into tools of revitalization. In this new vision, the roles connected with culture and contemporary art represent an important regenerative opportunity. Culture has a crucial part to play in the transformation of the city. Artissima represents an event capable of establishing dialogue with other cultural institutions. Today it is truly necessary to proceed along this path, triggering interaction of knowledge while increasing the synergy between local initiatives and wider regional, national and European territories — says **Stefano Lo Russo, the Mayor of Turin**.

*This year's edition focuses on the theme of transformation — the **President of the Piedmont Region, Alberto Cirio**, and the **councillor for Culture, Tourism and Commerce, Vittoria Poggio**, emphasize — which is very timely due to the many factors that have changed our lives in recent years: many projects have been postponed, plans have been altered, while realities such as war, which we believed would be kept at a distance, have instead come closer, making us feel dismayed and threatened. With this message Artissima confirms that it is in step with the times and the interpretation of current issues, reinforcing its international credibility which has made it one of the leading European*

events capable of attracting collectors and commercial interests into the art market.

*Once again this year, as for the last twenty, Fondazione per l'Arte Moderna e Contemporanea CRT has confirmed its concrete support for Artissima, through the acquisition of works shown in the fair for the Castello di Rivoli Museum of Contemporary Art and the GAM - Galleria d'Arte Moderna and Contemporanea of Turin; but also through the promotion of experimental projects leading to reflections on the complex evolution of the relationship between art, digital technology and innovation. This is the direction taken in the second edition of Beyond Production, the conceptual platform created in 2021 together with Artissima and OGR Tech, which after the positive experience of Surfing NFT will concentrate this year on a phenomenon that has an impact on all sectors of culture and production, that of the Metaverse. The project sets out to offer an opportunity for interaction between the world of art and that of technological innovation, identifying a work — through a selection process — with a dual dimension, tangible and intangible, to receive the OGR Award 2022, says **Luisa Papotti, President of Fondazione per l'Arte Moderna e Contemporanea CRT**.*

It is with great satisfaction that we salute the 29th iteration of Artissima, a fair of great importance for Turin — says the **Secretary General of Fondazione Compagnia di San Paolo, Alberto Anfossi**. *The initiative has a driving role for the city's cultural profile in terms of innovation, experimentation and avant-garde leadership. We particularly appreciate Artissima's ability to evolve and to look to the future, thanks to its digital and cross-media platform Artissima Voice Over, which we have contributed to create, while at the same time protecting and enhancing its roots along an ongoing pathway of growth and development.*

We support Artissima in the context of "Missione Creare Attrattività" of Obiettivo Cultura, convinced of its role as a strategic player for our territory, capable of boosting and positioning the image of Turin as a City of Contemporary Culture on a national and international level.

*The **Camera di commercio di Torino**, as always, joins forces with the ownership of the brand Artissima to support the fair, which as a pioneer of international contemporary art, year after year has achieved a place among the foremost leaders in its field — says the current **President Dario Gallina**. The event completes the identity of Turin and its international image as an area increasingly recognized for creativity, research, experimentation and innovation. The initiative is a must for tens of thousands of professionals, sector businesses, collectors and lovers of art, and it also helps to reinforce tourism in our territory.*

*Intesa Sanpaolo continues its collaboration with Artissima, one of the most outstanding international events in the field of contemporary art. We take part in an active way, bringing works by Gregory Crewdson into the fair — now on view at Gallerie d'Italia - Torino — and hosting initiatives in our museum on Piazza San Carlo pertaining to what is one of the most important cultural events for the city. The presence of Intesa Sanpaolo in Turin involves ongoing support for leading cultural institutions and programming, confirming the fact that culture is a factor of growth, innovation and collective wellbeing — says **Michele Coppola, Executive Director for Art, Culture and Heritage, and Director of Gallerie d'Italia of Intesa Sanpaolo**.*

THE THEME OF THIS EDITION

The theme selected for this year is ***Transformative Experience***, a concept developed by the American philosopher L.A. Paul (professor of Philosophy and Cognitive Science at Yale University) in the essay of the same title published in 2014 by Oxford University Press. According to the author, a transformative experience is able to radically modify the person who lives it, triggering a crisis of rationally envisioned expectations and opening a perspective on the unknown.

In recent years – Luigi Fassi writes – the art world as a whole has witnessed changes in its rules, modes of exchange and informative interactions between sector professionals and art lovers, navigating towards multiple horizons of transformation. Nevertheless, the urgency of interpersonal encounter and relational immediacy remains vivid, dictated by the desire to know and to experience art in real time, and to continue to be in touch with all the new developments that are emerging on the present scene.

Precisely the theme of how all of us will go through the outbreak of transformative experiences in our lives provides the central inspiration for Artissima 2022. A transformative experience opens up new horizons to our senses, our thoughts and emotions, to the point of being able to profoundly change us as people. The American contemporary philosopher Laurie Anne Paul, in her book Transformative Experience, asserts that personally transformative experiences are the ones we cannot rationally predict or anticipate in any way, because nothing can take the place of the living revelation of a territory as yet unknown to us.

THE NEW VISUAL IDENTITY

The coordinated image for 2022, based on the theme *Transformative Experience*, has been assigned for the fifth consecutive year to the Turin-based graphic design studio **FIONDA**, who describe it as follows:

When we talk about the present, we think of a liquid temporal abstraction, an eternally mutable here and now. In this incessant everyday movement, multidimensional frames accompany us like shadows by our side, by which we might be captured or absorbed or swallowed up: they are like sliding doors, breaches in space-time, only fleetingly visible, shape-shifting presences that vanish and reappear.

Dazzlements, visual flashes, mobile geometries that meet us, seduce us, tempt us, unconsciously offering the attraction of entry into other worlds, passages towards our unknown self, gateways to the palace of all our possible transformations. They are like contemporary sirens we push to the outskirts of our gaze, repressing them, immersed as we are in a hyperactive stream of perceptible stimuli.

Suddenly, we can halt our automatic advance and try to intentionally stumble into their midst. Because it is only by defying mystery that we can understand all of our potential metamorphoses.

KEY NEW FEATURES OF THE 2022 EDITION (IN BRIEF)

FAIR&GALLERIES

THE SELECTION COMMITTEE

The **selection committee of the galleries** taking part in the *Main Section*, *New Entries*, *Monologue/Dialogue* and *Art Spaces & Editions* involves an international team of gallerists composed of **Isabella Bortolozzi** (Isabella Bortolozzi gallery, Berlin), **Paola Capata** (Monitor gallery, Rome, Lisbon, Pereto), **Philippe Charpentier** (mor charpentier gallery, Paris, Bogotá), **Raffaella Cortese** (Raffaella Cortese gallery, Milan), **Nikolaus Oberhuber** (KOW gallery, Berlin) and **Alessandro Pasotti**, (P420 gallery, Bologna), joined by a **new member**, **Antoine Levi** (Ciaccia Levi gallery, Paris, Milan).

Caterina Avataneo, an independent curator based in Turin, is confirmed as curatorial consultant for the *New Entries* section, set aside for young galleries open for less than five years that are taking part in Artissima for the first time.

THE CURATED SECTIONS AND ARTISSIMA VOICE OVER

This year the three curated sections of the fair back with a **physical presence** at the fair, with thematic booths, and **revised curatorial teams**: *Disegni* is curated by **Irina Zucca Alessandrelli**, curator of Collezione Ramo in Milan; *Present Future* is curated by **Saim Demircan**, an independent curator and writer based in Turin, and **Maurin Dietrich**, director of the Kunstverein München in Munich; *Back to the Future* is curated by **Anna Gritz**, director of Haus am Waldsee in Berlin, and **Balthazar Lovay**, an independent curator based in Geneva.

Besides their physical presence inside the fair, the curated sections are visible on a **specific digital platform, Artissima Voice Over**, created thanks to the support of **Fondazione Compagnia di San Paolo**.

Artissima Voice Over is a cross-media space that offers an extensive overview of the work of all the players involved in every project: the

gallery, the artist, the curators. Some of the contents are produced directly by the galleries and artists, while others are created by the editorial team **Treti Galaxie** – consisting of **Matteo Mottin** and **Ramona Ponzini** – with the contribution of the video production company **Like Usual**, in collaboration with **FIONDA**.

CURATORIAL ADVISORS

In 2022, Artissima introduces **a new development to add value to its innovative, pioneering identity**. **Julie Boukobza** (independent curator, Paris, and Head of the Luma Arles Residency Program, Arles) and **Krist Gruijthuijsen** (director of the KW Institute for Contemporary Art, Berlin) are the **Curatorial Advisors** for this iteration of the fair. Together with the Selection Committee and the team of curators, they have contributed to formulate and convey a proposal for 2022 that underscore the experimental character of Artissima, bringing out the fair's distinctive focus on discovery and rediscovery of the most interesting realities of contemporary art on the international scene.

PRIZES AND SUPPORT ON THE PART OF FOUNDATIONS AND INSTITUTIONS

In collaboration with its partners, Artissima organizes **four prizes** for artists and galleries: *illy Present Future Prize*, *FPT for Sustainable Art Award*, *VANNI occhiali #artistroom Prize* and *Tosetti Value Award for photography*.

These are supplemented by **two honours** commemorating outstanding figures in the art world: the *Matteo Viglietta Award*, promoted by Collezione La Gaia, and the *Carol Rama Award*, promoted by Fondazione Sardi per l'Arte; as well as **four initiatives of support** for artists and galleries, implemented by foundations and institutions that have confirmed or begun their relationship with the fair: *OGR Award* of Fondazione per l'Arte Moderna e Contemporanea CRT, *"ad occhi chiusi..."* of Fondazione Merz, *ISOLA SICILIA 2022* of Fondazione Oelle, and the *Ettore and Ines Fico Prize* of the MEF Museo Ettore Fico in Turin. All the winning artists are selected by international juries of experts.

IN TOWN

Thanks to the fair's relationships with **Fondazione Torino Musei**, the Main Partner **Intesa Sanpaolo**, and with its partners **Gruppo UNA** and **illycaffè**, Artissima spreads throughout the city of Turin with **three invitational curated projects** and **an exhibition**. For these, works are selected from galleries participating in Artissima 2022 and presented within five museums – **GAM**, **MAO**, **Palazzo Madama**, the new **Gallerie d'Italia - Torino** and **Fondazione Sandretto Re Rebaudengo** – with works also on view in the Ballroom of the historic hotel **Principi di Piemonte** of the **Gruppo UNA**.

SO WILL YOUR VOICE VIBRATE @ GAM, MAO and Palazzo Madama

The fair's collaboration with the museums of **Fondazione Torino Musei** continues. For Artissima 2022, under the title ***So will your voice vibrate***, **three sound installations** by **Riccardo Benassi** (ZERO... gallery, Milan), **Charwei Tsai** (mor charpentier gallery, Paris, Bogotà) and **Darren Bader** (Franco Noero gallery, Turin) are presented respectively at **GAM—Galleria Civica d'Arte Moderna e Contemporanea**, **MAO Museo d'Arte Orientale** and **Palazzo Madama—Museo Civico d'Arte Antica**.

COLLECTIVE INDIVIDUALS @ Gallerie d'Italia - Torino

Together with **Intesa Sanpaolo**, the Main Partner of the fair for the third year in a row, Artissima presents a **film and video** project produced in dialogue with the recently opened **Gallerie d'Italia - Torino** which hosts the exhibition. Titled ***Collective Individuals***, the project features a selection of video works, many of which are being shown for the first time in Italy, by artists represented by the galleries participating in Artissima. The project is curated by **Leonardo Bigazzi**, (curator of Fondazione In Between Art Film and Schermo dell'arte).

TEMPO RIZOMATICO @ Principi di Piemonte

For the third time, the Ballroom of the historic hotel **Principi di Piemonte** of the **Gruppo UNA** hosts a new contemporary art installation titled ***Tempo rizomatico (Rhizomatic Time)*** by the Italian artist **Diego Cibelli** (Naples, 1987) represented by Alfonso Artiaco gallery of Naples.

DIANA POLICARPO. LIQUID TRANSFERS. ILLY PRESENT FUTURE 2021 PRIZE EXHIBITION @ Fondazione Sandretto Re Rebaudengo
illycaffè, historical partner of Artissima, presents at **Fondazione Sandretto Re Rebaudengo**, the new video installation *Liquid Transfers* by **Diana Policarpo**—winner of the illy Present Future Prize 2021—in which the artist continues her ongoing research on the relationships between the world of plants and the social, political and economic spheres.

SPECIAL PROJECTS WITH PARTNERS

ARTISSIMA JUNIOR

Artissima and **Juventus** continue their collaboration for **Artissima Junior**, involving the youngest visitors to the fair, from ages 6 to 11, to create a collective work of art under the guidance of an artist-tutor: this year **Giovanni Ozzola** (Florence, 1982) represented by Galleria Continua (San Gimignano, Beijing, Les Moulins, Havana, Rome, Sao Paulo, Paris, Dubai).

AUDIOGUIDES

Lauretana, a long-term partner of Artissima, sponsors the **AudioGuides**, an innovative podcast to accompany visitors on an independent, personal tour through the exhibits. The project is part of Artissima Digital powered by **Fondazione Compagnia di San Paolo**.

TORINO SOCIAL IMPACT ART AWARD

A devoted space features the video works by the two winners of the third edition of the **Torino Social Impact Art Award**, a project that confirms

the commitment of the fair, **Torino Social Impact** and **Fondazione Compagnia di San Paolo** to the support of young artists. The two winners of the third edition – **Federico Pozuelo** and **Natália Trejbalová** were hosted at **Combo**, hospitality partner of the project, to create two video works.

WALKIE TALKIES ON DEMAND BY IRM INDAGINI RICERCHE MEDICHE

Artissima, with the support of **IRM Indagini Ricerche Mediche**, a partner of the fair for the second consecutive year, offers an innovative digital version of the familiar format of guided visits to the fair, in exceptional conversations with international collectors and curators.

AN ALCHEMIC EXPERIENCE BY JAGUAR

Jaguar, after having been the protagonist in past editions of an exceptional tour during which to discover art talents, continues its dialogue with Artissima to celebrate creativity and a shared passion for art with an unprecedented special project - **An Alchemic Experience** - aimed at enhancing, through an alchemy of suggestions, the essence of Jaguar as a luxury brand by design.

Jaguar has also sponsored the presence of L.A. Paul for a talk on the topic of “transformative experience”, the main theme of this edition of the fair.

NEW AND RENEWED DIALOGUES

The brands promoting the art prizes have confirmed their established support initiatives, including **illycaffè**, **FPT Industrial**, **Tosetti Value - Il Family Office** and **VANNI occhiali**, alongside **Art Defender**, **K-Way®**, **Piemonte Land of Wine**, **Torino Airport**, **Visit Piemonte**.

A new partnership is launched with **ORLANE PARIS**, an excellent cosmetics brand, whereas a new project on the relationship between art and business involves **Carioca**, **Mattioli**, **Pattern Group**, **Prima Industrie**. Long-term media partnerships continue with **La Stampa** and **Sky Arte** that covers the fair with special and in-dept contents.

The dialogue with **Rai Cultura** and **Rai Radio 1** has been renewed for the second year, with a special episode of “Te la do io l'Arte” by Nicolas Ballario broadcast from the pavilion. Furthermore, this is the second year the fair collaborates with **Il Giornale dell'Arte** that will have a special detachment from the editorial staff at the fair in a dedicated space with **RESTART/MILANO** furnishings.

The VIP Lounge returns on the balcony overlooking the fair, and is enhanced by the precious contributions of **Nilufar**, **LOMBRELLO** and **PELIZZARI STUDIO** with **DEDAR**, **Edra** and **Viabizzuno**; while the project areas of the pavilion feature the return of **Gebrüder Thonet Vienna**, **Iapalma** and **Pedrali** and the new participation of **Bolzan**.

Finally, thanks to a new dialogue with **Ascom Confcommercio Torino**, the exhibitors at Artissima will receive a special welcome.

SPECIAL PROJECTS WITH THE FOUNDATIONS

A SUD

The project **A Sud** is based on Artissima's intention to highlight the activities of art foundations and institutions from the southern and island regions of Italy, reinforcing the focus on the Mediterranean as a place of artistic growth and an incubator of new creative perspectives. The foundations taking part in the **A Sud** project are: **Fondazione Merz@ZACentrale**, **Fondazione Oelle**, **Fondazione Paul Thorel**.

ARTISSIMA DIGITAL

Since 2017, thanks to the support of **Fondazione Compagnia di San Paolo**, Artissima has expanded its digital services. The main objective of the new developments for 2022 is to integrate technological innovation in cultural production and experience, reinforcing and amplifying the digital component of the fair through the platforms **artissima.art** and **Artissima Voice Over**. The aim is to spread content of great value that can generate curiosity, critical perspectives and creativity, fostering appreciation of the pure beauty of contemporary art.

In a perspective of expansion of the fair's digital offerings, Artissima has selected several directions of growth and supplementation of its ecosystem for 2022, including the production of audio/podcasts, providing “**AudioGuides**” to accompany visitors on independent, personal tours of the fair.

BEYOND PRODUCTION

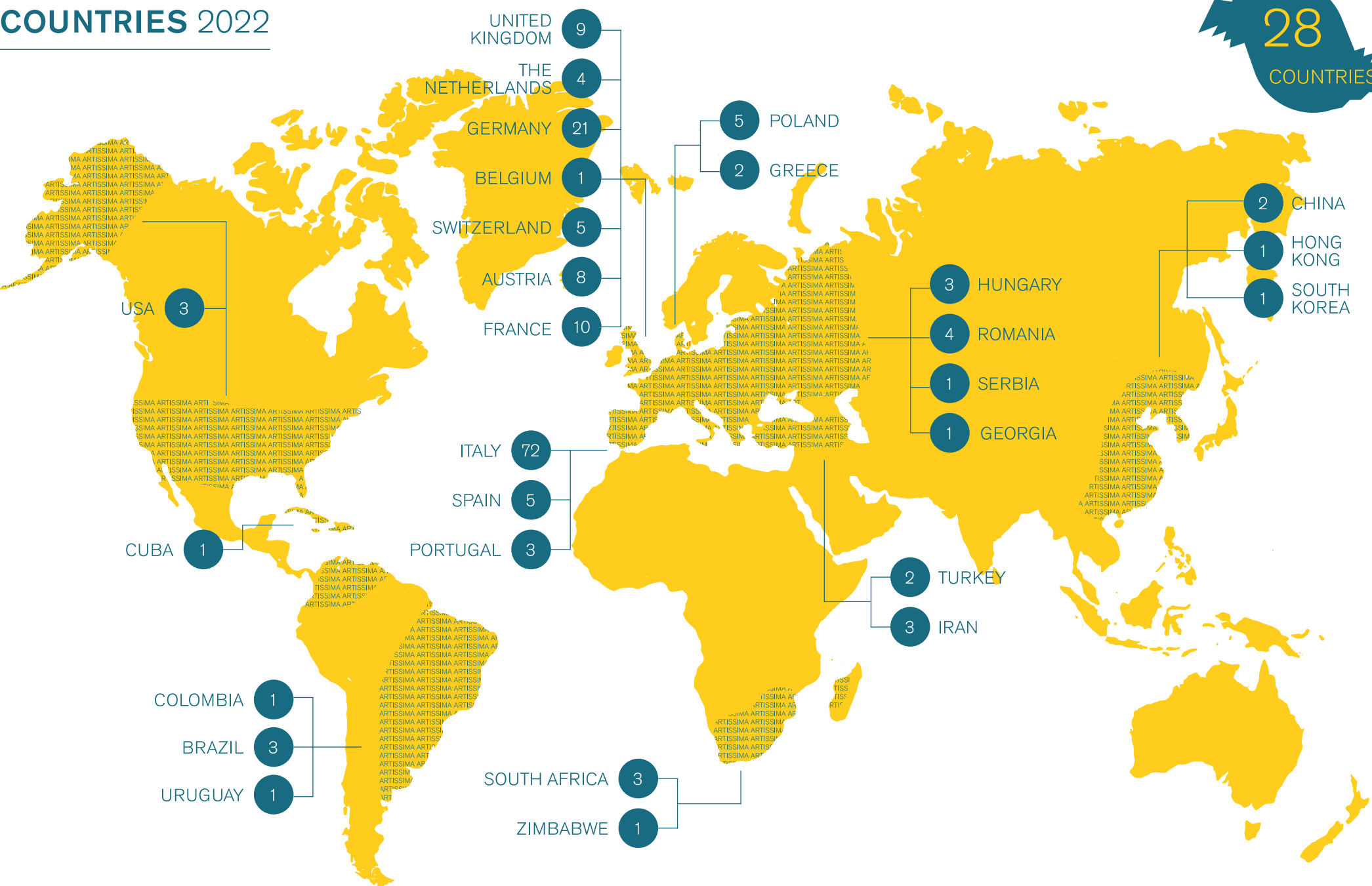
Fondazione per l'Arte Moderna e Contemporanea CRT, besides continuing with the long-term acquisition fund to benefit the collections of GAM – Galleria Civica d'Arte Moderna e Contemporanea of Turin and Castello di Rivoli Museum of Contemporary Art, now presents – together with Artissima – the project ***METAmorphosis***, the second episode of ***Beyond Production***, the adventure that began in 2021 with *Surfing NFT* and that in 2022 approaches the theme of the **Metaverse**, in collaboration with the **OGR Award**.

SMILES FOR RESEARCH!

Artissima begins an important dialogue with **Fondazione Piemontese per la Ricerca sul Cancro**, which this year welcomes the public at the entrance of the pavilion to support research by donating a smile.

COUNTRIES 2022

28
COUNTRIES



AMERICA
5 COUNTRIES



AFRICA
2 COUNTRIES

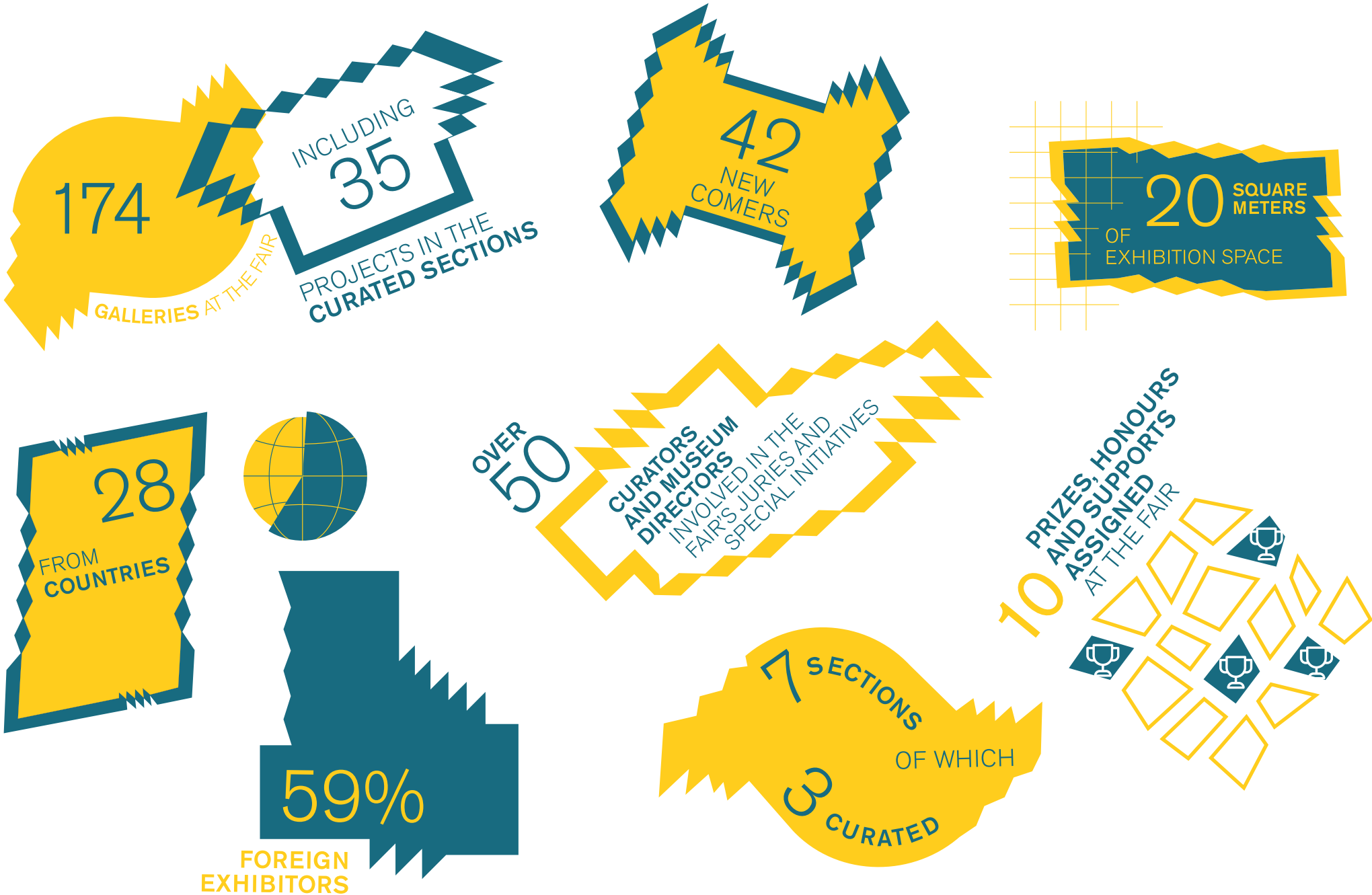


ASIA
5 COUNTRIES



EUROPE
16 COUNTRIES

FIGURES 2022



IN GREATER DEPTH

FAIR & GALLERIES

THE SECTIONS

Artissima 2022 has **seven** sections.

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

- **Main Section** presenting a selection of the most representative galleries on the international scene. This year **100** galleries are showcased, including **49** international exhibitors.
- **New Entries**, section dedicated to emerging international players, with **15 galleries** this year, **13** of which are from abroad.
- **Monologue/Dialogue**, section dedicated to emerging galleries and/or galleries with an experimental approach, presenting either a monographic booth or works by two artists in dialogue, with **27 galleries** of which **14** are from abroad.
- **Art Spaces & Editions** includes **8 exhibitors** from galleries, project spaces and non-profit initiatives, bookstores, all specializing in artists' editions and multiples.

Three sections are curated by teams of international curators:

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

Main Section, New Entries, Monologue/Dialogue, Art Spaces & Editions Committee

Isabella Bortolozzi, Isabella Bortolozzi gallery, Berlin;
Paola Capata, Monitor gallery, Rome, Lisbon, Pereto;
Philippe Charpentier, mor charpentier gallery, Paris, Bogotá;
Raffaella Cortese, Raffaella Cortese gallery, Milan;
Antoine Levi, Ciaccia Levi gallery, Paris, Milan;
Nikolaus Oberhuber, KOW gallery, Berlin;
Alessandro Pasotti, P420 gallery, Bologna.

Caterina Avataneo is the curatorial consultant for the New Entries section.

Curatorial advisors

Julie Boukobza, independent curator, Paris, and Head of the Luma Arles Residency Program, Arles;
Krist Gruijthuisen, director of the KW Institute for Contemporary Art, Berlin.

CURATED SECTIONS AND ARTISSIMA VOICE OVER

This year the three curated sections of the fair – **Disegni**, **Present Future** and **Back to the Future**, with revised curatorial teams – are back in physical presence with thematic booths, whilst also existing on the digital platform **Artissima Voice Over** with special in-depth features.

Disegni Committee

Irina Zucca Alessandrelli, curator, Collezione Ramo, Milan.

Present Future Committee

Saim Demircan, independent curator and writer, Turin;
Maurin Dietrich, director, Kunstverein München, Munich.

Back to the Future Committee

Anna Gritz, director, Haus am Waldsee, Berlin;
Balthazar Lovay, independent curator, Geneva.

DISEGNI

Disegni, now at its 6th edition, **is the only section of an art fair in Italy devoted to drawing as a medium of expression**. Curated by **Irina Zucca Alessandrelli**, curator of the Collezione Ramo in Milan, it features projects conceived as solo shows to bring out the authenticity and autonomy of works on paper.

In the words of the curator: *The section has been developed as an investigation of the meaning of contemporary drawing, which can range through themes of political protest in relation to past and present references, the elegance of subjects found in nature, the sinuous expressive quality of the line, alternating abstract motifs with scenes of faces and bodies involved in various forms of relation. The artists selected from all over the world represent different approaches to drawing, each with their own techniques, from watercolours to collage,*

ink, and markers. The goal is to reveal the expressive variety and power of this still undervalued medium.

Through this section Artissima pursues the objective of presenting the most innovative research, in keeping with its strong identity as an experimental fair capable of foreseeing trends and exploring new ideas.

In 2022 *Disegni* focuses on the works of **14 artists**, represented by **14 galleries** (10 international, 4 Italian).

PRESENT FUTURE

For 22 years, *Present Future* is the section of Artissima for **emerging talents**. Curated starting this year by **Saim Demircan**, an independent curator and writer based in Torino, and **Maurin Dietrich**, director of Kunstverein München, *Present Future* hosts monographic projects with the aim of focusing on new trends on the international art scene.

In the words of the curators: *This year's edition of Present Future brings together artists whose practices often diverge in medium and style. Many approaches artmaking as exploratory: using it to investigate histories, geographies and cultures, but also the poetics of where humankind intersects with the natural world and objects in everyday life.*

In 2022 *Present Future* features the works of **11 artists** presented by **11 galleries** (10 international, 1 Italian): original projects made 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 is assigned the **illy Present Future Prize**, supported by **illycaffè** since 2001 and therefore now at its 22nd edition.

Thanks to the contemporary approach of **illycaffè**, the **illy Present Future Prize** makes an important contribution to the growth of emerging talents, confirming the innovative role of the fair in support to international artists.

BACK TO THE FUTURE

Back to the Future is the curated section of Artissima that includes **monographic projects on great pioneers of contemporary art** whose oeuvre has played a key role in art history. *Back to the Future* covers works made from 1960 to the present, in an attempt to put artists who have played a fundamental part in the history of contemporary art back at the centre of the international conversation.

For the first time the curatorial team of *Back to the Future* consists of **Anna Gritz**, director of Haus am Waldsee in Berlin, and **Balthazar Lovay**, independent curator based in Geneva.

In their words: *"Objects in (the) mirror are closer than they appear" is a safety warning that is required on passenger side rear-view mirrors of motor vehicles in the US. Although stemming from a recent past the works presented in the Back to the Future section speak to us now with the same intensity than those of our contemporaries. The 2022 iteration focusses on ways to champion radical new departures from the past that probe the limits of the artwork and present a fearless commitment to rethink our systemic realities through challenging accustomed formulas delineating art world classifications, assigned behavioural codes and gender roles, and the power of mainstream imagery and language in affirming these standards.*

In 2022 *Back to the Future* features **10 artists**, presented by **10 galleries** (9 international, 1 Italian).

ARTISSIMA VOICE OVER

Besides their physical presence inside the fair, the curated sections are visible on a **specific digital platform, Artissima Voice Over**, created thanks to the support of **Fondazione Compagnia di San Paolo**.

Artissima Voice Over is a cross-media space that offers an extensive overview of the work of all the players involved in every project: the gallery, the artist, the curators. The layout of the platform provides a simple approach to browsing: the visitor reaches a welcome page from which to branch out in various paths of interpretation and 360° in-depth coverage. Each project has its own page providing a wealth of descriptive materials, presenting not only the works themselves but also the critical viewpoints and the creative genesis of the project, thanks to videos, interviews and podcasts. With the help of remote technologies, some of the contents are produced directly by the galleries and artists, while others are created by the **editorial team Treti Galaxie** – consisting of **Matteo Mottin** and **Ramona Ponzini** – with the contribution of the video production company **Like Usual**, in collaboration with **FIONDA**.

First created in 2020 as Artissima XYZ to respond to the limits caused by the COVID-19 pandemic, the digital platform continues to evolve as an original and engaging experience, aimed at the most expert collectors but also at all those who want to learn more about contemporary art, through the voices of those who write its story.

PRIZES, HONOURS AND INSTITUTIONAL SUPPORTS

In collaboration with its partners, Artissima organizes **four prizes** for artists and galleries: illy Present Future Prize, FPT for Sustainable Art Award, VANNI occhiali #artistroom Prize and Tosetti Value Award for photography.

These are supplemented by **two honours** commemorating outstanding figures in the art world: the Matteo Viglietta Award, promoted by Collezione La Gaia, and the Carol Rama Award, promoted by Fondazione Sardi per l'Arte; as well as **four initiatives of support** for artists and galleries, implemented by foundations and institutions that have confirmed or begun their relationship with the fair: OGR Award of Fondazione per l'Arte Moderna e Contemporanea CRT, "ad occhi chiusi..." of Fondazione Merz, ISOLA SICILIA 2022 of Fondazione Oelle, and the Ettore and Ines Fico Prize of the MEF Museo Ettore Fico in Turin.

PRIZES

- The **illy Present Future Prize**, now in its 22nd edition, is assigned by **illycaffè** to the artist deemed most interesting in the *Present Future* section, which has been a launching pad for new talent for many years. In 2022 an international jury is convened to examine the contents of the section, and to assign the illy Present Future Prize to the most outstanding project.

Thanks to the progressive outlook of illycaffè, the illy Present Future Prize makes an important contribution to the success of emerging artists, reflecting the active role played by Artissima to support international talent.

Jury illy Present Future Prize

Tominga O'Donnell, senior curator Contemporary Art, MUNCH, Oslo
Patrizia Sandretto Re Rebaudengo, president, Fondazione Sandretto Re Rebaudengo, Turin

Fabian Schöneich, founding director, CCA Berlin – Center for Contemporary Arts, Berlin

Moritz Wessler, director, Fridericianum, Kassel

Winners of the previous editions

2021 Diana Policarpo, della galleria LEHMANN + SILVA, Porto;

2020 Radamés "Juni" Figueroa, Proyectos Ultravioleta gallery, Guatemala City;

2019 aaajiao, House of Egorn gallery, Berlin;

2018 Pedro Neves Marques, Umberto di Marino gallery, Naples;

2017 Cally Spooner, GB Agency, Paris, and ZERO..., Milan;

2016 Cécile B. Evans, Barbara Seiler gallery, Zurich;

2015 Alina Chaiderov, Antoine Levi gallery, Paris;

2014 Rachel Rose, High Art gallery, Paris.

- The **FPT for Sustainable Art Prize**, supported by **FPT Industrial** with the aim of generating an encounter between sustainability, innovation and art, has now reached its third edition.

In 2020 the prize went to Renato Leotta, presented by the gallery Madragoa, for a work from the "Mare" series, which was then purchased by the company, addressing topics pertinent to FPT Industrial with respect to the protection of the seas. In 2021 FPT Industrial selected the installation by Lennart Lahuis, represented by the gallery Dürst Britt & Mayhew, as a touching example of how context and materiality are manifested in a multi-layered process of what is considered "sustainable".

In 2022 the firm continues its search for an artist whose work is not only the result of research on sustainable processes of art production, but also contains a strong focus on the theme and the process itself of Carbon Neutrality, one of the fundamental priorities of FPT Industrial in terms of sustainability. Artwork as the result of a process that involves people, materials, lives, and has to come to grips with mechanisms of organization, logistics and economics. Sustainability as a motor of transformation of materials and of creative and industrial processes.

The selected artist will receive a financial support, and the possibility of acquisition of his/her work for the corporate collection of FPT Industrial, while activating a dialogue with the company for projects of communication and information.

Jury FPT for Sustainable Art Award

Hélène Guenin, director, MAMAC Nice

Markus Reymann, director, TBA21 Thyssen-Bornemisza Art Contemporary, Vienna

Gian Maria Tosatti, artist

- **VANNI occhiali**, the Turin-based brand of creative eyewear operating in over 40 countries around the world, confirms its support for Artissima which began in 2019 with the capsule collection by Cristian Chironi and presents in 2022 the second edition of the **VANNI occhiali #artistroom Prize**, continuing its exploration of the possible contaminations between contemporary art and eyewear design. The international jury will select an artist under 35 whose research offers an original perspective on reality, opening an unexpected, surprising viewpoint, as through the action of a lens. Besides a financial award, the winner will have the opportunity to work on a capsule collection of artist's eyewear, which is produced in a limited edition. After the first capsule collection coordinated by Cristian Chironi, in 2021 Catalin Pislaru, of the Nir Altman gallery, conducted the second project for the creation of two VANNI sunglasses, to be presented during Artissima 2022 at the VANNI store on Piazza Carlina in Turin.

Jury VANNI occhiali #artistroom Prize

Bruno Barsanti, director, Fondazione Elpis, Milan

Marco Enrico Giacomelli, philosopher and journalist

Letizia Schätzinger, journalist

- **Tosetti Value - Il Family office** continues its support of Artissima, and for the third year in a row organizes an award for

photography based on the desire to investigate the relationship between art and economics, and to widen the perspective on the real world.

The **Tosetti Value Award for photography** establishes a dialogue with "Perspectives. The economy of images", a project on contemporary photography that began in 2014, curated by Tosetti Value per l'Arte with the objective of fostering debate and reflection on our globalized world through exhibitions and talks, in synergy with the economic research conducted by Family office. A jury of experts will select the artist whose photographic work is seen as particularly interesting for an understanding of the historical-social and economic situation of our globalized world.

The winning artist, besides receiving a financial award, has the chance to establish a dialogue with "Perspectives. The economy of images" during 2023.

The first edition of the Tosetti Value Award for photography, supported by Tosetti Value - Il Family office, was assigned to Raed Yassin, presented by the gallery Isabelle van den Eynde, Dubai. The second edition was awarded to Fatma Bucak, presented by the gallery Peola Simondi, Turin. Tosetti Value – Il Family office has acquired a work of both the winning artists for its corporate collection.

Jury Tosetti Value Award for photography

Fatma Bucak, artist

Antonio Carloni, deputy director, Gallerie d'Italia – Torino, Turin

Walter Guadagnini, director, CAMERA – Centro Italiano per la fotografia, Turin

HONOURS

- The **Matteo Viglietta Award**, coordinated by **Collezione La Gaia**, has been created to commemorate **Matteo Viglietta**: an outstanding, passionate collector who had a very strong bond with Artissima from the outset, actively supporting the fair in terms of acquisitions for his own collection and the production of collateral events, in which the exhibition space of Collezione La Gaia at Busca (founded

with his partner Bruna Girodengo at the end of the 1970s) was one of the most frequently visited locations.

The fund organized by the Collection is now taken forward by the Viglietta family, with the purpose of paying homage to the joyful, curious spirit that drove Viglietta's confident steps and voracious desire for art whenever he walked down the corridors of the fair. He was always interested in the discovery and rediscovery of radical practices, at times not rewarded with deserved levels of success in terms of audience and market. In this perspective, the honour is not restricted to demographically emerging artists, but is open to creators of all ages. To some extent, the acquisition ratifies an established praxis of Viglietta, who every year would select a work having some degree of pertinence to the materials and utensils sold by his company – Viglietta Matteo SpA, a leader in the importation and wholesale distribution of hardware – for its catalogue, a book of 1200 pages full of various items.

Once again this year, the work purchased at Artissima, besides becoming part of Collezione La Gaia, can be utilized as the cover of the "catalogue-pricelist", and in this sense it will have a connection with one of the hundreds of products or materials, while paying homage to Matteo's ironic and irreverent spirit – that of a man with an open mind and a contagious smile.

Jury Matteo Viglietta Award

Eva Brioschi, curator, Collezione La Gaia, Busca

Alice Motard, director, CEAAC, Strasbourg

Franco Noero, founder, gallery Franco Noero, Turin

- The **Carol Rama Award**, promoted by **Fondazione Sardi per l'Arte** and now at its third edition, will be assigned to the artist who embodies, through research and work, the ideal of unconventional female creativity and artistic freedom Carol enacted and transmitted with her works and personality.

The award takes its cue from the always vivid interest of Pinuccia Sardi in the work of Carol Rama, which in recent years has led to support for

the creation of the *catalogue raisonné* of the artist's works, to be published in 2023, and the acquisition of the contents of the artist's home. The apartment at Via Napione 15, where Carol Rama lived and worked from the 1940s until her death in 2015, welcoming many personalities and artists, was listed in 2016 as an important national cultural asset, protected as an artist's studio. In 2019 Fondazione Sardi per l'Arte acquired the complete contents of the residence from the artist's heirs, and then ceded it on loan to Archivio Carol Rama, the current handler, to allow the home-studio to become a living, vital location for knowledge and study of the painter's work, open to the public and researchers, to discover the creative independence of this artist who always eluded classification and the stereotypes of the world of women.

In 2021 the Carol Rama Award was assigned to Ivana Spinelli, presented by GALLERIAPIÙ, Bologna. In 2020 to Zehra Doğan, presented by the Prometeo Gallery Ida Pisani, Milan and Lucca.

Jury Carol Rama Award by Fondazione Sardi per l'Arte

Jacopo Crivelli Visconti, independent curator and art critic, Sao Paulo

Laura McLean-Ferris, curator at large, Swiss Institute, New York

Zoe Whitley, director, Chisenhale Gallery, London

SUPPORT FROM FOUNDATIONS AND INSTITUTIONS

- The **OGR Award**, now at its 5th edition, is the prize organized by **Fondazione per l'Arte Moderna e Contemporanea CRT** for the acquisition of a work for the foundation's collection, then provided on loan to **OGR Torino**. In line with the mission of OGR Torino, an international hub of innovation and contemporary culture, one of the most dynamic centres of experimentation in Europe, the award assigned during Artissima focuses on the sophisticated relationship between art and technology. For the second year, the OGR Award has established a dialogue with the project ***Beyond Production***, based on collaboration between Fondazione per l'Arte Moderna e Contemporanea CRT and

Artissima, to investigate the complex phenomenon of the **Metaverse** through a project titled **METAmorphosis**.

The award confirms the role of the two institutions as catalysts of creative energies, activators of synergies across the cultural realities of the territory, with the aim of reinforcing the network of collaborations among the cultural forces of the city of Turin.

- **Fondazione Merz**, one of the protagonists of the new Artissima project **A Sud**, returns with “**ad occhi chiusi...**”, the grant created in 2021 in collaboration with the fair, with the aim of selecting the international artist that corresponds best to the foundation’s research on young artists of the Mediterranean. The selected artist will have the possibility of taking part in a residency in Sicily. The results of the work conducted during the course of the residency will be presented in the programming of **ZACentrale** at the Cantieri Culturali alla Zisa in Palermo. In 2021 the artist selected in the project was Heba Y. Amin, presented by the Zilberman Gallery of Istanbul and Berlin.

Jury “ad occhi chiusi...” by Fondazione Merz

Owen Martin, director and chief curator, Norval Foundation, Cape Town
Beatrice Merz, president, Fondazione Merz, Turin and ZACentrale, Palermo

Agata Polizzi, curatorial coordinator, ZACentrale, Palermo

Bart van der Heide, director, Museion, Bolzano

- **Fondazione Oelle**, one of the protagonists of the new Artissima project **A Sud**, sponsors the **ISOLA SICILIA 2022** residency, based on the selection made by an international jury of one artist among those represented by the galleries in the fair. The artist will have the opportunity to take part in a residency at Aci Castello, Catania, during which they will conduct research on the concept of Sicily, an island among islands. Upon completion of the residency, an exhibition will be organized in one of the locations in which the Foundation operates.

Jury ISOLA SICILIA 2022 by Fondazione Oelle

Etienne Bernard, director, FRAC Bretagne, Rennes

Stefano Collicelli Cagol, director, Centro Pecci, Prato

Francesca Guerisoli, director, MAC Contemporary Art Museum, Lissone

- The **Ettore and Ines Fico Prize**, organized with **MEF Museo Ettore Fico of Torino** and now at its 13th iteration, has been updated with a continuing focus on the promotion and support of the work of young artists, through an acquisition. Andrea Busto (President and Director of the MEF Museo Ettore Fico, Turin) and an international jury will select the winner among the artists showing work at Artissima, thanks to his/her international research and poetics.

In the past editions the prize has been assigned to Mimosa Echard (Martina Simeti, Milan) and Namsal Siedlecki (Magazzino, Roma) in 2021; Alessandro Scarabello (The Gallery Apart, Rome in 2020), Guglielmo Castelli (Francesca Antonini, Roma and Rolando Anselmi, Berlin/Rome, in 2019), Georgia Sagri (Anthony Reynolds, London, in 2018), David Douard (Chantal Crousel, Paris, in 2017), Gian Maria Tosatti (Lia Rumma, Milan/Naples, in 2016), Anne Imhof (Isabella Bortolozzi, Berlin, in 2015), Lili Reynaud-Dewar (Emanuel Layr, Vienna/Rome, in 2014), Petrit Halilaj (Chert, Berlin, in 2013), Luca Trevisani (Pinksummer, Genova, in 2012), Ră Di Martino (Monitor, Rome, in 2011) and Rossella Biscotti (Prometeo Gallery Ida Pisani, Milan, in 2010).

Jury Ettore and Ines Fico Prize

Renato Alpegiani, collector, Turin

Andrea Busto, director, MEF Museo Ettore Fico, Turin

Valerie Da Costa, art historian and critic, curator, Turin

IN TOWN

Thanks to the fair's relationships with **Fondazione Torino Musei**, the Main Partner **Intesa Sanpaolo**, and with its partners **Gruppo UNA** and **illycaffè**, Artissima spreads throughout the city of Turin with **three invitational curated projects and an exhibition**:

So will your voice vibrate @ GAM, MAO and Palazzo Madama

The fair's collaboration with the museums of Fondazione Torino Musei continues. For Artissima 2022, under the title ***So will your voice vibrate***, three sound interventions animate dedicated areas of the **GAM – Galleria Civica d'Arte Moderna e Contemporanea** with **Riccardo Benassi** (ZERO... gallery, Milan), of the **MAO Museo d'Arte Orientale** with **Charwei Tsai** (mor charpentier gallery, Paris, Bogotà) and of **Palazzo Madama – Museo Civico d'Arte Antica** with **Darren Bader** (Franco Noero gallery, Turin). The works were selected by Luigi Fassi in collaboration with the directors of the three museums.

At the **GAM**, **Riccardo Benassi** presents the original sound work *Poeticizzare il deserto invece di sapere dove termina* (2019-22). Originally composed in 2019 as a temporary soundtrack for the shopping mall/concept store designed by Zaha Hadid for CityLife in Milan, the piece has now been revised by Benassi in the form of a sound sculpture whose presence in the space of GAM acts through the minimal force of a graphic sign. The audio track, a loop of 4 seconds, is entirely made with the artist's own voice, through an unconventional way of using Autotune, a choice that underscores the mingling between the corporeal subjectivity of the vocal chords and the objectifying "correction" imposed by the digital grid. The supple body of the soft speaker is ideally overlaid on the corporeal nature of the artist who has generated the sounds, in a technological duplication that seems to desire identification with the biological and even its surpassing into an absolute form.
(From 3 November 2022 to 8 January 2023).

In the garden of **MAO**, **Charwei Tsai** presents the sound work *AH* (2011), a video installation commissioned years ago by The Esplanade, Singapore, which still resonates today thanks to the power of the Tantric syllable *Āḥ*, meaning "I am with you". Charwei's work, which sets out to foster a sense of inner peace and lightness inside all of us, is quite simple: a modulation of the sound *āḥ* by different voices, rippling on the surface of the water, on which the same syllable has been written with ink. The installation, in which sound makes the work exist while the visual aspect supports it like a comment, is part of the exhibition "Buddha"¹⁰ which poses questions related to many aspects of Buddhism and its representations. (From 20 October 2022 to 30 April 2023)

At **Palazzo Madama**, **Darren Bader** presents *Antipodes: musical quartets* (2013), a performative work with two musical ensembles that interact: a string quartet and a four-piece rock band. The musical compositions are freely chosen by the players, with a symphonic piece for the string quartet and a cover from the repertoire of the rock group. The musicians begin to play at intervals of 10 seconds, and continue until the conclusion of the composition they have chosen to play. The objective of the performance is to create a sort of musical short circuit, since the musicians will be mingling with each other, though separated by a mutual distance of several meters.

The work takes its cue from metaphorical reflections on the meaning of antipodes, seen as two points on the earth's surface diametrically opposite each other and ideally connected by a straight line that passes through the centre of the planet. The scattering of the musicians of *Antipodes* in the space suggests the fragmented vision of multiple points dispersed on the globe, impossible to take in with an overall view, yet actors in the same context. (The performance can be seen on 4 and 5 November, at 11am).

The title of the project *So will your voice vibrate* takes inspiration from a poem by Dylan Thomas, from the early 1930s.

Collective Individuals @ Gallerie d'Italia - Torino

Artissima, together with **Intesa Sanpaolo**, Main Partner of the fair for the third year, presents a **film and video** project produced in dialogue with **Gallerie d'Italia – Torino**.

Collective Individuals features a selection of video works, many of which are being shown for the first time in Italy, by artists represented by the galleries participating in Artissima. The project is coordinated by **Leonardo Bigazzi**, (curator of Fondazione In Between Art Film and Schermo dell'arte) and sets out to offer a perspective on the contradictions of the present, through a selection of works that prompt us to think about our role inside an increasingly polarized society, where disparities and conflicts continue to spread and expand. While the future seems more and more uncertain, amidst political, economic and health crises, our relationship with this reality is constantly mediated by digital devices, and the borderline between truth and fiction is increasingly blurry. We have lost the sense of community, and as individuals we are often isolated and in competition with each other. The ability of artists to capture these critical factors represents an opportunity to rethink obsolete models, and to imagine new, more open and inclusive approaches. The selected works narrate bodies in precarious balance that become a territory of struggle, tangible evidence of the wounds and divisions of our time, but also masses of critical resistance that refuse to succumb to the reigning sense of pessimism. The programme also reveals the variety of techniques utilized by artists in contemporary video practice: from low-res images recorded with an old mobile phone to the most sophisticated techniques of digital image processing.

Featured artists and galleries include: **Larry Achiampong** (Copperfield, London), **Yael Bartana** (Raffaella Cortese, Milan), **Jonathas de Andrade** (Continua, San Gimignano, Beijing, Les Moulins, Havana, Rome, Sao Paulo, Paris, Dubai), **Alice Dos Reis** (LEHMANN + SILVA, Porto), **Hiwa K** (KOW, Berlin & Prometeo Gallery Ida Pisani, Milan,

Lucca), **Adelita Husny-Bey** (LAVERONICA Arte Contemporanea, Modica), **Cinthia Marcelle & Tiago Mata Machado** (Sprovieri, London).

(The programme will be on view at Gallerie d'Italia – Torino from 4 to 6 November, 6–9pm. Free admission for the holders of the Artissima ticket).

Tempo rizomatico @ Principi di Piemonte

Thanks to the renewed dialogue between Artissima and **Gruppo UNA**, the Salone delle Feste of the historic hotel **Principi di Piemonte** in the centre of Turin hosts, for the third time in collaboration with Artissima, a contemporary art exhibition project entitled **Tempo rizomatico (Rhizomatic Time)**, by the Italian artist **Diego Cibelli** of the Alfonso Artiaco gallery in Naples.

Working with ceramics, which he appreciates for the material's two-dimensional aspects, on the one hand the material is at the service of the work, while on the other it is a bond and product of the place from which it comes. Within the magical Ballroom, Cibelli offers an installation capable of summing up the fundamental values of his creative approach. Revolving around the idea of Festa, the works on display the works on display – five Obelisks and a Totem, called Totemic Obelisks – refer to the fireworks and court games typical of the festive celebrations of the eighteenth century, in which the visitor is symbolically invited to participate. To make these works, Diego Cibelli began with the designs of wooden carousels and structures for fireworks created by important Italian architects. With the title *Tempo rizomatico*, the artist wants to emphasize that there is no difference between past, present and future time. The process of the connections that are triggered, driven by the progress of history, is not divisible. In nature the rhizome is a stem that grows horizontally slightly below the surface of the ground: it contains stores of nutrients, and can develop sprouts and roots. It is a non-hierarchical, composed of united but distinct nodes, and it makes complex concepts visible, which in turn intersect with multiple meanings.

Cibelli's artistic research is strongly influenced by his background, and springs from two fundamental factors: the virtuous scenario of the Italian landscape (seen as a diffused laboratory of know-how) and the magnificent archives produced by history. For the artist, "the idea comes from 'making with material', and in its making it finds the evocative potential capable of revealing the connections and complexities of our time". Cibelli focuses on the use of ceramics and porcelain, which become an open link in which to combine a variety of artistic techniques, visions and historical references. The latter are interconnected through a skilful game of reactions, and in this accelerated weave past, present and future are able to coexist.

(From 3 to 6 November from 1 – 9pm)

Diana Policarpo. Liquid Transfers. **illy Present Future 2021 Prize Exhibition** **@ Fondazione Sandretto Re Rebaudengo**

On the occasion of Artissima 2022, **Fondazione Sandretto Re Rebaudengo** presents ***Liquid Transfers***, a solo exhibition by **Diana Policarpo**, winner of the illy Present Future 2021 Prize, the 22nd edition of the initiative promoted by **illycaffè** and Artissima. Policarpo's project is a new production developed for the prize and conceived as a new stage in a broader path of the artists research. This long-term investigation explores the relationships between the plant world and the social, political and economic spheres, crossing scientific and speculative registers.

In previous exhibitions chapters, Policarpo has delved into the political implications and medicinal and pharmacological use of Cordyceps, a fungus that grows in the larva of the Thiratoses moth.

In 2020 the artist started a research on the hybrid parasite Claviceps purpurea – better known as rye spur or ergot. Through this work, Policarpo has explored the intersections between the ancestral knowledge of traditional medicine, ethnobotany, health of people with uteruses, and reproductive justice in the light of the development of the patriarchal system. *Liquid Transfers* develops the methodologies and research areas of these projects. The work is composed by a new video

installation based on the rescue of folk remedies, following an attempt to create a feminist mythology that intersects psychedelicism and health. *Liquid Transfers* reconstructs a scenario that combines biogenetics, gender politics and speculative fiction to narrate the dynamics of natural resource exploitation and its impact on ecosystems and reproductive health. As with Policarpo's previous projects, the artist's interest aims to reveal the interconnection of practices of control, exclusion, and natural and bodily extraction.

Diana Policarpo is a visual artist and composer working in visual and musical media including drawing, video, sculpture, text, performance, and multi-channel sound installation. Policarpo investigates gender politics, economic structures, health, and interspecies relations through speculative transdisciplinary research. She creates performances and installations to examine experiences of vulnerability and empowerment associated with acts of exposing oneself to the capitalist world.

(From 3 November 2022 to 8 January 2023).

SPECIAL PROJECTS WITH PARTNERS AND FOUNDATIONS

Gregory Crewdson. Eveningside

The dialogue with **Intesa Sanpaolo** also continues inside the fair with the exhibition of a **nucleus of six original photographic works** by the renowned American photographer **Gregory Crewdson** (Brooklyn, 1962), commissioned by the bank, in the context of the exhibition *Eveningside* (at Gallerie d'Italia–Torino, from 12 October 2022 to 22 January 2023). The photographs become part of the collection of Intesa Sanpaolo. Conceived as the last chapter of a trilogy that began with *Cathedral of the Pines* in 2012 and continued with *An Eclipse of Moths* in 2018, the *Eveningside* series created in 2021-22 enters the exhibition programming of Gallerie d'Italia in Turin, a museum with a central focus on photography as a tool of investigation and reflection on major timely themes.

Set in various towns in western Massachusetts, in empty, desolate and partially enclosed spaces, *Eveningside* shows figures wearing clothing associated with their presumed profession, in their respective places of work or in relation to them. Anonymous and intimate, personal and political at the same time, the glimpses of Pittsfield, Adams, North Adams and other settlements in New England form the imaginary town of Eveningside, an urban reconstruction in black and white, a metaphor of modern coexistence, the sum of all the cities where sparks of hope glow from dusk to darkness.

Artissima Junior

Artissima and **Juventus** continue their interaction for the fourth consecutive year, presenting a new version of **Artissima Junior**, the project for young visitors to the fair, involving them in an immersive experience of artistic teamwork. Artissima Junior is the fair's first special initiative entirely organized for **children from 6 to 11 years of age** who become the protagonists of a creative operation.

The fourth edition of Artissima Junior features the artist **Giovanni Ozzola** (Florence, 1982) represented by Continua gallery (San Gimignano, Beijing, Les Moulins, Havana, Rome, Sao Paulo, Paris, Dubai), to envision and guide the making of **BRILLA. A Constellation**, a project that becomes a collective work of art centring on the concept of uniqueness. The artist, accompanying the children in an analogy with stars, invites the participants to realize how unique they are, and to understand the fundamental importance of their identity and diversity for the future of our society and our world.

Playing with a symbolic firmament that becomes a canvas, with a ball that becomes a star and colours that become the inimitable traces of the passage of each participant, the children will discover how stars sparkle with diversity, the many links existing between their constellations, and their resemblance to our relationships with others, our feelings of belonging to a group, our way of acting as a team, where all the individuals have their own role, style, strong points and weaknesses.

At the end of the four-day workshop, the artist will leave his own creative gesture on the work, becoming part of the magical constellations based on the ties between the stars of all the young participants.

BRILLA. A Constellation is also an **art book** that prompts children to discover themselves through play, understanding that creativity can be a magical key of interpretation of reality. With lively stickers, drawings and creative instructions, the art book becomes a mobile trail and souvenir of the experience of Artissima Junior, an exercise in creativity, an artistic workout through which to grasp the conceptual value of contemporary art.

Specifically for Artissima Junior, Giovanni Ozzola has also created **Torino ventisei nove** (2022), a new work made inside the Allianz Stadium of Juventus. The artist will provide each participant with a print of the photograph, so they too can become collectors of contemporary art.

Colored by **Carioca**

An Alchemic Experience by Jaguar

Jaguar, after having been the protagonist in past editions of an exceptional tour during which to discover art talents, continues its dialogue with Artissima to celebrate creativity and a shared passion for art with an unprecedented special project - **An Alchemic Experience** - aimed at enhancing, through an alchemy of suggestions, the essence of Jaguar as a luxury brand by design.

At the fair, in an immersive booth, visitors will be able to experience a multisensorial tunnel, in continuous evolution, where sounds, kaleidoscopic lights, and night atmospheres, project them into a future which is already here.

Jaguar also sponsors the appearance of the American philosopher **L.A. Paul**, author of the essay "Transformative Experience" and the protagonist of a talk at the Meeting Point of the fair, scheduled for **Saturday 5 November at 3:30 PM**, to examine the concept of "transformative experience" in the world of art. The key theme of this

edition of Artissima, the narrative of transformative experience finds points of contact with Jaguars' transformational journey.

Torino Social Impact Art Award

The project **Torino Social Impact Art Award** – conceived by **Artissima**, in collaboration with **Fondazione Compagnia di San Paolo** and promoted by **Torino Social Impact** – is aimed to support emerging talents with a multicultural and migratory background.

The two winners of the third edition – **Federico Pozuelo** (Madrid, 1992) and **Natália Trejbalová** (Košice, Slovakia, 1989) – guided and aided by **Tretie Galaxie – Matteo Mottin** and **Ramona Ponzini**, were hosted at **Combo** in Turin to create two video works reflecting in particular on the theme of the call ***Rebellions and rebirths: the creative potential of confrontation***: a reflection on the theme of social conflict in its various manifestations and latent forms; a tangible, concrete phenomenon that has always relied on art as a peaceful means of expression with a strong potential for protest at the same time.

The videos produced by the selected artists during the residency are presented at Artissima 2022.

Federico Pozuelo presents ***Burden of Proof***, video work in which the artist builds a story on the possible ways in which cultural systems drive our actions, influencing and altering the way we interpret facts. In ***Burden of Proof***, two characters are working on the construction of a crime scene. As they lay out evidence and retrace the trajectory of a bullet, their conversation and actions reveal a confrontation between rationality and magic, irrationality and science, modern thinking and political violence.

Under the Never Ground is a voyage into the bowels of Turin in which **Natália Trejbalová** presents a new perspective and meaning for the underground dimension of the city. Shot in the tunnels of the Pastiss Underground Fortress, the video makes direct reference to the possibility of a double interpretation found in many works of science fiction: during ***Under the Never Ground*** tunnels built in the 16th century under Turin gradually change into fantastic works of architecture, reflecting and

condensing a change in the perspective and imagery that have always been embodied by underground sites.

The **Torino Social Impact Art Award** is the result of a shared focus on experimentation of Artissima and Torino Social Impact, with the aim of **widening the boundaries of action in social innovation to contemporary art**. Concentrating on the broad multiculturalism of today's society, the award proposes new relationships and opens up unexpected scenarios, through the perspectives and practices of the winning artists.

The first edition of the project – titled *Quante Italie?* – awarded Caterina Erica Shanta, with the project *Talking about visibility and* Liryc Dela Cruz, with the project *Il Mio Filippino: Invisible Bodies, Neglected Movements* produced during their residency in Turin in 2020. The second edition was focused on the theme of **ZOOM IN/ZOOM OUT** and awarded Monia Ben Hamouda, with the project *Adhan to Dora*, and the MRZB collective, with the work *STILI DRAMA XLI-XLII: La Giostra di Lulu*.

Walkie Talkies On Demand by IRM Indagini Ricerche Mediche

Based on the proven Walkie Talkies format of Artissima, created with the aim of highlighting the different, unique and personal approaches of every curator and collector in relation to contemporary art, the project offers an original and curated overview of the artists taking part in the fair, through conversation-itineraries that extend into **surprising guided tours: unique and original pathways outlined by international curators and collectors** on the basis of their own personal tastes and backgrounds. The tours will be filmed by a team of video makers and published after the fair in a social network series, representing an audio-visual report on the appointments, but also a source of excellent content available to professionals and the public in general. The **Walkie Talkies On Demand** are sponsored by **IRM Indagini e Ricerche Mediche**, a healthcare company that supports culture and a partner of Artissima for the second consecutive year.

The curators and collectors involved are:

- **Arturo Galansino**, director general of Fondazione Palazzo Strozzi, Florence with **Patrizia Sandretto Re Rebaudengo**, president, Fondazione Sandretto Re Rebaudengo
- **Stella Bottai**, curator at large of Aspen Art Museum and co-curator, Pompeii Commitment with **Daniel Malarkey**, collector
- **Krist Gruijthuisen**, director, KW Institute for Contemporary Art, Berlin with **Axel** and **Barbara Haubrok**, collectors
- **Sara Dolfi Agostini**, curator of the Paul Thorel Foundation and curator, Blitz Valletta with **Massimo Orsini**, CEO Mutina
- **Julie Boukobza**, independent curator, Paris, and director of Luma Arles Residency Program, Arles with **Martin Hatebur**, collector and president, Kunsthalle Basel

AudioGuides

With an eye on expanding the fair's digital offerings, Artissima has selected directions of growth and supplementation of its ecosystem for 2022, including the production of audio/podcasts, providing “**AudioGuides**” to accompany visitors on independent, personal tours of the fair.

In the years before the pandemic Artissima offered its audience guided tours conducted in person inside the fair itself, as an important educational tool to intensify the experience of art, aimed at a target of both art lovers and sector professionals. After two years of suspension of this service due to the healthcare emergency, Artissima has decided to propose an updated version, in step with the times.

The new approach calls for AudioGuides, posted on the platform of **artissima.art** and available to all visitors at any moment during the event, from 4 to 6 November. By logging into the Artissima website with a smartphone, visitors can select their own guided tour, beginning their path through the fair thanks to the narrative provided by the voice of the professional mediators from **Arteco**. The tours are in Italian, with transcribed translation. The project sponsored by **Lauretana** is part of

the developments of Artissima Digital powered by **Fondazione Compagnia di San Paolo**.

Artissima Digital

Since 2017, thanks to the support of **Fondazione Compagnia di San Paolo**, Artissima has expanded its digital services. The main objective of the new developments for 2022 – as a natural continuation of the process, and with an even greater focus on the transformations in progress – is to integrate technological innovation in cultural production and experience, reinforcing and amplifying the digital component of the fair through the platforms **artissima.art** and **Artissima Voice Over**. The aim is to spread content of great value that can generate curiosity, critical perspectives and creativity, fostering appreciation of the pure beauty of contemporary art.

Digital Catalogue and Agenda

The digital channels launched in past editions, incorporated in a strategic communication plan of wider scope, 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 when not in Turin. They can consult the **online agenda** which offers access to the calendar of events immediately. Interacting with the wishlist, the agenda allows registered visitors to save preferred events in their own personal diary.

Each visitor can discover the catalogue with the profiles of the galleries, the artists and their works, and the appointments in the agenda, for complete preparation of their visit to the fair.

Original editorial content

Acting as a sort of “magazine”, Artissima 2022 presents two publishing initiatives on its platforms, which have proven their value in past years and have been particularly effective in this moment in history: the production of audio-visual contents and of curated interviews.

Through the creation of video interviews with the director and daily videos to narrate the days of the fair in real time, it will be possible to accompany a “virtual audience” through the events, including all those people who cannot take physical part.

The authorial storytelling already explored by the fair in the past, with #ArtissimaStories and #ArtissimaPills, will take the form this year of video interviews with gallerists, artists and curators, enhancing the Artissima Voice Over platform. The contents are created by the editorial team **Treti Galaxie** – consisting of **Matteo Mottin** and **Ramona Ponzini** – with the contribution of the video production company **Like Usual**, in collaboration with **FIONDA**.

Beyond Production

Artissima and **Fondazione per l'Arte Moderna e Contemporanea CRT** continue their reflections on the most innovative trends in contemporary art, investigating their relationship with transformations of the society, with a central focus on works of art and the historical/cultural value of collecting. **Beyond Production** sums up the key identifying aspects of both: research on innovative projects, an accent on curating, with openness to contamination.

After the 2021 edition featuring the project *Surfing NFT*, in 2022 during the fair **Beyond Production** launches its second episode, **METAmorphosis**, to explore the phenomenon of the **Metaverse**.

As in the case of *Surfing NFT*, here the objective is to explore the Metaverse and to reveal its strong points and shortcomings, providing a critical vision of the phenomenon that can be informative and instructive for art world professionals (galleries and artists) and the general public. Offering participants a **formative journey** in the Metaverse, its politics and visions, the project stimulates reflections on the **potentialities** and **limits** imposed on creativity by these new worlds, which like the real world have their own physical laws and tenets of sustainability.

Not lastly, the project reminds us of the fundamental values and processes that form the basis for the art market and its value chain, in

order to continue to grasp the underlying impact of human relations, both in the enjoyment of art and in its production and sale.

After careful selection of artist taking part in the fair on the part of **Ilaria Bonacossa**, director of the National Museum of Digital Art in Milan and creator of *Surfing NFT* in 2021 as director of Artissima, during the days of the fair, a talk at the Meeting Point on Sunday **6 November at 4:30 PM** will include the announcement of the **4 galleries** and **4 artists** who will participating in the project in the months following the event.

After having involved the selected galleries and artists in an educational cycle of encounters on the Metaverse and its potential in the field of art, thanks to a production budget provided by Fondazione per l'Arte Moderna e Contemporanea CRT the artists will be able to present an idea that illustrates the **digital transformation** of one of their **physical artworks** within the Metaverse. The artists will have to imagine a **3D digital alter ego** of the work, which will find a place in the virtual 3D space of the Cathedral of OGR Torino, visible on the **Spatial platform**, an environment of the Metaverse.

The project ideas of the four artists announced during the fair will be evaluated by an **international jury of the OGR Award**, to be announced in the month of December. The jury will choose the artist who has interpreted – in the most original, stimulating and critical way – the request to imagine how their research, and therefore their work, could be transformed if their life environment was deeply influenced by the logic of existence in the Metaverse.

The winner will have the opportunity to digitalize a physical work in keeping with their own imagination. Both the physical and the virtual works will be acquired thanks to the budget of the OGR Award and will become part of the **collection of Fondazione per l'Arte Moderna e Contemporanea CRT, on loan to OGR Torino**.

The project also confirms its partnership with the contemporary design studio **Artshell**, and the law firm of **LCA Studio Legale**, along with the activation of a new dialogue with **REVIBE - Metaverse Experience Factory**, a resident start-up in OGR Tech.

A SUD

The project **A Sud** is based on Artissima's intention to **highlight the activities of art foundations and institutions from the southern and island regions of Italy**, reinforcing the focus on the Mediterranean as a place of artistic growth and an incubator of new creative perspectives.

Over the last few years, the Italian art scene has been enriched by a number of institutions and foundations whose activities are rooted in the southern areas of the country, producing projects and exhibition events marked by novel narratives pivoting on original interpretations of the relationship between places, cultural history and innovation, to the point of determining a new geography of the interaction between centre and periphery. Making room for this burgeoning institutional presence, the project *A Sud* delves into the historic cultural specificities of Artissima in terms of intercultural research, interpreting changes in progress around the Mediterranean from a southern perspective, to develop new outlooks and new forms of artistic and social awareness.

As Franco Cassano emphasizes in his *Il pensiero meridiano*, the Mediterranean today is a decisive place of meeting and mediation between multiple geographical areas, a frontier that can be interpreted as a centre, with a multiplicity of voices that join forces to convey the meaning of European contingency. It is precisely the "southern thinking" that can lay claim to a connection between one south – that of Italy – and the various "souths" of the world, with a particular focus on the southern coast of the Mediterranean.

The project *A Sud* is thus an invitation extended by Artissima to its audience to re-examine the specificities of places through art institutions, in the sense of returning to acknowledge and observe them, reconsidering geographical mapping to grasp new connections, proximities and resources.

The protagonists of the 2022 edition of *A Sud* are:

Fondazione Merz/ZACentrale

Fondazione Merz, named after Mario Merz, was founded as a centre of contemporary art in 2005 in Turin, with the aim of hosting exhibitions, events and educational activities, moving forward with research and exploration on art. After years of intense activity in the territory, in 2021 the foundation opened **ZACentrale**, a permanent space in Palermo inside ZAC–Zisa Arti Contemporanee, a cultural district provided by the municipality of Palermo.

The goal of ZACentrale is to be a generator of creativity and a location from which ideas, connections, reflections and new pathways can emerge. Far from being limited to the ZAC space, the programme has a huge focus on outreach and inclusion, working with numerous creative organisations as well as activating locations across the city of Palermo: from ancient sites to the extreme outskirts, from places of work to those of sport and socialising.

For Artissima 2022, Fondazione Merz returns with "**ad occhi chiusi...**", the grant created in 2021 in collaboration with the fair, with the aim of selecting the international artist that corresponds best to the foundation's research on young artists of the Mediterranean. The selected artist will have the possibility of taking part in a residency in Sicily. The results of the work conducted during the course of the residency will be presented in the programming of **ZACentrale** at the Cantieri Culturali alla Zisa in Palermo. In 2021 the artist selected by the jury composed of Gioia Dal Molin, artistic director of Istituto Svizzero di Roma, and Agata Polizzi, cultural coordinator of ZACentrale, was Heba Y. Amin, presented by the Zilberman Gallery of Istanbul and Berlin.

Fondazione Oelle

Fondazione Oelle—Mediterraneo Antico was founded in 2017 at Aci Castello Catania by Ornella Laneri, entrepreneur, and Carmelo Nicosia, photographer, with the aim of assigning value to the Sicilian cultural panorama, "Isola Sicilia". Over the years the initiative has created cultural synergies with foundations, museums, academies and universities, with the aim of moving along shared pathways oriented towards a new

definition of cultural engagement as an action of enhancement of the territory, to nurture the value of the Mediterranean, “a sea between lands”, the cradle of important civilizations and a crossroads of powerful cultural flows, through which different traditions, religions and cultures can interact in a situation of mutual benefit, navigating the many routes of contemporary thinking. At Aci Castello, Catania, the location of the foundation’s headquarters, experimental workshops and study grants have been activated, for purposes of education and the training of contemporary art professionals; the creation and management of archives of memory with the use of technologies and international collaborations; and workshops for training in various fields. The foundation has presented exhibitions of photography and painting, sound installations, projects of sound design, drawing and sculpture, as well as encounters and debates with a particular focus on the territory and the languages of contemporary art.

For Artissima 2022, Fondazione Oelle launches the innovative project **ISOLA SICILIA 2022**, an experiential format for the “artist-navigators” of the third millennium, to promote contemporary artistic research in the fields of visual arts, photography, video, sound art and more: actions seen as cultural crossings in Sicily. ISOLA SICILIA 2022 involves the selection on the part of an international jury of an artist among those represented by the galleries taking part in Artissima. The artist will have the opportunity to take part in a residency at Aci Castello, Catania, in which to conduct research on the concept of “Sicily, an island among islands”. Upon completion of the residency an exhibition will be produced and organized in one of the locations in which the foundation usually operates.

Fondazione Paul Thorel

Fondazione Paul Thorel was founded in Naples in 2014 through the initiative of the artist Paul Thorel (London 1956-Napoli 2020), with the aim of protecting, conserving and promoting his work, while at the same time supporting contemporary creativity, with a special focus on art, photography and new media. At the time of his death in May 2020, the foundation was appointed as the universal heir, as stipulated in his will,

of all his assets. Thanks to this bequest, the foundation now oversees a vast legacy of works and properties, including the entire archives of the artist, containing about 1300 works spanning his entire career from the outset to 2020, a large collection of historical, modern and contemporary art, and a fine selection of working tools, valuable objects and documents.

Nearly two years after the death of Paul Thorel, the foundation he created under his own name has decided to organize a series of initiatives to commemorate his work as an artist and his generous support for the practice of photography throughout his lifetime. In this context, the foundation is on hand at Artissima with a **special stand** illustrating his personality and his collection of ancient, modern and contemporary artworks, including the launch of an annual prize for artists that use the photographic medium, **Paul Thorel Prize**, in collaboration with Intesa Sanpaolo and Gallerie d’Italia - Torino. One of the members of the jury for this award is Luigi Fassi, director of Artissima.

The starting point for the prize is reflection on one of the most critical and complex aspects in the work of young artists: the production of works. Fondazione Paul Thorel intends to intervene precisely on this critical factor, offering the winning artists the possibility of freely producing a photographic project, from the idea to the final implementation, making use of Paul Thorel’s studio in Naples, an almost unique facility in Italy due to its very sophisticated set of working tools.

OTHER INITIATIVES

MADE IN

Artissima emphasizes the cultural richness of its host city. Turin – contemporary and packed with heritage at the same time, conserves its Savoyard roots as an industrial city, and contains a fabric of entrepreneurial excellence which Artissima sets out to amplify, weaving a dialogue that leads to a wider focus on the relationship between art and enterprise already explored in multiple special projects inside the fair, to bring new resources into contact with contemporary art and its protagonists.

MADE IN stems from the support of the **Camera di commercio di Torino**, and from the relationships Artissima has fostered over the years with **local companies**. Starting with the idea that corporate know-how and specialized production processes can represent a resource for the making of works on the part of artists, Artissima has created an **academy for young talents** that allows them to spend time inside companies, incorporating the technological and operative skills they learn about into their own research. The pilot episode of the project will be discussed during a talk on **Sunday 6 November at 3:30 PM**, with representatives of the Turin Chamber of Commerce and four companies based in Turin – **Carioca, Mattioli, Pattern Group, Prima Industrie** – in an initiative that will lead to the production of four works that involve the production processes.

VIP Lounge

Artissima's iconic **VIP Lounge** returns this year to the balcony area inside the fair. Guests find excellent food & beverage offerings supplied by **Eataly**, joined by the signature of **Costardi Bros**, of the famous restaurant "Christian & Manuel" of Vercelli, soon to be in Turin, to provide fine cuisine and wines in Gallerie d'Italia – Torino of Intesa Sanpaolo in Piazza San Carlo. As usual, the décor of the lounge is formulated by

outstanding design brands, bringing their atmospheres and creations into the fair. The bistro features the colourful, warm style of **LOMBRELLO**, an emerging brand of custom seating; the lounge welcomes guests into a dreamy atmosphere created by **Nilufar**, which for the occasion displays the eccentric and psychedelic creations of the designer Khaled El Mays. The restaurant is organized as an elegant narrative by **PELIZZARI STUDIO**, the interior design and architecture firm based in Brescia and Milan, enriched by the such brands as **DEDAR, Edra** and **Viabizzuno**.

Thonetiana

The lounge set aside by Artissima for VIP guests has been updated to offer an even more exclusive and peaceful location for meeting, greeting and relaxing. A space of refined allure, which from the balcony offers an exceptional view of the fair. **Thonetiana** is a "lounge in the lounge" in which to take refuge from the bustle of the pavilion enriched, also this year, by the works of Fatma Bucak, the winner of the Tosetti Value Award for photography in 2021.

*Space design and furniture: **Gebrüder Thonet Vienna***

Smiles for Research!

Artissima is pleased to begin an important dialogue with the **Fondazione Piemontese per la Ricerca sul Cancro**, which welcomes the public this year at the entrance of the pavilion to donate a **smile to support research**. A special photo booth makes it possible to have a **souvenir** of the experience of Artissima, allowing each of the visitors to support the foundation.

The Foundation has been created to offer a significant contribution to the **defeat of cancer** through the construction in Piedmont of an oncological centre that combines scientific research and clinical practices, offering cancer patients the highest levels of human and technological resources available today, the Istituto di Candiolo IRCCS.

Art Defender

The partnership and support of **Art Defender** continues, a brand that offers art collection management services, which will present a new initiative within the project *The Collectors.Chain* during the fair.

Iconic merchandising

The continuing support of **K-Way®** has been confirmed. A long-term partner of the fair since 2009, the company, alongside a graphic project for the outdoor space of the Oval, presents an iconic new shopping bag for the 29th edition of Artissima, while **Carioca** offers visitors a special marker featuring this year's graphic design.

Piemonte Land of Wine

Artissima's collaboration with **Piemonte Land of Wine** and the **Direzione Agricoltura e cibo della Regione Piemonte** continues in 2022, a dialogue in progress with the fair since 2014 for the selection of one young contemporary artist assigned the task of creating the institutional image of Piemonte for the moment of its participation in Vinitaly. The vineyard and wine consortia represented by Piemonte Land of Wine are on hand at the fair, offering exhibitors and visitors a chance to learn more about the outstanding wineries of the region.

The editorial staff of Il Giornale dell'Arte at the fair

Artissima and **Il Giornale dell'Arte**, two historic realities in Turin with international reach, renewed their media partnership agreement for the second year.

For Artissima 2022, a special delegation of the editorial staff of **Il Giornale dell'Arte** will work directly inside the fair during the opening days in a devoted space, next to the Vip Lounge, narrating the fair from multiple angles. To broaden the perspectives of the narrative, the team will be coordinated by **Jenny Dogliani**, long-time journalist of the newspaper, and **Cristina Giopp**, also known on Instagram as «The Girl in the Gallery», with a specific eye on social media and events at the fair. Furthermore, the photographer and artist Piero Percoco will create an

unpublished diary of Artissima images that will enhance the narrative levels.

Audience and guests at Artissima will receive “Vedere a Torino”, a **special edition of Il Giornale dell'Arte** with in-depth articles and news about the events not to be missed in the fair. Starting in September, in tune with the *fil rouge* of Artissima 2022, a special column titled “**10 steps to Artissima**” has been featured in the online version of the magazine, with interviews conducted by Cristina Giopp with personalities from various sectors. For all information and recent publications, the Allemandi - Il Giornale dell'Arte stand will be at Artissima, with a special design inspired by Bruno Munari.

Space design: **RESTART/MILANO**

Press Tour

Artissima and **Visit Piemonte** – the in-house agency of the Piedmont Region and Unioncamere Piemonte for the growth of tourism and agriculture-food in the territory – **reconfirm the collaboration featuring special programme for international press**, created for a group of journalists invited as guests of the fair.

The Artissima press tour, includes an exclusive programme offering visits to the leading art institutions of the city, including Castello di Rivoli, Fondazione Sandretto Re Rebaudengo, Fondazione Merz, GAM, Pinacoteca Agnelli, Camera, MEF, OGR and the new Gallerie d'Italia—Torino.

In 2022, thanks to the collaboration with Visit Piemonte, the fair again opens the doors of the Piedmont Region to international press. The tour is a cultural experience featuring contemporary art installations combined with exceptional gastronomic tradition and Piedmont wines, which during the autumn celebrates the season of the renowned Alba White Truffle.

The collaboration is a result of Artissima and Visit Piemonte's call for ongoing cooperation and exchange of expertise and experience to enhance the cultural, artistic, culinary and natural heritage of Piedmont in Italy and the world through strategic initiatives.

Meeting Point by La Stampa

A special area of the fair hosted by **La Stampa** is set aside for talks and debates, as well as presentations of projects, research, and events, presented by museums, institutions and other key players on the art scene: a unique opportunity to meet and discuss with some of the leading figures on the international art scene.

Artists, curators, collectors and experts from various disciplines have been invited to speak, presenting their research, thoughts and studies to the audience.

The programme is an opportunity to meet some of the protagonists of events taking place around the city during the period of Artissima, and to explore some of the artistic projects presented in the context of the curated sections of the fair and the collateral events.

*Space design: **Pedrali***

Book Corner, Bookshop, Bookstores and Magazines

Once again, this year the Bookshop is 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.

A selection of outstanding **bookstores** is 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**.

The relax areas in the publishing area are furnished by **lapalma**. The Book Corner by **Bolzan**.

SYNERGIES

The project of Artissima 2022 has been organized in synergy with the many cultural and artistic institutions operating in the territory. In coordination with the fair, Turin offers an exceptional programme of contemporary art exhibitions in its **museums, foundations and galleries**.

During Artissima, **GAM, MAO** and **Palazzo Madama** host three sound installations in the project *So will your voice vibrate* realized by Artissima in collaboration with Fondazione Torino Musei.

The exhibition projects in the museums include Olafur Eliasson's solo show, *Orizzonti tremanti*, consisting of a new immersive and sensorial work that embraces the space of the Manica Lunga, inspired by Eliasson's long investigation into the cognitive and cultural conditions of visual perception, as well as the world premiere of *Human One* by Beeple as part of the group exhibition *Espressioni con frazioni* at **Castello di Rivoli Museo d'Arte Contemporanea**; *Hic sunt Dracones*, the exhibition that formulates a dialogue between the work of Chiara Camoni and the collective Atelier dell'Errore, along pathways of shared metamorphic thinking and through the subtly aggressive nature of the world of animals and mythology, *I Maestri Serie Oro* with a single work composed of 278 monographic albums of the artist Flavio Favelli, and three different manifestations of the image of Apollo created by Jannis Kounellis in il 1972 and 1973, at the **GAM – Galleria Civica d'Arte Moderna e Contemporanea**; the site-specific project by the Israeli artist *Michal Rovner* that reflects on fears, with a particular focus on the sense of threat and suspicion triggered by the encounter with what is foreign, at **Fondazione Merz**; a display of works from the Collezione Sandretto Re Rebaudengo and solo shows by *Victor Man*, who presents a new cycle of paintings, and *Lawrence Abu Hamdan*, who explores the concept of "atmospheric violence" at **Fondazione Sandretto Re Rebaudengo**; the solo exhibition on *Lisetta Carmi*, one of the most interesting figures on the

Italian photography scene, who recently passed away at the age of 98, and *Gregory Crewdson*, an internationally renowned American photographer, who will present the world premiere of a new series of photographs titled *Eveningside* (2021-22) at **Gallerie d'Italia - Torino**; *Sylvie Fleury. Turn Me On*, a solo show with existing works and new commissions, in an immersive itinerary crossing the fundamental themes of the artist's research, at **Pinacoteca Agnelli**; and the first Italian solo exhibition by the American director and cinematographer *Arthur Jafa* at **OGR– Officine Grandi Riparazioni**; the retrospective on the French master *Robert Doisneau*, one of the most important photographers of the 20th century, at **Camera–Centro Italiano per la Fotografia**; *Eclettica!*, over 140 international artists in the collection of MEF, *Ettore Fico* and *Patrizia Mussa*, three exhibitions curated by Andrea Busto at **MEF Museo Ettore Fico**; *Tierra*, a solo show by the Guatemalan artist Regina José Galindo at **PAV Parco Arte Vivente**; the light sculptures and the new light installation *Assembly* by Marinella Senatore at the **Reggia di Venaria**.

On Saturday 5 November, museums, galleries and art spaces is be open until late in the evening for the traditional **Notte delle Arti Contemporanee / Contemporary Arts Night**.

All the scheduled events are promoted through the communication campaign of Contemporary Art Torino Piemonte. Information on all the activities is also available at the website www.contemporarytorinopiemonte.it

HOSTING VENUE: OVAL LINGOTTO FIERE

Created in 2006 as an ice rink for the Turin Winter Olympics, the Oval is a glass pavilion of 20.000 square metres in the heart of the Lingotto neighbourhood, the historic industrial district converted for the city by Renzo Piano as a trade fair facility for the city.

ARTISSIMA SRL

The organization of Artissima is overseen by Artissima srl, a company affiliated with **Fondazione Torino Musei**, and formed in 2008 to manage the fair's artistic and commercial relations. The Artissima trademark belongs to **Città di Torino, Regione Piemonte** and **Città Metropolitana di Torino**. The 29th edition of Artissima, for the first time under the patronage of **Ministero della cultura**, takes place with the support of the three brand-owning authorities, jointly with **Fondazione CRT, Fondazione per l'Arte Moderna e Contemporanea CRT, Fondazione Compagnia di San Paolo** and **Camera di Commercio di Torino**.

FONDAZIONE TORINO MUSEI

A reality increasingly connected, between past, orient and future

Fondazione Torino Musei protects and manages the historical and artistic legacy of the Città di Torino aiming to offer different perspectives on historical eras and apparently distant yet intensely interconnected worlds. Its mission is to conserve this heritage and bring out its value.

The activities range from continuous research and updating to the display and communication of works, making them available for the experience of a constantly growing and varied audience.

The museums managed by the Foundation are Palazzo Madama - Museo Civico d'Arte Antica, MAO Museo d'Arte Orientale and GAM – Galleria Civica d'Arte Moderna e Contemporanea; Fondazione Torino Musei is the sole partner of Artissima s.r.l., the most important international contemporary art fair in Italy.

The Foundation pays close attention to issues of accessibility and education, for children and young people of all ages and their families; it provides support for the development of artistic and curatorial projects on a regional level; it works with local and international businesses to foster

collaboration between cultural and entrepreneurial organisations; it defines its cultural contents in relation to a perspective on the world that permits the development of its own heritage, programming and exporting its exhibitions.

Palazzo Madama, MAO, GAM and Artissima are deeply connected institutions, capable through their activities of triggering relations across Past, Orient and Future. Art is the most ancient form of connection.

BIOGRAPHIES

Luigi Fassi

Director of Artissima from February 2022, **Luigi Fassi** has been the artistic director of MAN, the Museum of Art of the Province of Nuoro, from 2018 to 2022. He held the position of visual art curator at the Steirischer Herbst Festival in Graz, Austria, from 2012 to 2017, and from 2009 to 2012 he was the artistic director of Kunstverein ar/ge kunst in Bolzano. A Helena Rubinstein Curatorial Fellow at the Whitney Museum ISP of New York in 2008-09, in 2007 he was artistic director of the 5th Finland Triennial in Helsinki. He has organized exhibitions for various institutions on an international level, including The Kitchen, New York, United States; ISCP, New York, United States; Prague Biennale, Prague, Czech Republic; Malmö Konstmuseum, Malmö, Sweden; La Friche Belle De Mai, Marseille, France; GAM, Turin, Italy; Marino Marini Museum, Florence; Galleria Clvica, Trento; Kunsthalle Helsinki, Finland; Morra Greco Foundation, Naples; ICA Foundation, Milan. From 2010 to 2017 he was the curator and coordinator of the Present Future section of Artissima, Turin. In 2016 he was a fellow of the Artis Research Trip programme in Tel Aviv, Israel, co-curator of the festival Curated_by in Vienna, Austria, and of the 16th edition of the Art Quadriennale of Rome. From 2016 to 2018 he was a member of the founding committee of the international artist residency program Alserkal Residency at Alserkal Avenue in Dubai in the United Arab Emirates. He has been a member of the selection committee of the Artorama contemporary art fair in Marseille (2019-2022), and curator of the project Tomorrows/Today at the Cape Town Art Fair in South Africa (2019-2022). In 2021-22 he is guest curator at the Pori Art Museum in Finland. An author of many books and monographs, his articles and essays have appeared in Artforum, Mousse, Flash Art, Camera Austria, Site and Domus. Fassi graduated in philosophy from the University of Turin and studied at the Universities of Turin, Cologne and Zurich.

Julie Boukobza

Curatorial Advisor

Julie Boukobza is an independent curator based in Paris and Head of the Luma Arles Residency Program. In the spring of 2022, she will co-curate with Julia Morandeira Arrizabalaga the group exhibition Myriad Reflector at CA2M in Madrid. In 2021, she curated the group exhibitions Kolé Seré at Braunsfelder Family Collection in Cologne (Germany) and Wear the Right Thing at the Virginia Commonwealth University gallery in Doha (Qatar). In 2020, she curated the solo exhibition The End of the artist Michael Dean at Converso in Milan (Italy). Between 2018 and 2019, she co-founded an artist-run space in Paris (France) with the curator Stéphanie Moïsdon and the artist Matthew Lutz-Kinoy. In 2017, she co-curated with the Swiss Institute a group show at the Museum of Contemporary Art in Belgrade (Serbia) titled FADE IN 2 EXT. MODERNIST HOME. In 2016, she curated the group exhibition Pure Fiction at Marian Goodman gallery and a solo show of Peter Shire at New Galerie, both in Paris.

Krist Gruijthuijsen

Curatorial Advisor

Curator and art critic Krist Gruijthuijsen has been the director of KW Institute for Contemporary Art since 2016. He curated exhibitions by Hanne Lippard, Ian Wilson, Adam Pendleton, Ronald Jones, Hiwa K, Willem de Rooij, Beatriz González, David Wojnarowicz, Hreinn Friðfinnsson, Hassan Sharif, and Leonilson among others, and has edited numerous publications. Gruijthuijsen was artistic director of the Grazer Kunstverein (2012-2016) and course director of the MA Fine Arts Department at the Sandberg Instituut, Amsterdam (2011-2016). He is one of the co-founding directors of the Kunstverein in Amsterdam and has organized many exhibitions and projects over the past decade, including Manifesta 7 (Trentino-South Tyrol), Platform Garanti Contemporary Art Center (Istanbul), Artists Space (New York), Museum of Contemporary Art (Belgrade), Swiss Institute (New York), Galeria Vermelho (São Paulo), Stedelijk Museum (Amsterdam), Project Arts Centre (Dublin), among others.

Irina Zucca Alessandrelli

Curator of the Disegni section

Irina Zucca Alessandrelli is the Curator of Collezione Ramo (Italian Drawings of the “20th Century”) since 2013. She is the curator of the Milano Drawing Week. Zucca Alessandrelli holds a BA in Modern and Contemporary Italian Art at Università degli Studi di Milano (Honours), and an MA in Curatorial Studies, Columbia University, New York, where she studied as a Fulbright Scholar. She is the author of Italian Drawing of the XX century (Milan 2019, Silvana ed). She co-curated “Silent Revolutions: Italian Drawings from the Twentieth Century”, Menil Drawing Institute (Nov 2020-Apr 2021), The Menil Collection, Houston, Texas. She curated “Who’s afraid of Drawing? Works on paper from Collezione Ramo”, Estorick Collection of Modern Italian Art, London (Apr 2019-June 2019). She presented the Collezione Ramo for the first time at Museo del Novecento in Milan in 2018 with the exhibition “Chi ha paura del Disegno?” (Nov 2018-Jan 2019). She wrote for ILSOLE24ore, Arteconomy page (2007-2013).

Saim Demircan

Curator of the Present Future section

Saim Demircan is a curator and writer based in Turin, Italy. Recently, he has curated the exhibitions Fausto Melotti, Theatre, Hauser & Wirth, London; Exhibition as Image, 80WSE, NYC; Cy Gavin, Aspen Art Museum, Colorado, and Rachel Rose, Fridericianum, Kassel. He was the 2017 recipient of the Goethe-Institut New York’s curatorial residency program, Ludlow 38 in NYC, where he curated a 12-month program of exhibitions and events. Between 2012 and 2015 he was a curator at Kunstverein München in Munich, and in 2016, curator-in-residence at the Academy of Fine Arts in Munich, Germany. Previously, he curated a two-year program of offsite projects, as well as Kaiki, an

exhibition of works by Kai Althoff at Focal Point Gallery in Southend-on-Sea. Demircan has published on numerous artistic practices; his writing regularly appears in periodicals such as Art Monthly, frieze and Texte Zur Kunst.

Maurin Dietrich

Curator of the Present Future section

Maurin Dietrich is a curator and current director of Kunstverein München, Munich. She previously worked for the KW Institute for Contemporary Art, Berlin – where she curated the programme of performances, exhibitions, and publications –, for the 9th Berlin Biennale by DS magazine and for the Berlin/Tel Aviv–based residency program Schir Concepts. She is the cofounder and director of Fragile, an exhibition and residency space in Berlin. She studied art history and comparative literature in Berlin and taught at the Universität der Künste in the Art in Context program, the ZHDK Master's Program as well as in the postgraduate program BPA (Berlin Program for Artists). She frequently writes from Mousse Magazine, Cura and other magazines and publications.

Anna Gritz

Curator of the Back to the Future section

Anna Gritz is a curator and writer based in Berlin. From June 2022 she will serve as the director of the Haus am Waldsee in Berlin. Previously she was the curator at KW Institute for Contemporary Art, where she realized solo shows with Judith Hopf, Lynn Hershman Leeson, Steve Bishop, and Michael Stevenson, to name a few, as well as group shows such as The Making of Husbands: Christina Ramberg in Dialogue and Zeros and Ones. Prior to KW she was the curator for Film and Performance at the South London Gallery, curating shows and commissioning new works by amongst others Bonnie Camplin, Jill Magid, and Sidsel Meineche Hansen. She further held curatorial positions at the ICA and the Hayward Gallery (London). She also was a curatorial attaché for the 20th Biennale of Sydney, and since 2019, she is a member of the acquisitions committee at the FRAC Lorraine and on the advisory board of the E-Werk Lukenwalde. Gritz contributes regularly to art catalogues and publications.

Balthazar Lovay

Curator of the Back to the Future section

Balthazar Lovay is a Swiss curator, editor and advisor. He was the Director of Fri Art Kunsthalle Fribourg (2013-19) and is currently the curator of the European retrospective of Tony Conrad at Kölnischer Kunstverein, Cologne (2019); MAMCO, Geneva (2021); Culturgest, Lisbon (2022). In his curatorial practice, he has both worked with artists from young generations and has examined alternative art histories, overlooked artists and other topics like experimental cinema and music, radical arts or Sex Work. Among the artists he worked with: Gene Beery, Andrea Branzi, Kathe Burkhart, Dora Budor, Rosemarie Castoro, Tony Conrad, Gina Fischli, Yona Friedman, HR Giger, Jos de Gruyter and Harald Thys, Trix and Robert Haussmann, John Knight, Ferdinand Kriwet, Gislaine Leung, Hanne Lippard, Jean-Luc Moulène, Carolee Schneeman, Cameron Rowland or Mierle Laderman Ukeles. Together with Mathieu Copeland he published the important anthology The Anti-Museum for König Books, London.

Caterina Avataneo

Curatorial consultant for the New Entries section

Caterina Avataneo is an independent curator based in Turin. She was awarded the 2017 NEON Curatorial Award by The Neon Foundation and Whitechapel Gallery and her curatorial projects have appeared in institutions, project spaces and galleries across Europe. From 2018-2021 she was Associate Curator at Arcade (London & Brussels) and Assistant Curator on assigned projects at Serpentine Gallery (London). In 2019 she was Assistant Curator of the Lithuanian Pavilion for the 58th Venice Biennale – winner of the Golden Lion – and since 2020 she is part of the board for the residency programme at Cripta747 (Turin). Currently she is part of curatorial team of Pompeii Commitments (Pompeii), working with Stella Bottai, Laura Mariano and Andrea Viliani.

Leonardo Bigazzi

Curator of Collective Individuals

Leonardo Bigazzi (Fiesole, 1982) is the curator of Lo schermo dell'arte in Florence, a collaboration that has continued since the first iteration in 2008, and curator of VISIO European Programme on Artists' Moving Images (2012-). Since 2020 he is the curator of Fondazione In Between Art Film. He teaches in the master's program on Curatorial Practice at IED Istituto Europeo di Design in Florence.

EXHIBITORS 2022

GALLERIES

MAIN SECTION

A+B Brescia – **LUIS ADELANTADO** Valencia – **ALMEIDA E DALE** Sao Paulo – **ANNEX14** Zurich – **ROLANDO ANSELM** Berlin, Roma – **FRANCESCA ANTONINI** Roma – **APALAZZOGALLERY** Brescia – **RAQUEL ARNAUD** Sao Paulo – **ALFONSO ARTIACO** Napoli – **ENRICO ASTUNI** Bologna – **PIERO ATCHUGARRY** Miami, Garzón – **ANNE BARRAULT** Paris – **BIASUTTI & BIASUTTI** Torino – **BOCCANERA** Trento, Milano – **ISABELLA BORTOLOZZI** Berlin – **THOMAS BRAMBILLA** Bergamo – **CAPSULE SHANGHAI** Shanghai – **CARDELLI & FONTANA** Sarzana – **GIAN MARCO CASINI** Livorno – **CIACCIA LEVI** Paris, Milano – **COLLI** Roma – **COLLICA & PARTNERS** San Gregorio di Catania – **CONTINUA** San Gimignano, Beijing, Les Moulins, Havana, Roma, Sao Paulo, Paris, Dubai – **RAFFAELLA CORTESE** Milano – **MONICA DE CARDENAS** Milano, Zuoz, Lugano – **DE' FOSCHERARI** Bologna – **TIZIANA DI CARO** Napoli – **EASTCONTEMPORARY** Milano – **EX ELETTROFONICA** Roma – **RENATA FABBRI** Milano – **FIRST FLOOR GALLERY HARARE** Harare, Victoria Falls – **FRITTELLI** Firenze – **GALLERIAPIÙ** Bologna – **DORIS GHETTA** Ortisei, Milano – **IN SITU - FABIENNE LECLERC** Paris – **KALFAYAN** Athens, Thessaloniki – **GEORG KARGL** Vienna – **KISTEREM** Budapest – **RUSSI KLENNER** Berlin – **KÖNIG** Berlin, London, Seoul, Vienna – **KOW** Berlin – **LABS** Bologna – **LAVERONICA** Modica – **LEHMANN + SILVA** Porto – **LEME** Sao Paulo – **FABIENNE LEVY** Lausanne – **LOOM** Milano – **LUCE** Torino – **MADRAGOA** Lisbon – **MAGAZZINO** Roma – **NORMA MANGIONE** Torino – **PRIMO MARELLA** Milano, Lugano – **MATÈRIA** Roma – **MAZZOLENI** Torino, London – **MAZZOLI** Berlin, Modena – **URS MEILE** Lucerne, Beijing, Ardez – **MONITOR** Roma, Lisbon, Pereto – **MOR CHARPENTIER** Paris, Bogotà – **BRUNO MÚRIAS** Lisbon – **NAGEL DRAXLER** Berlin, Cologne, Munich – **FRANCO NOERO** Torino – **NOME** Berlin – **LORCAN O'NEILL** Roma – **ÖKTEM AYKUT** Istanbul – **P420** Bologna – **ALBERTA PANE** Paris, Venezia – **PEOLA SIMONDI** Torino – **PERES PROJECTS** Berlin, Seoul, Milano – **GIORGIO PERSANO** Torino – **GREGOR PODNAR** Vienna – **PRODUZENTENGALERIE HAMBURG** Hamburg – **PROMETEO GALLERY** IDA PISANI Milano, Lucca – **DAWID RADZISZEWSKI** Warsaw – **REPETTO** London – **MICHELA RIZZO** Venezia – **ROSSI & ROSSI** London, Hong Kong – **LIA RUMMA** Milano, Napoli – **STUDIO SALES** Roma – **RICHARD SALTOUN** London, Roma – **ROSA SANTOS** Madrid, Valencia – **SCHIAVO ZOPPELLI** Milano – **MARTINA SIMETI** Milano – **SMAC** Cape Town, Johannesburg, Stellenbosch – **SPAZIOA** Pistoia – **SPROVIERI** London – **SUPRAINFINIT** Bucharest – **THE ADDRESS** Brescia – **THE GALLERY APART** Roma – **TORNABUONI ARTE** Firenze, Milano, Forte dei Marmi, Paris, Crans-Montana – **TUCCI RUSSO** Torre Pellice, Torino – **UNA** Piacenza – **UNION PACIFIC** London – **VIN VIN** Vienna – **VISTAMARE** Milano, Pescara – **FONS WELTERS** Amsterdam – **WHATIFTHEWORLD** Cape Town – **HUBERT WINTER** Vienna – **JOCELYN WOLFF** Paris – **WONNERTH DEJACO** Vienna – **ZILBERMAN** Istanbul, Berlin

NEW ENTRIES

BALENO INTERNATIONAL Roma – **BIVY** Anchorage – **EUGSTER II BELGRADE** Belgrade – **MAX GOELITZ** Munich – **ROBERT GRUNENBERG** Berlin – **IMPORT EXPORT** Warsaw – **NOAH KLINK** Berlin – **LONGTERMHANDSTAND** Budapest – **NORDÉS** Santiago de Compostela – **PAL PROJECT** Paris – **NIRU RATNAM** London – **SAINTE ANNE** Paris – **SANDWICH** Bucharest – **SOCIÉTÉ INTERLUDIO** Torino – **SWEETWATER** Berlin

MONOLOGUE/DIALOGUE

ACAPPELLA Napoli – **ADA** Roma – **SÉBASTIEN BERTRAND** Geneva – **BOMBON PROJECTS** Barcelona – **CAR DRDE** Bologna – **CASSINA PROJECTS** Milano – **CASTIGLIONI** Milano, Sao Paulo – **CHARIM** Vienna – **CLIMA** Milano – **COPPERFIELD** London – **COSAR** Dusseldorf – **KALASHNIKOVV** Johannesburg – **GILDA LAVIA** Roma – **LETO** Warsaw – **MASSIMOLIGREGGI** Catania – **ONRUST** Amsterdam – **FRANCESCO PANTALEONE** Palermo, Milano – **PINKSUMMER** Genova – **PETRA RINCK** Dusseldorf – **RODRÍGUEZ** Poznań – **DEBORAH SCHAMONI** Munich – **CATINCA TABACARU** Bucharest, Harare – **UPSTREAM** Amsterdam – **SOFIE VAN DE VELDE** Antwerp – **VEDA** Firenze – **VIASATERNA** Milano – **Z2O SARA ZANIN** Roma

ART SPACES & EDITIONS

AND THE EDITIONS Vienna – **COLOPHONARTE** Belluno – **EL ASTILLERO** Colindres – **L'ARENGARIO S.B.** Gussago, Brescia – **GIORGIO MAFFEI** Torino – **MARTINCIGH** Udine – **DANILO MONTANARI** Ravenna – **STUDIO MONTESPECCHIO** Montese

DISEGNI

Yasi Alipour, **BAVAN** Tehran – Alexander Basil, **KANDLHOFFER** Vienna – Giulia Dall'Olio, **STUDIO G7** Bologna – Regina Gimenez, **ANA MAS PROJECTS** Barcelona – Dapper Bruce Lafitte, **ARCADE** London, Brussels – Barbara Nicholls, **PATRICK HEIDE** London – Marina Paris, **PAOLA VERRENGIA** Salerno – Dan Perjovschi, **GREGOR PODNAR** Vienna – Giulia Piscitelli, **FONTI** Napoli – Ana Prvački, **1301PE** Los Angeles – Gyula Sági, **ANI MOLNÁR** Budapest – Petrică Ștefan, **418GALLERY** Munich, Cetate – Eugenio Tibaldi, **UMBERTO DI MARINO** Napoli – Vicky Uslé, **ALEXANDER LEVY** Berlin

PRESENT FUTURE

Alex Ayed, **ZERO...** Milano – Victoria Colmegna, **WEISS FALK** Basel, Zurich – Hadi Fallahpisheh, **EFREMIDIS** Berlin – Marco Giordano & Luke Fowler, **THE MODERN INSTITUTE** Glasgow – Keto Logua, **LC QUEISSER** Tbilisi – Beaux Mendes, **BARBARA WEISS** Berlin – SAGG Napoli, **IMPORT EXPORT** Warsaw – Kate Newby, **ART : CONCEPT** Paris – Matthias Noggler **LAYR**, Vienna – Isabel Nuño de Buen, **CHRIS SHARP** Los Angeles – Peng Zuqiang, **ANTENNA SPACE** Shanghai

BACK TO THE FUTURE

Douglas Abdell, **AB-ANBAR** Tehran, London – Eleanor Antin, **RICHARD SALTOUN** London, Roma – Mirella Bentivoglio, **GRAMMA_EPSILON** Athens – Stanisław Dróżdż, **ESTA** Gliwice – Marliz Frencken, **ALTHUIS HOFLAND** Amsterdam – Yvonne Hasan, **SECTOR 1** Bucharest – Ull Hohn, **NEU** Berlin – Peyman Hooshmandzadeh, **AG** Tehran – Imi Knoebel, **DEP ART** Milano – Wolf Vostell, **EAST** Strasbourg

MAGAZINES

ARTE - CAIRO Milano – **ARTFORUM INTERNATIONAL** New York – **ARTRIBUNE** Roma – **CANVAS** Dubai – **CONTEMPORARY LYNX MAGAZINE** London – **CURA.** Roma – **ESPOARTE** Albissola Marina – **EXIBART** Roma – **FLASH ART ITALIA/ FLASH ART INTERNATIONAL** Milano – **IL GIORNALE DELL'ARTE** Torino – **LAMPOON** Milano – **MOUSSE MAGAZINE** Milano – **PAINT IT BLACK** Torino – **SEGNO** Pescara – **THE ART GORGEOUS** Hong Kong, Milano