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TORINO

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INTERNATIONAL FAIR
OF CONTEMPORARY ART

ART/SSIMA

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knowledge

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care

**PRESS
RELEASE**

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PRACTICAL INFORMATION

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Preview

Thursday 2 November 2023 3–8pm (by invitation)

Opening to the public:

3-4 November 2023 12–8pm
5 November 2023 11am–7pm

Tickets (Available on www.vivaticket.com) plus presale fee

Full price: € 22,00

Concessions: € 18,00 *

2 days pass: € 35,00

Special Friday: € 15,00

**Young people 12-18 years of age. Over 65. University students with college ID. Military personnel in uniform. Holders of Abbonamento Musei and Torino+Piemonte Card.*

Free entry for children 0 - 11 years of age, visitors with a disability and companions / carers, without day and time slot limits.

ARTISSIMA

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#artissima #artissima2022 #artissimaVoiceOver

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

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ARTISSIMA 2023 30TH EDITION

Torino, 15 September 2023 – **Artissima**, the **International Fair of Contemporary Art in Torino**, is the only fair in Italy with an exclusive focus on contemporary art. The **30th edition** will be led for the second time by **Luigi Fassi** and produced with the support of Main Partner **Intesa Sanpaolo**.

Artissima 2023 will offer 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**. Artissima celebrates this important milestone by capitalizing on its many years of discovery, research and relations in order to look to the future in a constantly innovative and dynamic way.

From **Friday 3 November** to **Sunday 5 November 2023**, the spaces of the **Oval** in **Torino** will 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** – also hosted on digital platform **Artissima Voice Over**. Artissima 2023 will involve the participation of **181 Italian and international galleries**, including **68 monographic and curated projects** to present the work of represented artists to the public.

In the words of **Luigi Fassi**, Director of Artissima:

*“The 30th iteration of Artissima in Torino reflects the fair’s ability to develop a vision based on three decades of activity to continue to **look into the future**, relying on the power of the fair’s Italian and international network.*

All this has been made possible by intense activities of research and scouting on a global level, to continue to offer collectors and museum

professionals the excitement of encountering galleries and artists at the highest level from Europe, the Americas, Africa and Asia. Almost 40 galleries are taking part in Artissima for the first time in 2023, together with countless confirmations and returns, bearing witness to the appeal of the fair and its role as a catalyst of experimentation, research and investment on the art market. As can be seen from our archives across three decades, once again this year those who believe in Artissima – gallerists, collectors, curators and visitors – will be able to intercept the works and artists that will be the protagonists of the near future in Torino”.

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 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 organisation 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**. This edition of Artissima takes place with the support of the three brand-owning authorities, jointly with **Fondazione CRT** through **Fondazione per l’Arte Moderna e Contemporanea CRT**, **Fondazione Compagnia di San Paolo** and **Camera di commercio di Torino**.

Massimo Broccio, President of Fondazione Torino Musei says — *Artissima celebrates its 30th anniversary in 2023, a milestone within a long history of success for an extraordinary institution that has continued to take on growing importance across three decades of activity in Torino. Artissima is the only fair in Italy entirely oriented toward contemporary art. Today it is an international brand, recognized and admired around the world for its ability to foster economic growth through art, welcoming galleries operating at the highest levels each year, from the most famous to the latest new entries. But Artissima is also much more. Today it is an institution of cultural production that creates ideas, updating and connecting the leading sector professionals and offering a thrilling experience for visitors. Fondazione Torino Musei will continue to accompany Artissima along its path of evolution, conscious of the fact that the fair has become an irreplaceable driver of innovation and internationalization for Torino.*

Stefano Lo Russo, Mayor of Città di Torino, remarks — *Contemporary art is undoubtedly one of the strong points of Torino, a distinctive feature of the city's cultural life, which we intend to continue to support and reinforce. In this framework, Artissima represents a true case of excellence, a factor of pride for the city which has become an international reference point, celebrating its 30th anniversary this year. The presence of 39 galleries showing works at the Oval for the first time in this edition confirms the appeal of Artissima, as the fair welcomes 181 exhibiting galleries from 4 continents and 33 countries. This success is perfectly in line with our vision of Torino, increasingly international and open to the world. At the same time, contemporary art represents an extraordinary vehicle of promotion for Torino, a centre of attraction capable of generating important economic benefits for our territory. We are convinced that art and culture can truly make a difference: Artissima, which in these 30 years has transformed the first week of November into the week of contemporary art, is undoubtedly a good example of this. In this 30th year, our hope for Artissima is that it will continue to represent a*

meeting point for gallerists, artists and art lovers from all over the world, a fundamental appointment of the cultural panorama of Torino, in its constantly growing role as the City of Contemporary Art.

Rosanna Purchia, Councillor for Culture, Città di Torino, comments — *Artissima is not only one of the most outstanding events of contemporary art on an international level. It has also become one of our main cultural institutions, capable of producing research on the present, networks and relations that nurture the art system well beyond the fair in November. I fully sustain the guiding idea of this edition, Relations of Care, which associates culture, and specifically contemporary artistic research, with the concept of care, seen as a form of relation with the world and everything inhabiting the world, fostering sensibilities and imaginaries that respond to the complexities of our time.*

*Major events like Artissima — emphasizes the **President of Regione Piemonte, Alberto Cirio** — have made a great contribution to our region and to Torino: here an exchange has been activated between public and private which functions well, where one of the main appointments on an international scale is the fair, which we should continue to cultivate, promoting its growth. Over the years Piemonte has demonstrated remarkable efficacy in the organization of outstanding cultural and sporting events, reinforcing its role as an attraction for tourism related to various sectors. This has happened thanks to the force of the events, but also and obviously thanks to the constant support of the institutions and private partners, our allies in the ongoing effort to bring growth and development to our Piemonte.*

*We are witnessing a process of mature development of the entire cultural industry of Piemonte, manifested each year in the great classics like Artissima. — adds the **Councillor for Culture, Tourism and Commerce Vittoria Poggio** — Our region has put in place a logistics of culture with uniform distribution across important appointments for all the territories, which attract scholars, enthusiasts and collectors, generating significant economic benefits for the value chain of hospitality. If large cultural events like Artissima are still being organized in Piemonte after 30 years*

means that here it is possible to program, thanks to a unity of intentions that involves all the institutional players, which in our region always move in the same direction.

*Fondazione per l'Arte Moderna e Contemporanea CRT, which operates on behalf of and thanks to Fondazione CRT in the field of contemporary art, continues to join forces with Artissima, the leading contemporary art fair in Italy, now at its 30th iteration. To emphasize its support, the foundation has chosen to increase the budget set aside for acquisitions of works at the fair, for the benefit of GAM and Castello di Rivoli; to reinforce the collaboration through a project of exhibitions curated by the fair and entirely sustained by the foundation, to be shared with the local and international community; to grant continuity to the dialogue between art and technology launched in 2021, with the third edition of Beyond Production; and finally, to support the artists and galleries taking part in the fair through the OGR Award — says **Patrizia Sandretto Re Rebaudengo, President of Fondazione per l'Arte Moderna e Contemporanea CRT.***

*Never before have the programmes and intentions of Artissima and Fondazione Compagnia di San Paolo coincided as closely as they do this year. — says **Alberto Anfossi, Secretary General of Fondazione Compagnia di San Paolo** — Assigning value to cultural identities and digital transition are the axes that drive decisions of investment and support of the Missione Creare Attrattività of Obiettivo Cultura, to foster pathways of positioning and integrated relations between the world of culture, the economic context and social communities. It is therefore only natural that the new three-year program of enhancement of the identifying features of the fair, and the continuation of the Artissima Digital initiative that consolidates its digital ecosystem, meet with our strategic support. Artissima confirms its role as a very important asset for the city, capable of regenerating and positioning the image of Torino as a city of culture on a national and international level.*

*Artissima reaches an important milestone in 2023, celebrating 30 years of remarkable success, and the Camera di commercio di Torino cannot help but continue its support for this unique event of great international appeal. This year we will again invest in the production of the project MADE IN, in which young artists establish a dialogue with cases of productive excellence in the territory, for a fertile exchange of experiences and innovations. — says **Dario Gallina, President of the Camera di commercio di Torino** — We will also make a contribution to offer exceptional hospitality to the Italian and foreign curators and collectors who will arrive in the city for the occasion of the fair, enabling them to discover the best of what Torino has to offer.*

*For the 30th edition of Artissima, we renew the presence and support of the bank for the fair in Torino, in a relationship that has grown thanks to the work with Gallerie d'Italia. We are brought together by the narrative on the transformations of the present through art, photography and digital media, which are able to interpret the major themes of the current world. Establishing dialogue with the spaces of the fair in the continuity of shared projects means being an active part of a lively reality that involves collectors and galleries, artists, curators and a large audience of art lovers — says **Michele Coppola, Executive Director Arte Cultura and Beni Storici and Director of Gallerie d'Italia of Intesa Sanpaolo.***

THE THEME OF THE 30TH EDITION

The theme of **Artissima 2023** is ***Relations of Care***. Suggested by Brazilian anthropologist **Renzo Taddei**, professor at the Universidade Federal de São Paulo in Brazil, in a recent essay on indigenous thinking, the concept identifies and proposes *care* as a premise and as the **ultimate aim of the advancement of knowledge**, which first of all must be directed toward **preserving the diversity and value of every form of life** in the world.

In the essay *Intervention of Another Nature: Resources for Thinking in (and out of) the Anthropocene*, published in the anthology *Everyday Matters* (Ruby Press, Berlin, 2022), Renzo Taddei reflects on the need to validate every form of expertise and **production of new knowledge** only by starting from a radical dimension of care that opens up an unprecedented sense of responsibility towards the natural world and all the species that live inside it. Applying this reversed perspective, thinking in a western matrix feeds the possibility of opening to a new imaginary, based on the model of the native communities of the Amazon, which have always put **care for the environment and surrounding nature** at the centre of their existence as fundamental factors for survival. Taddei thus urges us to follow this model of thinking, abandoning any ideology of otherness and superiority of western man in relation to nature, to reinstate contact with other forms of knowledge and coexistence, and to generate new possible *relations of care*.

Renzo Taddei, one of the most highly acclaimed and innovative voices in contemporary anthropology from the South American continent, will be a special guest of the fair and will have the opportunity to explain his thinking during this edition of Artissima 2023.

Through art, *care* nurtures the individual and social imagination, becoming a **matrix of all the relationships** that form the fabric of our lives. **Artissima**, across **30 years** of experience, has generated precisely these **relations of care** among gallerists, artists, collectors, professionals and art lovers, bringing together stories, formulating new

narratives and providing novel ways of interpreting the present and the future to create a true **community** around art.

*“Taking inspiration from the words of **Renzo Taddei** – says **Luigi Fassi** – today we need to accelerate the growth of our imagination, to create more authentic forms of comprehension of reality. In this context, it is precisely art that can play a special role, that of interpreting – more acutely than other disciplines – the means of arriving at a dimension of care, to guide and enlighten our actions and awareness, assigning value to the variety, multiplicity and mingling of everything that takes part in our world. Art, in this sense, becomes powerful storytelling, capable of triggering a force for change, a care that becomes conviction about the urgency of responsibility. This is the message underpinning the 2023 edition of Artissima; an invitation to have faith in the imaginary created by artists and their works, grasping stimuli and impressions to reshape our thoughts and to accompany change in our own persons.”*

The visual identity of the 2023 edition is by Torino-based graphic design studio **FIONDA** directed by Roberto Maria Clemente. ***Relations of Care*** has been translated into a **coordinated image** that alludes to harmonies in evolution, ecosystems and organisms in dialogue with each other, determined by multiplicity and mixing. These are **communities** composed of relations based on the key role they play in the conservation of a planetary balance, organisms with their own level of knowledge and cooperation that develop new *relations of care* capable of imagining new scenarios.

KEY NEW FEATURES OF THE 2023 EDITION (IN BRIEF)

FAIR&GALLERIES

THE SELECTION COMMITTEE

The **selection committee for the galleries** participating in the *Main Section, New Entries, Monologue/Dialogue* and *Art Spaces & Editions* relies on a team of international gallerists, composed of **Paola Capata** (Monitor gallery, Roma, Lisbon and Pereto), **Raffaella Cortese** (Raffaella Cortese gallery, Milano), **Philippe Charpentier** (mor charpentier gallery, Paris and Bogotá), **Nikolaus Oberhuber** (KOW gallery, Berlin) and **Antoine Levi** (Ciaccia Levi gallery, Paris and Milano). The committee now has **two new members**: **Elsa Ravazzolo Botner** (A Gentil Carioca gallery, Rio de Janeiro and Sao Paulo), and **Guido Costa** (Guido Costa Projects gallery, Torino).

THE CURATED SECTIONS AND ARTISSIMA VOICE OVER

The **curated sections** move forward with **Irina Zucca Alessandrelli** (curator, Collezione Ramo – Milano) for the *Disegni* section, and **Maurin Dietrich** (director, Kunstverein München – Munich) and **Saim Demircan** (independent curator and writer, Torino) for the section *Present Future*. The curatorial team of **Back to the Future** is composed for the first time by **Defne Ayas** (freelance curator, Berlin) and **Francesco Manacorda** (freelance curator, London).

Besides being physically present in the fair, the curated sections will exist online on **digital platform Artissima Voice Over** with special in-depth coverage, produced thanks to the support of **Fondazione Compagnia di San Paolo**.

CURATORIAL ADVISORS

For the second consecutive year, the presence of **Curatorial Advisors** underlines the **value of pioneering innovation in the fair's identity**, as conveyed by **Krist Gruijthuijsen**, director of the KW Institute for Contemporary Art in Berlin, and **Jacopo Crivelli Visconti**, an

independent curator based in Sao Paulo, Brazil. Together with the selection committee and the team of curators, they will contribute to formulating and narrating an edition that underscores the experimental character and the research conducted by the most interesting players on the international contemporary art scene.

IDENTITY

Artissima celebrates its 30th anniversary, with the support of **Fondazione Compagnia di San Paolo** by producing the project **IDENTITY**: a three-year programme that assigns value to the identifying features of the fair, which for each edition will offer in-depth focal points to shed light on the strategic lines that have contributed, across 30 years of history, to the present positioning of Artissima in the art world.

IDENTITY 2023 concentrates on the **New Entries section**, which welcomes the most interesting emerging international galleries enabling them to take part in the fair for the first time. Every year, this section brings proof of Artissima's **expertise in the field of international scouting**, a key factor of its project approach that has always assigned value to the galleries of the new generation seeking intense relationships with collectors, curators and art lovers within the Artissima context. The outcome is the construction of a network of contacts that goes beyond the positive response of the market, becoming a true motor of growth for the galleries' activities and their work in relation to the artists they represent.

IDENTITY takes concrete form in the activation of the **IDENTITY Fund for New Entries**, an economic resource of support for three galleries to participate in the section, and in the creation of **New Entries BAR**, a special project in the fair **curated by Cripta747**, with the objective of offering galleries in the section another showcase and an opportunity to reveal their specific areas of investigation. The path of IDENTITY in 2023 underscores the history of Artissima, which has fostered a dual identity from the outset: that of a market platform, and that of a reservoir of cultural production.

PRIZES AND FUNDS

Artissima, in collaboration with art institutions, partner companies and foundations, coordinates many prizes for artists and galleries with two important new developments for 2023: the **Premio Diana Bracco – Imprenditrici ad arte** promoted by **Fondazione Bracco** in collaboration with **Fondazione Roberto De Silva** and **Diana Bracco** of Milano and the **Premio Pista 500** organized by **Pinacoteca Agnelli**. The initiatives also include the historic **Acquisitions Fund** organized by **Fondazione per l'Arte Moderna e Contemporanea CRT**, which has been boosted to 200,000 euros for the 30th anniversary of the fair, and the **IDENTITY Fund for New Entries**, to support the participation in the section of three galleries selected by an exceptional jury composed of the four previous artistic directors of the fair.

The promoters of prizes for historic and younger artists confirm their support for the fair: illycaffè with the **illy Present Future Prize**; VANNI occhiali with the **VANNI occhiali #artistroom Prize**; Tosetti Value - Il Family office with the **Tosetti Value Award for photography**; Collezione La Gaia with the **Matteo Viglietta Award**; Fondazione Sardi per l'Arte with the **Carol Rama Award**; Fondazione per l'Arte Moderna e Contemporanea CRT with the **OGR Award**; Fondazione Merz with the **Prize “ad occhi chiusi...”**; Fondazione Oelle with the **Prize ISOLA SICILIA**; MEF Museo Ettore Fico of Torino with the **Ettore e Ines Fico Prize**.

IN TOWN

Thanks to the dialogue with the Main Partner **Intesa Sanpaolo**, the **Fondazione per l'Arte Moderna e Contemporanea CRT** and **Gruppo UNA**, the fair expands into the city of Torino with **three exhibition projects**.

The human condition @ Gallerie d'Italia – Torino

For the second consecutive year, after the success in 2022 of *Collective Individuals* curated by Leonardo Bigazzi, Artissima, together with **Intesa Sanpaolo**, Main Partner of the fair, presents a project of **films and videos by artists** formulated and produced in dialogue with **Gallerie d'Italia - Torino**, which will be the host location. The immersive space of

the museum will present ***The human condition***, curated by **Jacopo Crivelli Visconti**, art critic and independent curator. The exhibition of video works, many of which are being shown for the first time in Italy, features artists represented by galleries participating in Artissima.

The dialogue with Intesa Sanpaolo will also continue at the fair with the presentation of an original exhibition project which confirms the value of the partnership with Artissima.

Where the traces fade away @ Centro città

Supported by **Fondazione per l'Arte Moderna e Contemporanea CRT** with the aim of bringing out the value of its collection, and curated by Artissima, ***Where the traces fade away*** is an exhibition that spreads into the iconic locations of cultural life in Torino. It is structured as a true rediscovery of the city through the experience of five works reflecting the quality of the CRT collection, acquired over the course of the last twenty years and conserved within the contexts of the GAM – Galleria Civica di Arte Moderna of Torino and the Castello di Rivoli Museo d'arte contemporanea.

Perché non Lilloni? @ Hotel Principi di Piemonte | UNA Esperienze

For the fourth consecutive year, the magical ballroom of Hotel **Principi di Piemonte | UNA Esperienze** will host, in collaboration with Artissima, an exhibition project titled ***Perché non Lilloni?***, focused on the work of Umberto Lilloni curated by Massimo Minini and his gallery of the same name in Brescia.

SPECIAL PROJECTS

NEW ENTRIES BAR FOR IDENTITY

New Entries BAR is a place, a project, a story created with the objective of showcasing the research of the galleries in the **New Entries** section and their artists inside the conceptual platform **IDENTITY**, supported by Fondazione Compagnia di San Paolo. The ***New Entries BAR*** will be coordinated by the group **Cripta747** and will welcome the fair audience into a special space inside the pavilion.

ARTISSIMA JUNIOR

Artissima and **Juventus** continue their interaction, updating **Artissima Junior**, the project for young visitors to the fair from 6 to 11 years of age, involved in the creation of a collaborative work under the guidance of an artist tutor, who this year will be **Eugenio Tibaldi** (Alba, 1977), represented by the gallery **Umberto Di Marino**, Napoli.

BEYOND PRODUCTION SYMPOSIUM

Artissima and **Fondazione per l'Arte Moderna e Contemporanea CRT** present the third episode of the platform *Beyond Production*, created in 2021 to reflect on the relationship between new technologies and art. In 2023, ***Beyond Production Symposium***, a conference with exceptional international speakers, will be held inside OGR Torino, and will be open to an audience of art lovers.

ARTISSIMA DIGITAL

Thanks to **Fondazione Compagnia di San Paolo**, which has supported **Artissima Digital** since 2017, the commitment continues to amplify the experience of the fair through the production of content and in-depth digital coverage on the platforms **artissima.art** and **Artissima Voice Over**, focusing on the three curated sections. Besides the return of the **AudioGuides** to accompany visitors to the fair, the 2023 edition includes two new features of original contents in collaboration with important figures in the world of culture. The in-depth multimedia cultural magazine **Lucy. Sulla cultura**, in dialogue with the Brazilian anthropologist Renzo Taddei, will explore the multiple nuances of the theme of this edition of the fair, *Relations of Care*, while personalities from the world of art, theatre and literature will take turns at the microphones of the new **podcast *Lo stereoscopio dei solitari***, in collaboration with **Il Giornale dell'Arte**, an initiative launched during the days of the fair.

AUDIOGUIDES

Lauretana, a long-term partner of Artissima, has supported the **AudioGuides** for the second time this year: the podcast project formulated to accompany visitors in an independent and personal tour

through the booths of the fair. The project is part of Artissima Digital powered by **Fondazione Compagnia di San Paolo**.

THE PLANETARY CURATOR

Starting from reflections on the theme of Artissima 2023, *Relations of Care*, the magazine **CURA** has developed and coordinated **The Planetary Curator**, a series of talks conceived as a unified flow of thoughts and discussion on the theme of *care*, enabling dialogue between exceptional personalities on the contemporary art scene. The cycle of talks enlivens the Meeting Point on Saturday 4 November.

MADE IN

MADE IN is an **academy for young artists** that allows them to work inside companies, absorbing and incorporating in their research the technological and operational know-how with which they come into contact. Created in 2022 thanks to the support of the **Camera di commercio of Torino**, **MADE IN** announces its second edition and new partner companies – Dott.Gallina, Guido Gobino Cioccolato, Kristina Ti, Pinifarina Architecture –, while enabling discovery inside the fair of the works produced during the course of the first residencies.

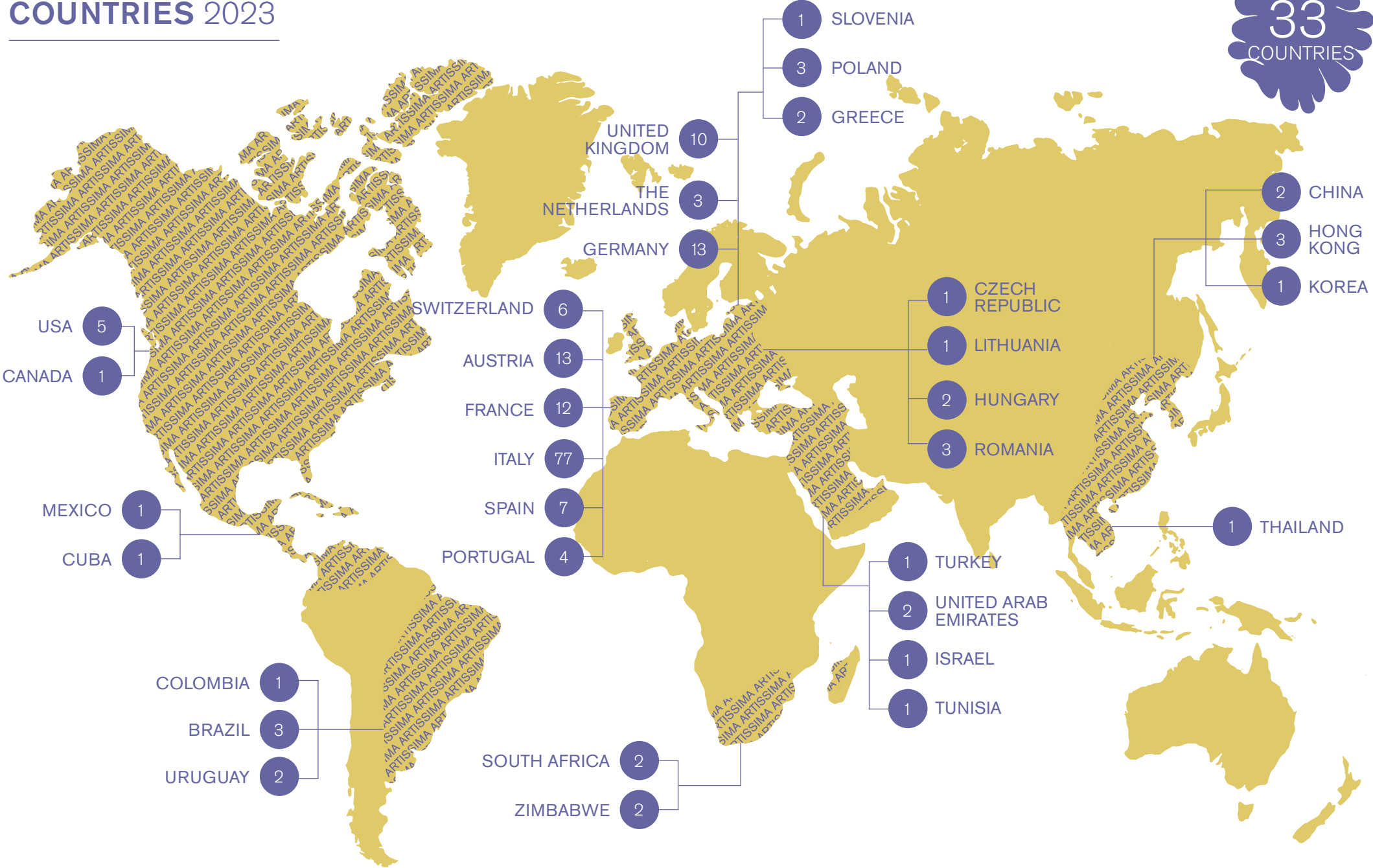
LaCittaDinAmica

A labyrinth of honeycomb panels in transparent polycarbonate, lit by multicoloured reflections generated by the encounter between natural light and the colours of the panels, will welcome the audience of Artissima to the main entrance of the pavilion, thanks to interaction between **Jacopo Foggini** and the company **Dott.Gallina**.

After having been presented in Milano during the Fuorisalone 2023, the project envisioned by Foggini also comes to Torino, relying on cut and angled elements to generate an allegory of plasticity through change, in a new rearrangement of the labyrinthine scheme that becomes the protagonist of the VIP Lounge of the fair in a concept formulated by the designer himself. The décor of the entire lounge will be coordinated by **Edra**.

COUNTRIES 2023

33
COUNTRIES



AMERICA
7 COUNTRIES



AFRICA
2 COUNTRIES

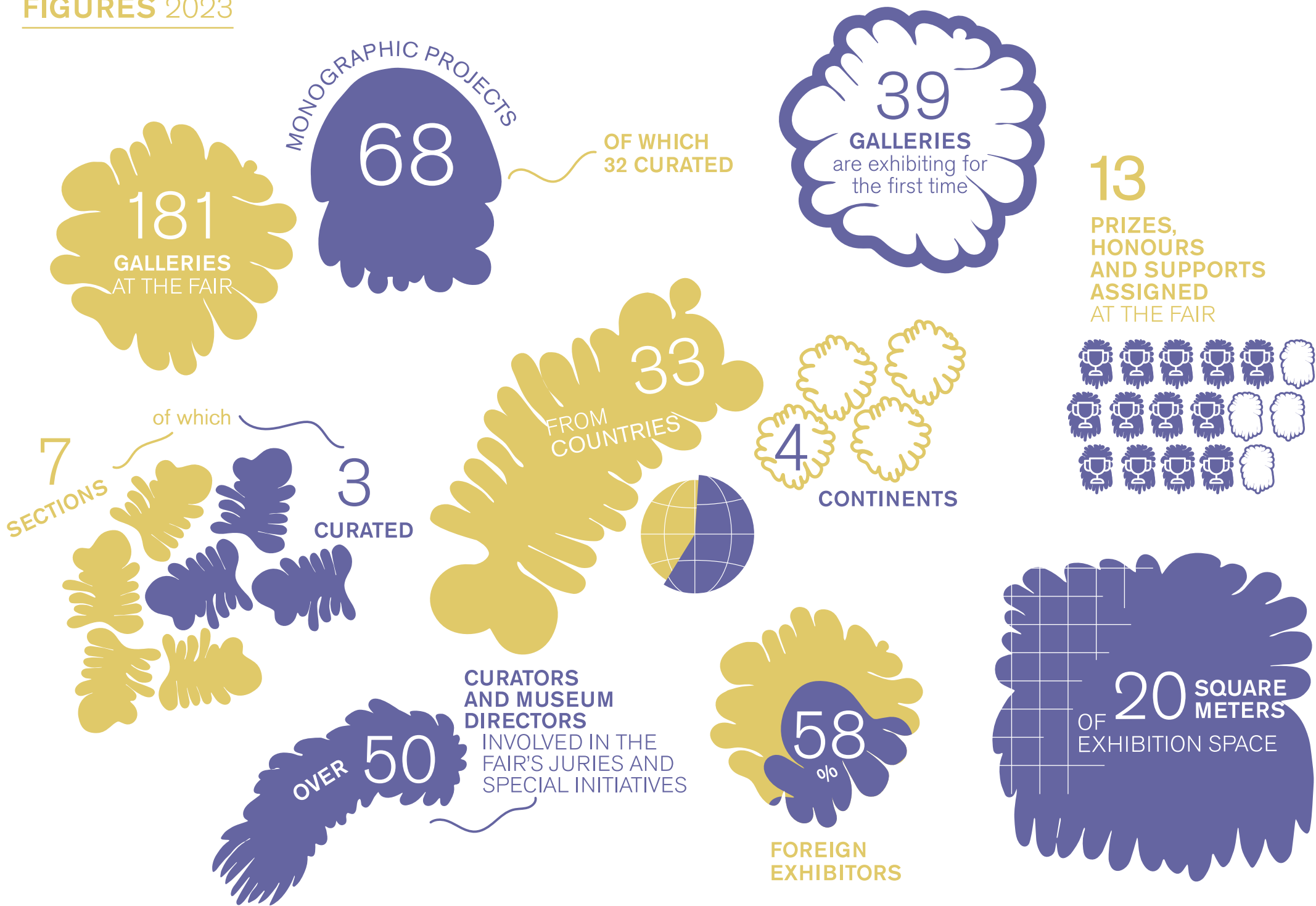


ASIA
7 COUNTRIES



EUROPE
15 COUNTRIES

FIGURES 2023



IN GREATER DEPTH

FAIR & GALLERIES **THE SECTIONS**

Artissima 2023 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 **98** galleries are showcased, including **46** international exhibitors.
- **New Entries**, section dedicated to emerging international players, with **17 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 **38 galleries** of which **24** are from abroad.
- **Art Spaces & Editions** includes **9 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**

Paola Capata, Monitor gallery, Roma, Lisbon, Pereto;

Raffaella Cortese, Raffaella Cortese gallery, Milano;

Philippe Charpentier, mor charpentier gallery, Paris, Bogotà;

Nikolaus Oberhuber, KOW gallery, Berlin;

Antoine Levi, Ciaccia Levi gallery, Paris, Milano;

Elsa Ravazzolo Botner, A Gentil Carioca gallery, Rio de Janeiro, San Paolo;

Guido Costa, Guido Costa Projects gallery, Torino.

Curatorial advisors

Krist Gruijthuijsen, director, KW Institute for Contemporary Art, Berlin;

Jacopo Crivelli Visconti, independent curator, San Paolo.

The galleries of Artissima 2023 come from **33 countries and 4 continents**: Austria, Brazil, Canada, China, Colombia, Cuba, Czech Republic, France, Germany, Greece, Hong Kong, Hungary, Israel, Italy, Lithuania, Mexico, Netherlands, Poland, Portugal, Romania, Slovenia, Spain, South Africa, South Korea, Switzerland, Thailand, Tunisia, Turkey, United Arab Emirates, United Kingdom, United States, Uruguay and Zimbabwe.

39 galleries are showing works for the first time in the fair. They include Good Weather (North Little Rock, Little Rock, Chicago), Cristina Guerra (Lisbon), Meyer*Kainer (Vienna), Raster (Warsaw), The Sunday Painter (London), Unit 17 (Vancouver).

From a global perspective, the event welcomes the participation of a number of African galleries, including First Floor Gallery Harare (Harare, Victoria Falls), Whatiftheworld (Cape Town), in the section *New Entries*, Reservoir (Cape Town), and South American galleries including Marilia Razuk (Sao Paulo) and A Gentil Carioca (Rio de Janeiro, Sao Paulo). For

the first time, there is also a gallery from Thailand, Tang Contemporary Art (Bangkok, various locations).

In the *New Entries* section for emerging galleries that have been open for less than five years, the participants include among others, Barbati (Venezia), Efremidis (Berlin, Seoul), Eugenia Delfini (Roma), Hoa (Sao Paulo), Mou Projects (Hong Kong) and Fabian Lang (Zurich).

Some of the most outstanding galleries on the international and national scene have confirmed their support for Artissima, in some cases after a relationship of two decades, including Art: Concept (Paris), Alfonso Artiaco (Napoli), Continua (San Gimignano, Beijing, Les Moulins, Havana, Roma, Sao Paulo, Paris, Dubai), KOW (Berlin), Urs Meile (Lucerne, Beijing, Ardez), Massimo Minini (Brescia), Nagel Draxler (Berlin, Cologne, Munich), Franco Noero (Torino), P420 (Bologna), Gregor Podnar (Vienna), Dawid Radziszewski (Warsaw), Lia Rumma (Milano, Napoli), Tucci Russo (Torre Pellice, Torino), Vistamare (Milano, Pescara), Hubert Winter (Vienna), Jocelyn Wolff (Paris), ZERO... (Milano).

Other returning galleries that contribute to the international perspective of the fair: Thomas Dane (London, Napoli), Francisco Fino (Lisbon), Martin Janda (Vienna), Nächst St. Stephan Rosemarie Schwarzwälder (Vienna), Rodeo (London, Piraeus), Sies + Höke (Dusseldorf), Sommer (Tel Aviv, Zurich).

THE CURATED SECTIONS AND ARTISSIMA VOICE OVER

The three curated sections of the fair – *Disegni*, *Present Future* and *Back to the Future* – will be back with monographic booths, whilst also existing on the digital platform **Artissima Voice Over** with special in-depth features.

Comitato Disegni

Irina Zucca Alessandrelli, curator, Collezione Ramo, Milano.

Comitato Present Future

Maurin Dietrich, director, Kunstverein München, Munich;

Saim Demircan, independent curator and writer, Torino.

Comitato Back to the Future

Defne Ayas, freelance curator, Berlin;

Francesco Manacorda, freelance curator, London.

DISEGNI

Disegni, now at its 7th edition, **is the only section of an art fair in Italy devoted to drawing as a medium**. Curated by **Irina Zucca Alessandrelli**, curator of the Collezione Ramo in Milano, for the second year, it features projects conceived as solo shows to bring out the authenticity and autonomy of works on paper. The section concentrates on the unique qualities of drawing and its intrinsic immediacy, with the aim of bringing out the expressive range and power of a medium whose value is still somewhat neglected today.

In the words of the curator: “*Disegni is the only section inside an Italian fair on this medium of expression. It features projects conceived as solo shows, focusing on the authenticity and independence of works on paper. On an international level, the section investigates the techniques and contents of artists working in the field of drawing today, exploring the particular characteristics of the paper surface and the intrinsic immediacy*

it implies, as the first translation of an artist's idea in the world, and the sole path of access without filters to his or her way of creating".

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. *Disegni 2023* focuses on the works of **12 artists**, represented by **12 galleries** (9 international, 3 Italian).

PRESENT FUTURE

Present Future is the section of Artissima for **emerging talents**. Curated for the second 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 curator: *"This year's edition of Present Future brings together local, international and diasporic artists. A particular emphasis on tactility characterises several artistic practices. Whether creating assemblages out of fabrics or using uncustomary materials such as beeswax and cat litter, many artists overcome traditionally held distinctions between media such as sculpture and photography but also between fashion and literature. Throughout all the works on display, however, there is a sense of lived real-life experience, felt through materials and the images that are conjured out of emerge from them".*

In 2023 *Present Future* features the works of **10 artists** presented by **10 galleries** (7 international, 3 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 will be assigned the **illy Present Future Prize**, supported by **illycaffè** since 2001. In 2022 the prize went to the artist **Peng Zuqiang**, presented by the gallery Antenna Space of Shanghai, and his solo show will be held at **Fondazione Sandretto Re Rebaudengo** in coordination with Artissima 2023. At Fondazione Sandretto Re Rebaudengo, Peng Zuqiang will present

Vestiges, curated by **Bernardo Follini**, revealing a new phase of the artist's research.

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. This year *Back to the Future* brings together works made from 1950 to 1979, concentrating on geographical areas where artists have been less visible due to questions of gender and political/cultural identity. The section sets out to put artists who have played a fundamental role in the history of contemporary art back at the centre of the international conversation.

The curatorial team of *Back to the Future* is composed for the first time of **Defne Ayas**, freelance curator, Berlin, and **Francesco Manacorda**, freelance curator, London.

In the words of the curator: *"Back to the Future encompasses a group of voices from 1950 to 1979. Our research started with artists operating in the 1950s, especially in areas that have featured less prominently in the history of Western modernism. The selection features a constellation of highly assertive and rebellious artists, most of them trailblazers, who used their art as a tool for self-determination and as direct expression of their political engagement, mostly with a view to promoting gender politics and class consciousness".*

In 2023 *Back to the Future* features **10 artists**, presented by **10 galleries** (9 international, 1 Italian).

ARTISSIMA VOICE OVER

Besides being physically present in the fair, the curated sections will exist online on **digital platform Artissima Voice Over** with special in-depth coverage, produced 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 galleries, the artists, 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 will have 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 will be produced directly by the galleries and artists, while others will involve the **editorial coordination** of the art project **Treti Galaxie** from Torino – consisting of **Matteo Mottin** and **Ramona Ponzini** – with the contribution of the video production company **Like Usual**, in collaboration with **FIONDA**.

The digital platform continues to evolve as an engaging, unique experience, aimed at the most expert collectors, but also at people who want to know more about contemporary art, accompanied by the voices of the personalities who write the story.

PRIZES AND FUNDS

In collaboration with its partners, Artissima organizes **three prizes** for artists and galleries: illy Present Future Prize, 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 **six initiatives of support** for artists and galleries, implemented by foundations and institutions that have confirmed or begun their relationship with the fair: Premio Diana Bracco – Imprenditrici ad arte promoted by Fondazione Bracco in collaboration with Fondazione Roberto De Silva e Diana Bracco of Milano, Premio Pista 500 promoted by Pinacoteca Agnelli, OGR Award of Fondazione per l'Arte Moderna e Contemporanea CRT, Prize "ad occhi chiusi..." of Fondazione Merz, Prize ISOLA SICILIA of Fondazione Oelle, and the Ettore and Ines Fico Prize of the MEF Museo Ettore Fico in Torino.

The 2023 edition has also been enhanced by important new developments regarding **two funds**: the debut of the IDENTITY Fund for New Entries, directly supported by Artissima, and the expansion of the historic Acquisitions Fund organized by Fondazione per l'Arte Moderna e Contemporanea CRT.

The awards and funds are assigned by international juries during the days of the fair, from 3 to 5 November 2023.

PRIZES

- The **illy Present Future Prize**, produced in collaboration with **illycaffè**, has been assigned for 23 years to an artist taking part in the curated section *Present Future*, which has always been a platform for the **discovery of new talents**. The illy Present Future Prize goes to the project from the section considered most interesting by an international jury.

Thanks to the contemporary vision of illycaffè, the illy Present Future Prize offers an important contribution to the visibility of rising artists, confirming the fair's active role in the support of international talents.

The chosen artist will have the opportunity to present their work during the next edition of the fair, in the spaces of **Fondazione Sandretto Re Rebaudengo**, a leading art institution in Torino.

In coordination with Artissima 2023, the spaces of Fondazione Sandretto Re Rebaudengo will host a solo exhibition by **Peng Zuqiang**, presented by the gallery Antenna Space of Shanghai, winner of the prize in 2022. At Fondazione Sandretto Re Rebaudengo Peng Zuqiang will present *Vestiges*, an exhibition curated by **Bernardo Follini**, revealing a new phase of the research of the artist, who uses film and installation to investigate the13motionnal meaning of stories, bodies and language. The exhibition *Vestiges* is composed of two new video installations on themes of memory and contagion, connected to the process of production and distribution of images.

Jury illy Present Future Prize

Tom Engels, artistic director, Grazer Kunstverein, Graz

Robert Leckie, director, Spike Island, Bristol

Kasia Redzisz, artistic director, KANAL Centre Pompidou, Brussels

Patrizia Sandretto Re Rebaudengo, president, Fondazione Sandretto Re Rebaudengo, Torino

Winners of the previous editions

2022 Peng Zuqiang, Antenna Space gallery, Shanghai;

2021 Diana Policarpo, LEHMANN + SILVA gallery, 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, Napoli;

2017 Cally Spooner, GB Agency gallery, Paris, and ZERO... gallery, Milano;

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

2015 Alina Chaiderov, Antoine Levi gallery, Paris;

2014 Rachel Rose, High Art gallery, Paris

- **VANNI occhiali**, the Torino-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 the third edition of the **VANNI occhiali #artistroom Prize**, continuing its exploration of the possible cross pollination between contemporary art and eyewear design. Inside the fair, the prize sets out to select the artist – thanks to a jury of multi-sectorial experts – whose research offers an original perspective on reality, triggering an unexpected and surprising gaze, like looking through a lens. The winner, besides receiving a cash prize of 2,500 euros, will have the opportunity to collaborate on the design of a capsule collection of artist’s eyewear, produced in a limited edition.

After the first capsule collections by Cristian Chironi and Catalin Pislaru, in 2022 Teresa Giannico of Viasaterna gallery, Milano, has created the third project for two models of VANNI sunglasses, to be presented during Artissima 2023 at the VANNI store on Piazza Carlina in Torino.

Jury VANNI occhiali #artistroom Prize

Giuseppe Fantasia, journalist, Roma

Annalia Venezia, journalist, Milano

- **Tosetti Value - Il Family office** continues its support of Artissima, and for the fourth 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. An international 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 cash award of 2,500 euros, will have the opportunity to develop a project – in a procedure indicated by Tosetti Value – in dialogue with “Perspectives. The economy of images” during the course of 2024. In the context of the project, a work will be acquired for the Corporate Collection of Family office.

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, Torino. Oroma Elewa, presented by the gallery In Situ - Fabienne Leclerc, Paris, is the winner of the third edition. Tosetti Value - Il Family office has acquired a work of the three winning artists for its corporate collection.

Jury Tosetti Value Award for photography

Oroma Elewa, artist, Paris

Walter Guadagnini, director, CAMERA - Centro Italiano per la fotografia, Torino

Salvatore Vitale, artistic director, Futures Photography, Amsterdam

The **Matteo Viglietta Award**, coordinated by **Collezione La Gaia** and now at its second edition, 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 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 Viglietta's ironic and irreverent spirit – that of a man with an open mind and a contagious smile. In 2022 the winner of the first edition of the Matteo Viglietta Award was Vasilis Papageorgiou, presented by the gallery UNA, Piacenza.

Jury Matteo Viglietta Award

Eva Brioschi, curator, Collezione La Gaia, Busca

Zasha Colah, artistic co-director, ar/ge kunst, Bolzano

Zoë Gray, director, Bozar, Brussels

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

The selected artist will receive a grant of 2,500 euros to support their practice.

The prize takes its cue from the ongoing lively interest of Pinuccia Sardi in Carol Rama. For the occasion of the fair, a new *catalogue*

raisonné will be presented of the works of Carol Rama, published by Skirà with the support of Fondazione Sardi per l'Arte. 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 2022 an international jury assigned the Carol Rama Award to Anna Perach, presented by Galleria ADA, Roma. 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, Milano and Lucca.

Jury Carol Rama Award by Fondazione Sardi per l'Arte

Antonia Carver, director, Jameel Arts Center, Dubai

Omar Kholeif, director and senior curator, Sharjah Art Foundation, Sharjah

Milan Ther, director, Kunstverein, Amburgo

- **Premio Diana Bracco – Imprenditrici ad arte** comes into being in 2023 thanks to a novel initiative organized by **Fondazione Bracco** in collaboration with **Fondazione Roberto De Silva e Diana Bracco** of Milano, to focus on the figure of the gallerist as a female entrepreneur. A jury of experts will select one rising woman gallerist, Italian or foreign, whose gallery has at least one location in Italy and whose entrepreneurial history demonstrates a vivid interest in artistic research and quality. The prize underscores the gallerist's ability

to combine commercial growth in the art market with effective cultural development channelled into the support and promotion of young artists.

The winner will receive a financial award of 10,000 euros with which to foster the gallery's model of entrepreneurial operation in the contemporary art sector, bringing further stimulus for the new generations of Italian and international gallerists.

In line with the intention of Fondazione Bracco to recognize the expertise and the contributions of women, the prize becomes part of a wider-ranging project of reflections and in-depth study of the figure of the women entrepreneurs in the art world, developed in dialogue with *Il Giornale dell'Arte*. This focus translates into exceptional interviews with "Imprenditrici ad Arte" that will be published during the run-up to the fair on the digital channels of *Il Giornale dell'Arte*.

Jury Premio Diana Bracco - Imprenditrici ad arte

Isabella Bortolozzi, founder, Galerie Isabella Bortolozzi, Berlin

Eva Elisa Fabbris, director, Museo Madre, Napoli

Valeria Napoleone, collector, London

Mia Rigo Saitta, collector, Genève

- Created in 2023 in collaboration with **Pinacoteca Agnelli**, the **Premio Pista 500** will grant an artist the opportunity to produce an artwork on a permanent billboard for the track on the roof of the Lingotto, in the proximity of Artissima. Pista 500 is the new project of site-specific art installations for the historic testing track of FIAT automobiles, now a spectacular panoramic promenade. Inside the fair, an international jury will select one artist, who will have the possibility of creating a specific work for the billboard, the monumental poster that features photographs, images and other visual projects. The work will be unveiled at the time of Artissima 2024.

The award reflects the new direction taken by Pinacoteca Agnelli, a dynamic centre open to multidisciplinary languages of the present in dialogue with the historic collection of the institution, with a mission of inclusion of different, multiple audiences, also thanks to the expansion of programming in the spectacular spaces of the Pista 500.

Jury Premio Pista 500

Lucrezia Calabrò Visconti, chief curator, Pinacoteca Agnelli, Torino

Sarah Cosulich, director, Pinacoteca Agnelli, Torino

Michelle Cotton, head of Artistic Programmes & Content, MUDAM, Luxembourg

Elena Filipovic, director, Kunstmuseum, Basel

- The **OGR Award** organized by the **Fondazione per l'Arte Moderna e Contemporanea CRT**, now at its sixth iteration, changes its formula and supports the research of two artists with two grants of 5,000 euros each, selected without restrictions in terms of fair section and expressive media. The artists are chosen on the basis of an affinity expressed in their work, a desire, a special attitude of dialogue or confrontation with new technologies.

In line with the mission of OGR Torino, an international hub for innovation and contemporary culture and one of the most dynamic centres of experimentation in Europe, the assignment of the prize during Artissima underlines and narrates the sophisticated relationship between art and technology, the focal point of the initiative.

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 Torino.

In 2022 the OGR Award went to Rebeca Romero, represented by the Copperfield Gallery, London, for her work *Semilla SAGRADA*, unveiled in its physical version in the spaces of the Duomo at OGR Torino, and in its 3D version in a virtual Duomo hosted on the Spatial platform in the Metaverse.

Jury OGR Award

Fatima Hellberg, director, Bonner Kunstverein, Bonn

Samuele Piazza, senior curator, OGR Torino, Torino

Bettina Steinbrügge, director, MUDAM, Luxembourg

- **Fondazione Merz** returns with the **Prize “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 while in 2022 the prize was assigned on equal footing to the artists Alex Ayed, represented by Galleria ZERO..., Milano, and Nona Inescu, presented by the gallery SpazioA, Pistoia.

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

Lara Khaldi, artistic director, de Appel, Amsterdam

Beatrice Merz, president, Fondazione Merz, Torino

Agata Polizzi, curatorial coordinator, ZACentrale, Palermo

Francesco Stocchi, artistic director, MAXXI, Roma

- **Fondazione Oelle** promotes for the second year the **Prize ISOLA SICILIA**, for which an international jury selects one artist from 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 organised in one of the locations in which the Foundation operates.

The project ISOLA SICILIA, an experiential format for the “artist-navigators” of the third millennium, promotes contemporary artistic research in the fields of visual arts, photography, video, sound art and more: actions seen as cultural crossings in Sicily. In 2022 the residency was assigned to Dala Nasser, who was presented by the gallery Deborah Schamoni of Munich.

Jury Prize ISOLA SICILIA by Fondazione Oelle

Antonia Alampi, director, Spore Initiative, Berlin

Andrea Bellini, director, Centre d’ Art Contemporain, Genève

Caterina Riva, director, MACTE, Termoli

- The **Ettore and Ines Fico Prize**, organized with **MEF Museo Ettore Fico of Torino** and now at its 14th 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, Torino, and Renato Alpegiani, collector, 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 Kate Newby (Art : Concept, Paris in 2022; Mimosa Echard (Martina Simeti, Milano) and Namsal Siedlecki (Magazzino, Roma) in 2021; Alessandro Scarabello (The Gallery Apart, Roma) in 2020; Guglielmo Castelli (Francesca Antonini, Roma and Rolando Anselmi, Berlin/Roma) in 2019; Georgia Sagri (Anthony Reynolds, London) in 2018; David Douard (Chantal Crousel, Paris) in 2017; Gian Maria Tosatti (Lia Rumma, Milano/Napoli) in 2016); Anne Imhof (Isabella Bortolozzi, Berlin) in 2015; Lili Reynaud-Dewar (Emanuel Layr, Vienna/Roma) in 2014; Petrit Halilaj (Chert, Berlin) in 2013; Luca Trevisani (Pinksummer,

Genova) in 2012; R  Di Martino (Monitor, Roma) in 2011; Rossella Biscotti (Prometeo Gallery Ida Pisani, Milano) in 2010.

Jury Ettore e Ines Fico Prize

Renato Alpegiani, collector, Torino

Andrea Busto, director, MEF Museo Ettore Fico, Torino

FUNDS

- In the context of the three-year programme of IDENTITY, which in 2023 offers a focus on the *New Entries* section, **Artissima** presents the **IDENTITY Fund for New Entries**, directly supported by the fair to facilitate the participation of three galleries in the 2023 edition.

The commitment of Artissima to engage in discovery of rising galleries and artists on the Italian and international scene has been a key factor of identity for the fair and its mission from the outset. *New Entries* is the section that includes the most interesting exhibitors taking part in the fair for the first time, as the result of Artissima’s scouting expertise.

An exceptional jury composed of the four previous artistic directors of the fair – **Andrea Bellini**, director, Centre d’ Art Contemporain, Ginevra, **Francesco Manacorda**, freelance curator, London, **Sarah Cosulich**, director of Pinacoteca Agnelli, Torino, **Ilaria Bonacossa**, director of Museo Nazionale dell’Arte Digitale - MNAD, Milano - will assign a grant to three galleries in the New Entries section, chosen for the artistic quality of the works exhibited in the fair.

- For 20 years **Fondazione per l’Arte Moderna e Contemporanea CRT**, the operative body of Fondazione CRT, has been an active partner of the Artissima international fair, supporting it with concrete initiatives hinging above all on a process of acquisitions, in the conviction that the fair represents an extraordinary opportunity for the city of Torino to confirm and consolidate its role on the international stage.

The historic **Acquisitions Fund** organized by Fondazione per l'Arte Moderna e Contemporanea CRT has been increased to reach 200,000 euros, on the occasion of the 30th anniversary of the fair. The acquisitions benefit the collections of GAM – Galleria Civica di Arte Moderna di Torino and Castello di Rivoli Museo d'Arte Contemporanea.

Over the years, through the acquisitions in Artissima, the Foundation has assembled an extensive collection of contemporary artworks that has become one of the most prestigious on a national and international level: over 900 pieces, ranging from painting to sculpture, video to photography, large installations to NFTs, produced by roughly 300 artists – for an overall investment of more than 40 million euros.

In 2022 four works by the artists Nicolò Cecchella, Simone Forti, Francesco Gennari and Claudia Losi were acquired for GAM – Galleria Civica di Arte Moderna di Torino, while three works by Rossella Biscotti, Pietro Moretti and Klaus Rinke became part of the collection of the Castello di Rivoli Museum of Contemporary Art.

IN TOWN

Thanks to the dialogue with the Main Partner **Intesa Sanpaolo**, the **Fondazione per l'Arte Moderna e Contemporanea CRT** and **Gruppo UNA**, the fair expands into the city of Torino with **three exhibition projects**.

The human *condition* @ Gallerie d'Italia - Torino

Intesa Sanpaolo has confirmed its support for the new edition of Artissima, as the fair's **Main Partner** for the fourth year.

In 2023 this dialogue takes concrete form in the production of the second edition of the program of artists' films and videos organized in collaboration with **Gallerie d'Italia - Torino**, the location of the event, after the success in 2022 of the first edition with *Collective Individuals*, curated by Leonardo Bigazzi.

The immersive space of the museum will host ***The human condition***, an exhibition curated by **Jacopo Crivelli Visconti**, independent art critic and curator. The selection of video works, many of which have never been shown in Italy, features pieces by artists who are represented by galleries taking part in Artissima.

The dialogue with Intesa Sanpaolo also continues inside the fair with the presentation of an original exhibition project, confirming the value of the partnership with Artissima.

Where the traces fade away @ City center

Works from the collection of Fondazione per l'Arte Moderna e Contemporanea CRT

Supported and based on the intention of **Fondazione per l'Arte Moderna e Contemporanea CRT** to underline the value of its collection, with curating by Artissima, ***Where the traces fade away*** is a pathway through five sites in the centre of Torino, a rediscovery of the city through the experience of five works from the collection of Fondazione per l'Arte Moderna e Contemporanea CRT acquired over the span of the last 20 years, which have become part of the museum holdings of GAM –

Galleria Civica di Arte Moderna di Torino and dal Castello di Rivoli Museo d'Arte Contemporanea.

The exhibition is described by the fair's director Luigi Fassi as *"a narrative of the relationship between macro-history and micro-history, through iconic works by selected artists, in which the evolution of events that have marked the progress of historical processes is accompanied by reflections that interpret social upheaval from an intimate perspective, making room for the subjectivity of artists and the cultural history of the territory"*.

The iconic locations of the distributed exhibition and the artists involved are as follows:

- The courtyard of **Palazzo Perrone di San Martino** – headquarters of Fondazione CRT and Fondazione per l'Arte Moderna e Contemporanea CRT, with **Francesco Gennari**
- The Medieval Courtyard of **Palazzo Madama – Museo Civico d'Arte Antica** of Torino with **Peter Friedl**
- The entrance portico of the **Museo del Risorgimento** with **Cally Spooner**
- The foyer of **Teatro Carignano** with **William Kentridge**
- The Fireplace room of **Teatro Regio** of Torino with **Simon Starling**

Perché non Lilloni? @ Hotel Principi di Piemonte I UNA Esperienze

Thanks to the renewed dialogue between Artissima and **UNA Esperienze**, a brand of Gruppo UNA, the ballroom of the historic hotel **Principi di Piemonte I UNA Esperienze** in the centre of Torino will host, for the fourth time in collaboration with Artissima, a contemporary art exhibition titled ***Perché non Lilloni?***, curated this year by Massimo Minini and his namesake gallery in Brescia.

For the **50th anniversary of Galleria Massimo Minini**, the project orchestrates a plot twist that draws attention to **Umberto Lilloni** (1898-1980), seen by Massimo Minini as *"a mysterious, metaphysical artist, a Morandi of the forest rather than the trees, creator of vases with cut*

flowers, landscapes of northern cities such as Stockholm, portraits, maidens...".

The 20 paintings by the Milanese artist, carefully selected by Massimo Minini for the show, pay homage to a painter of the figurative and *chiarista* tradition, granting space to an overview on equal footing of the representatives of various artistic worlds alternating in conflict across the entire 20th century. While this century had the merit of widening the cognitive boundaries of art and science, it also bore the stigma of having put an end to a world and a way of making art that had existed for thousands of years of human history. The project is thus an arena of confrontation and debate regarding the artistic relationship between avant-garde and traditionalism – always one of the most controversial battlefields of art – which from the expertise of historians and critics reached the sensibilities of the general public, determining tastes, personal orientations and lifestyles.

SPECIAL PROJECTS

New Entries BAR for IDENTITY

In 2023 Artissima launches, with the support of **Fondazione Compagnia di San Paolo**, IDENTITY, a new initiative that consists of a three-year programme of enhancement of the **identifying characteristics of the fair**. Each year, the project will focus in depth on the strategic perspectives that over the course of **30 years of history** have contributed to the fair's current positioning in the world of art. The 2023 edition will focus on the ***New Entries* section**, set aside for the most interesting emerging international galleries, taking part in Artissima for the first time, and inside the fair pavilion, IDENTITY takes concrete form in the creation of the ***New Entries BAR***, curated by **Cripta747**. To narrate the young galleries in an original way, the ***New Entries BAR*** applies an innovative concept, combining the function of an actual bar – seen as a gathering place, a social and collective outpost – with the production of specific contents to share with the public and sector professionals. A bar kiosk set up inside the fair, capable of generating the typical dynamics of a

public space and the lively atmosphere of an open, welcoming and interactive piazza.

The *New Entries BAR* will also be the distribution point for the ***New Entries Magazine***, a publishing project that takes a carefree approach to the idea of the newspaper, containing interviews, stories and inserts with images to closely engage with viewers thanks to simple language capable of shedding light on the debate around emerging productions in the *New Entries* section.

The *New Entries BAR*, in the words of Cripta747, *"takes its cue from the theories of Ray Oldenburg on the third place: as opposed to the first place (the home) and the second (the workplace), the third place is public space, a neutral area in which people can meet, gather and interact, simply for the pleasure of doing so"*.

During its opening hours, the *New Entries BAR* will first of all be a gathering place where the audience of Artissima can utilise the space in a totally free, independent way, enjoying a break on the provided seating, browsing through the magazine and watching performances, live sets, lectures and screenings produced in collaboration with the galleries and the represented artists. The drinks menu will be organized by the fair's new spirits partner **Chinati Vergano**, which in collaboration with Fischio Roma will prepare offerings specially developed for the project.

BE NET_Artissima Junior

Artissima and Juventus continue their dialogue to present an unprecedented episode of the **Artissima Junior** format created in 2018, a special initiative of the fair entirely focused on **children from 6 to 11 years of age**.

BE NET is the project formulated by the new artist tutor **Eugenio Tibaldi** (Alba, 1977), who by drawing parallels between animals living in the depths of the sea and others living in the sky will lead the young participants with a poetic, aesthetic and conceptual gesture towards the perception of their **nature as human beings**, capable through dreams, creativity, visions, scientific and technological evolutions, of feeling emotions and empathy in relation to the "other", erasing boundaries and experiencing sea and sky, though they are physically equipped to live on the land.

An understanding of the potential of our being leads to conceptual deepening of the important values of various phases of growth: from the identification with other life forms to our positioning in space and in relation to others, in a choral process of ongoing exchange, bringing out the potential power of the group and the community, the courage to open our gaze to the new without being able to fully imagine it.

The title "BE NET" alludes to being part of a network while retaining a "net" value. It points to concepts of **transformation, growth and teamwork**, to a momentum that goes beyond will and finds its way into the space of becoming.

The workshop, aimed at children from 6 to 11 years of age, in a fundamental phase of their education, sets out to activate a process of relation and interaction that leads first of all to physicality, revealing the importance of empathy in our perception of others. The creative process leads to the production of a collective work of art, in which participants learn about relationships and community, the ability to assign value to individual contributions in the unexpected balance of **playing as a group**.

Beyond Production Symposium @ OGR TORINO

Artissima and **Fondazione per l'Arte Moderna e Contemporanea CRT** launched ***Beyond Production*** in 2021, a conceptual platform that has encouraged reflections on the most innovative trends of contemporary art at each edition, investigating how they are related to the art market, the production of works of art, the research of artists and the role of art galleries.

In 2021 *Beyond Production* presented **Surfing NFT**, a project to investigate a phenomenon that had become a lively factor in the contemporary debate: NFTs and their relationship with contemporary art, its value chain and its market. In 2022, with the chapter focused on the Metaverse, titled **METAmorphosis**, *Beyond Production* explored this complex phenomenon, bringing out its potentialities and limits and proposing a critical and educational perspective for art world professionals (galleries and artists) and the general public of art lovers.

Now at its third iteration, Beyond Production confirms **Ilaria Bonacossa** as its curator, Director of the Museo Nazionale dell'Arte Digitale - MNAD of Milano, and organizes a **Symposium**, a context of in-depth reflection

on the relationship between new technologies, art and society, conducted from three different vantage points: by artists and professionals of the art world, technicians and those who focus on the legal and ethical aspects of these new media. A cycle of research, open to the public, which at the same time sets out to reflect on the path it has taken through the contributions of outstanding international speakers. One ingredient of the project, in line with the identity of the platform *Beyond Production*, will be the involvement of Artificial Intelligence in the documentation of the contents of the Symposium.

Alia, an artificial entity developed by the department of deep learning and big data of **Alkemy Spa**, the partner of the project specialized in the digital transformation of businesses, will join the mediators of the symposium in the processing of the emerging contents, acting as a live “smart” editorial staff, and will be questioned on various themes during the summarizing talk held inside the fair. Alia is the result of collaboration between Alkemy Spa, the Museo Nazionale dell’Arte Digitale – MNAD of Milano, and the MEET Digital Culture Center of Milano. The graphic design and the implementation of the final digital project will be overseen by **Artshell**, the Italian company that offers innovative technological solutions for the art system, as a long-term partner of Beyond Production.

The objective of this engagement is to approach the question that enlivens the contemporary debate: is AI an ally, a substitute or an enemy?

The Symposium will be held at OGR Torino on Saturday 4 November from 10AM to 1PM. The talk presenting its results is scheduled for Sunday 5 November at 4.30PM at the Oval. For more info and reservations, visit the webpage artissima.art/en/beyond-production. Free registration for the Symposium will be available starting on 18 October.

Artissima Digital

In line with its dynamic and experimental identity, Artissima has considered the digital dimension as a fundamental factor for its evolution, and since 2017, with the support of **Fondazione Compagnia di San Paolo**, the fair has implemented a series of programmatic and strategic actions to incorporate technological innovation in the production and enjoyment of culture. The digital experience of the fair has been expanded by means of the platforms **artissima.art** and **Artissima Voice Over**, spreading contents of value to generate curiosity, critical viewing and creativity, informing the public about the beauty of contemporary art. Starting at the end of October, the audience of Artissima will be able to discover the fair and to organize visits by entering the **virtual catalogue** from the website, making it possible to explore galleries, artists and works in an interactive way, and by using the **online agenda**, which offers rapid access to scheduled events, which can be selected and saved in the personal area of preferred appointments. This context also features the **AudioGuides** in digital format, which for the second year offer a choice of six visit itineraries, to discover the galleries and works taking part in the fair.

In the perspective of constantly offering new contents capable of inspiring, entertaining and intriguing a wide, variegated audience, the fair’s collaboration with various authorial figures continues. Artissima, in fact, sees exchange as a fundamental asset of its identity, and this also has repercussions within the potential to weave relationships with the most important players in the world of culture, such as the multimedia cultural review **Lucy. Sulla cultura**. On Sunday 5 November, the Meeting Point will host *L’incontro*, a format of the magazine, in an interview with the Brazilian anthropologist Renzo Taddei, conversing with the author Irene Graziosi, to explore the deeper connotations of the them *Relations of Care*. The video of the event will then be posted on the digital channels of **Lucy. Sulla cultura**.

Furthermore, for the 2023 edition the leading digital audio platforms will present the new **podcast Lo stereoscopio dei solitari**, produced by Artissima in collaboration with Il Giornale dell’Arte. Gallerists, playwrights and writers will alternate at the microphones to tell stories about life, obsessions and passion, as well as biographical notes connected with

the world of contemporary art, to accompany listeners until November 2024. As in the principle of stereoscopic images – the title references that of a novel by J. Rodolfo Wilcock (published by Adelphi) – the contributions will attempt to suggest the living three-dimensional nature of the narrated figures, giving plastic form to the irreducible singularity of each of us through words.

AudioGuides

From the standpoint of the expanded digital offerings of the fair, Artissima has identified the audio/podcast formula as a direction of growth and integration in its own ecosystem, producing **AudioGuides** for a second year to accompany visitors on an autonomous, personal visit to the fair. An important educational tool for the expression of the experience of art, aimed at a wider target of art lovers and sector professionals, the AudioGuides are an updated version of the previous guided visits to Artissima.

The AudioGuides can be utilized by all visitors at any moment of the event, from 3 November to 5 November. By logging into the artissima.art platform with a smartphone, visitors can choose their guided tours, starting with the pathway through the fair as it is narrated by the live voices of the professional mediators of Arteco. Five paths are available in Italian as well as one in English, flanked by a transcription with the translation.

The project sponsored by **Lauretana** is part of the developments of Artissima Digital powered by **Fondazione Compagnia di San Paolo**.

THE PLANETARY CURATOR

Starting from reflections on the theme of the 2023 edition of Artissima, *Relations of Care*, the magazine **CURA** presents **The Planetary Curator**, a series of talks envisioned as a single flow of thoughts and discussion on the theme of *care*, in which various thinkers, including the Brazilian anthropologist Renzo Taddei, joined by artists and curators, have been invited to take part in the conversation. The cycle of talks will take place at the Meeting Point on Saturday 4 November.

The debate on the theme of ***taking care*** does not only address the planet, the environment and other species, but also all the forms that surround us, living or inanimate. The act of *taking care* exists in every aspect of everyday life, and has to do – as the invited guests explain – not only with the environment, trees, nature, animals, interspecies relations, but also with forms of coexistence and cohabitation, design and art. Caring does not just mean intuitive insight, to create, connect and give rise to forms, energies and new thought. It also means having an **active and sustainable role in the community**. While the planetary gardener of Gilles Clement was called upon to care for his or her own garden, the *planetary curator* evoked by this cycle of talks urges us without distinction to take care of the planet, charging us with a new role of responsibility towards the living world.

Within the future outlook of the fair, Artissima celebrates its 30th anniversary by investigating new forms of *care* capable of looking into the future and imagining possible new scenarios.

MADE IN

MADE IN is a residency programme created by Artissima with the support of **Camera di commercio di Torino**, based on the desire to activate a dialogue between contemporary art and the flourishing entrepreneurial context of Torino.

For the occasion of Artissima 2023, the second edition of the project has been launched with four exceptional new partners – **Dott.Gallina**, **Guido Gobino Cioccolato**, **Kristina Ti** and **Pininfarina Architecture** – which will welcome four new artists selected in November into their companies, from the beginning of 2024.

Starting with the idea that corporate know-how and specialized production processes can become a precious resource for the creation of works of art on the part of artists, like an academy **MADE IN** allows four young artists to live inside four companies in the territory, absorbing and incorporating the technological and operative expertise with which they come into contact into their own practice. During the residency the artists are flanked by four prestigious Torino-based galleries from the Artissima circuit, which monitor the progress of the work, providing an opportunity for interaction with entrepreneurial figures in the world of art

as well. The objective is to enhance the territory in which the fair began and has grown, constantly weaving synergic relationships with the aim of underscoring characteristic values, giving Torino greater visibility in the world.

The art galleries taking part in the second edition of *MADE IN* will be **Luce Gallery, Mazzoleni, Franco Noero** and **Peola Simondi**.

The project was launched in 2022, in a first edition involving interaction with the partner companies Carioca, Mattioli, Pattern Group and Prima Industrie, with curating by Sonia Belfiore, founder of Ultravioletto Arte + Impresa.

The four winners of the **first edition**, selected on the basis of in-depth analysis conducted by the Committee of *MADE IN* chaired by Artissima in the person of the director Luigi Fassi and composed of representatives of the first four participating galleries are: **Mara Callegaro**, paired with Carioca and the gallery **Norma Mangione**, Torino; **Daniele Di Girolamo**, matched with Pattern Group and the supervising gallery **Franco Noero**, Torino; **Andrea Di Lorenzo**, paired with Prima Industrie and the oversight gallery **Peola Simondi**, Torino; **Nicola Ghirardelli**, working with Mattioli and the gallery **Mazzoleni**, London/Torino. Inside the fair, a special stand for the project will display the works created during the first edition of *MADE IN*.

With **Carioca** Mara Callegaro has explored the concept of play, its rules and complexities. Studying inks and automated production lines the artist has created a work capable of simultaneously addressing various viewpoints and social dynamics, making them coexist inside a work where differences establish dialogue.

Andrea Di Lorenzo, on the other hand, has been guided by a poetic relationship between natural and industrial landscapes, materials, forms of workmanship, workspaces and surrounding nature. Together with **Prima Industrie** he has investigated the wide range of possible treatments of materials in synergy with the company's automated production systems.

Daniele Di Girolamo examines the memory of a material and the relationships of belonging between people and objects. In dialogue with **Pattern Group**, the sounds of the processes of creation of the work have been transformed into heat, making them come back to live and reverberate in the present, with internal processes and the physical, tangible dimension of sculpture.

Finally, in collaboration with **Mattioli**, Nicola Ghirardelli has created two sculptures that form a new ecosystem made of cultural, artificial and natural elements. High-precision working processes give rise to a work in which the scientific imaginary, with its lenticular forms, intertwines traditional know-how, resurfacing in the present with a new meaning.

LaCittaDinAmica

The installation is the result of collaboration between **Jacopo Foggini** and the company **Dott.Gallina**, two examples of expertise in the field of study and development of polycarbonate.

The encounter between the imaginative world of Jacopo Foggini and the industrial context of Dott.Gallina offers an opportunity for reflection on the possible interpretations of honeycomb polycarbonate, emphasizing its efficiency and outstanding quality. After having been presented in Milano in its initial project version "Acrylic Skyline", the multicoloured arrangement of panels arrives at Artissima, becoming **LaCittaDinAmica**, in a metamorphosis that changes the image but not the essence. The panels will be cut and angled in an allegory of flexibility towards change. In a labyrinthine, introspective scheme, **they will welcome the audience at the entrance of the pavilion**, and a portion of the external installation will triumph inside a setting of Mendinian colours on the balcony of the **VIP Lounge**.

The space will be enhanced by a décor concept created by **Edra**, a brand with which Foggini has close ties, featuring a special selection of products from the collection, while reinforcing the company's bond with contemporary art.

OTHER INITIATIVES

Face Off

The support and interaction continues with **Art Defender**, the brand that offers *art collection management services*, which besides providing what is seen by now as the traditional welcome for the fair's guests, will also develop with Artissima, within the concept *The Collectors.Chain*, **Face Off** a digital project in which outstanding collectors meet in dynamic dual interviews that will be posted and distributed on the social network channels during the days of the fair.

NEW EGG

In 2023 Artissima begins a new interaction with **Giannoni & Santoni**, a leading company in the field of general contracting and artistic finishes, which has become a reference point for architects, designers and artists for the implementation of spaces and works of outstanding architectural and artistic value. To celebrate the launch of the new brand OFF, created by and for contemporary art, during Artissima Giannoni & Santoni will organize special, unconventional events at the historic Villa Sanquirico, in the centre of the city, to present **New Egg**, a true domestic henhouse produced by **Vedovamazzei**, curated by **Nicolas Ballario**. New Egg has been developed by a team of architects and specialized designers, and with the contribution of **Paolo Parisi**, the most famous and sought-after producer of high-quality eggs in the world.

WALKIE TALKIES ON DEMAND

The 2023 edition includes the return of **Walkie Talkies On Demand**. Stemming from the original Walkie Talkies format of Artissima created to highlight the different, unique and personal approaches to contemporary art of every curator and collector, the project offers a novel, curated overview of the artists taking part in the fair, through **nomadic conversations** that are transformed into surprising guided visits: **unique and original pathways prepared by international curators and**

collectors on the basis of their own personal tastes and backgrounds. The tours will be filmed during the days of the fair by a team of video experts and then posted in a social network narrative of episodes, representing an audio-visual account of the appointments, and above all an excellent form of content accessible to all, including sector professionals and the general public. Special thanks to the **Consulta per la Valorizzazione dei beni Artistici e Culturali di Torino** and the **Unione Industriali di Torino**.

Piemonte Land of Wine

Artissima's collaboration with **Piemonte Land of Wine** and the **Direzione Agricoltura e cibo della Regione Piemonte** continues in 2023, 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 will be on hand at the fair, offering exhibitors and visitors a chance to learn more about the outstanding wineries of the region and will be characterized by the winning graphic design of the ninth edition of the project, made by **Wang Yuxiang** (Anhui, 1997). During the fair, there will also be the launch of a new competition to select an artist's project to represent Piedmont at the 56th edition of Vinitaly.

Iconic merchandising

The continuing support of **K-Way®** has been confirmed. A long-term partner of the fair since 2009, the company will present an iconic new shopping bag for the 30^h edition of Artissima, while welcoming the Artissima audience outside the pavilion with a graphic installation that underlines the 14 years of collaboration with the fair. **Carioca** has also confirmed its support for the fair, offering the public a special marker branded with this year's graphic identity.

Special Areas

Artissima once again offers a range of special areas for visitors, thanks to a series of positive synergies. The **VIP Lounge** will contain the project

by Jacopo Foggini and Dott. Gallina titled **LaCittaDinamica**, inserted in the décor developed by **Edra** featuring pieces from the company's collection, including items by Foggini, Francesco Binfaré, Masanori Umeda and the Campana Brothers. Again this year, the **restaurant will be helmed by Costardi Bros**, with an accent on the Piemonte region as well as wider-ranging culinary references. This chef duo has by now become a recognizable brand, taking the form of various initiatives, without ever losing touch with the values and identity of their approach: from the famous restaurant "Christian & Manuel" in Vercelli to the reopening of Caffè San Carlo and the new Scatto restaurant inside Gallerie d'Italia of Intesa Sanpaolo, signs of cultural and culinary renewal for Piazza San Carlo in Torino. For Artissima, the chefs have created a special menu for fair visitors, welcomed in a setting designed by **Kartell**, which among the various furnishing, will also present Re-Chair, a chair designed by Antonio Citterio and powered by **illycaffè** made of post-industrial discarded coffee capsules. The **Bistrot** now operates under the aegis of **To Be**, a group specialised in innovative catering and food+beverage formats which runs the renowned Otium Rooftop. The décor concept is again based on the colourful, warm approach of **LOMBRELLO**, the custom seating brand. For the fifth year, the **Thonetiana** is the salon created by Artissima for VIP guests, offering a more exclusive, quiet space for meeting and relaxing. An area of refined allure, overlooking the fair from the balcony in an exceptional panorama. Thonetiana is a "lounge inside the lounge" in which to seek refuge from the busy pavilion, with precious furnishings by **Gebrüder Thonet Vienna**.

The balcony is completed by the press area set aside for journalists, decorated by **Arredamenti Chave 1890** in collaboration with **Imperfettolab**, presenting décor solutions through an almost visionary concept of bold forms and colours, where the functional quality of the objects shines through. Also visible in the central section of the fair.

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

Artissima and **Il Giornale dell'Arte**, two historic Torino-based institutions of international renown, have updated their media partnership for the third year.

During Artissima 2023 a special outpost of the editorial staff of Il Giornale dell'Arte will work directly in the fair on the days in which it is open to the public. The initiative is coordinated by Jenny Dogliani, a journalist who has worked with the publication for many years, and Altremuse, a social networking project that narrates art in an innovative way, with a specific focus on events in the fair and around the city. Visitors and guests of Artissima will receive copies of **Vedere a Torino, a special edition of Il Giornale dell'Arte** with in-depth contents and indications of appointments not to be missed.

Furthermore, starting in September and throughout the run-up to the fair, in line with Artissima's strong focus on the future, a **special column titled On Future** will be available in the online version of Il Giornale dell'Arte, with interviews conducted by Jenny Dogliani of outstanding experts who reveal their visions of the future.

The publishing house Allemandi is celebrating its 40th anniversary this year. The first issue of Il Giornale dell'Arte was published in May 1983, followed by the first book in June. Allemandi will be on hand inside the fair in the publishing area, with a stand that narrates the history of the company and its present activities.

Press Tour

Once again this year, Artissima opens the doors of the fair to journalists with a special press tour that will also be a chance to discover the variegated calendar of events outside the large spaces of the Oval, extending to evocative locations in a city in ferment.

The Artissima press tour, considered a case of excellence in the panorama of international fairs, includes an exclusive programme offering visits to the leading art institutions of the city, including Castello di Rivoli Museo d'Arte Contemporanea, Fondazione Sandretto Re Rebaudengo, Fondazione Merz, GAM – Galleria Civica d'Arte Moderna e Contemporanea, Pinacoteca Agnelli, CAMERA – Centro Italiano per la Fotografia, MEF Museo Ettore Fico, OGR Torino and le Gallerie d'Italia – Torino.

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 – together with journalists from *La Stampa* – 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** will also present monographs, artists' books and multiples, including works never offered elsewhere, while important names in Italian and international publishing will be on hand with their **magazines** at the *Edicola*, a project curated by **Francesca Spiller**, founder of **Reading Room** (Milano), a space entirely devoted to the spread of contemporary magazines.

Space design: **Bolzan**

SYNERGIES

The project of Artissima 2023 has been organized in synergy with the many cultural and artistic institutions operating in the territory. In coordination with the fair, Torino offers an exceptional programme of contemporary art exhibitions in its **museums, foundations and galleries**.

Fondazione Torino Musei, in the spaces of **GAM – Galleria Civica d'Arte Moderna e Contemporanea**, hosts the exhibition *Hayez. The romantic painter's workshop*, curated by Fernando Mazzocca and Elena Lissoni, on the romantic genius of Francesco Hayez, accompanying viewers in the discovery of over 100 works, as well as the exhibitions curated by Elena Volpato *Gianni Caravaggio. Per analogiam* in the contemporary space, *Michele Tocco. Repoussoir* in the Wunderkammer, and *Simone Forti* in VideotecaGAM.

Alongside the exhibition *Trad u/i zioni d'Eurasia. Liquid Frontiers and Entangled Worlds. Two thousand years of visual and material culture between the Mediterranean and East Asia*, the **MAO Museo d'Arte Orientale** presents three site-specific installations made by Kengo Kuma, Marzia Migliora and LEE Mingwei. In the Antiche Ghiacciaie del Mercato, MAO also proposes the musical performance *The Phantasmagoria of Jathilan* by Raja Kirik with Silir Pujiwati and Ari Dwiyanto.

Palazzo Madama - Museo Civico d'Arte Antica di Torino, presents *Liberty. Torino Capitale*, an exhibition promoted by Palazzo Madama, SIAT - Società degli Ingegneri e degli Architetti in Torino and Mondo Mostre.

Fondazione per l'Arte Moderna e Contemporanea CRT presents *Where the traces fade away*, a distributed exhibition curated by Artissima, in five iconic locations of the city of Torino.

The exhibition projects in the museums of the territory include the major exhibition *Michelangelo Pistoletto. Molti di uno*, curated by Carolyn Christov-Bakargiev and Marcella Beccaria, held in the spaces of the Manica Lunga of **Castello di Rivoli Museo d'Arte Contemporanea**, focusing on a large work never shown before that acts as a universal city, a device through which to reinterpret all the art of Michelangelo Pistoletto, creating a situation of freedom with respect to the fact of living in a society of technological control governed by artificial intelligence. *Sensing Painting. Works from the Art Collection of Fondazione CRC* brings together pieces belonging to the collection of Fondazione CRC of Cuneo, acquired by a committee of experts chaired by Carolyn Christov-Bakargiev, with Guido Curto and Chus Martinez. The exhibition *Artisti in a Time of War*, curated by Carolyn Christov-Bakargiev and Marianna Vecellio, presents over 140 works by 39 artists who have experienced or are experiencing war. Finally, *CONCERTINO per il mare* by Renato Leotta, curated by Marcella Beccaria, for the first time in Italy explores the theme of Posidonia, in a work created for the Istanbul Biennial in 2022.

Fondazione Merz presents the exhibition *Khalil Rabah. Through the Palestinian Museum of Natural History*, curated by Claudia Gioia. *Paulina Olowksa. Visual Persuasion* establishes dialogue between the female perspective of the artist and works from the **Sandretto Re Rebaudengo** collection. The spaces of the Foundation also host *Peng Zuqiang. Illy Present Future Prize Exhibition*.

Gallerie d'Italia – Torino of Intesa Sanpaolo, during the days of the fair, presents *The human condition*, a video project of Artissima curated by Jacopo Crivelli Visconti. At the same location, it will be possible to view the exhibitions in progress in the spaces of the museum on Piazza San Carlo: *Luca Locatelli. The Circle*, a photography project by Luca Locatelli, seen here in a worldwide preview, which in a journey across Europe narrates the revolution of possible solutions for a sustainable future; and *Mimmo Jodice. Senza tempo* curated by Roberto Koch, the second episode of the project "La Grande Fotografia Italiana", launched

in 2022 with the aim of paying homage to the great masters of 20th-century photography in our country.

Thomas Bayrle. Form Form SuperForm, a retrospective narration of the work of Bayrle, in his fascination with the relationship between the individual and the collective dynamics of society; a new exhibition in Scrigno for the project Beyond the Collection, titled *Vulcanizzato*, where a new commission of Lucy McKenzie enters a dialogue with Antonio Canova and the city of Torino; and four new installations on the Pista 500, produced by international artists, are the exhibition projects presented by **Pinacoteca Agnelli**.

OGR Torino, from 3 November, presents solo exhibitions by Sarah Sze and Sara Enrico, both curated by Samuele Piazza.

CAMERA – Centro Italiano per la Fotografia di Torino presents a major retrospective curated by Walter Guadagnini and Matthieu Rivallin, focusing on André Kertész, one of the absolute masters of 20th-century photography, while the Project Room hosts *Nuova Generazione. Contemporary Perspectives on the Archivi Alinari*, curated by Giangavino Pazzola and Monica Poggi, a dialogue between four young artists – Matteo de Mayda, Leonardo Magrelli, Giovanna Petrocchi and Silvia Rosi – and Archivi Alinari.

At the **PAV – Parco Arte Vivente** the exhibition *Car Crash - Piero Gilardi and arte povera*, curated by Marco Scotini, investigates the artist's output in the 1960s.

The first Italian exhibition on the Countess of Castiglione in the vintage photographs of Pierre-Louis Pierson can be seen at **MEF Museo Ettore Fico**, as well as three other projects: *Maggi Hambling. On the Edge*; *Maïmouna Guerresi. A Spiritual and Political Journey*; *Alessandro Roma. Se si cerca l'infinito, basta chiudere gli occhi*.

On Saturday 4 November, museums, galleries and art spaces is be open until late in the evening for the traditional **Contemporary Arts Night**.

HOSTING VENUE: OVAL LINGOTTO FIERE

Created in 2006 as an ice rink for the Torino 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 30th edition of Artissima takes place with the support of the three brand-owning authorities, jointly with **Fondazione CRT** through **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, Torino, Italy; Marino Marini Museum, Firenze; Galleria Civica, Trento; Kunsthalle Helsinki, Finland; Morra Greco Foundation, Napoli; ICA Foundation, Milano. From 2010 to 2017 he was the curator and coordinator of the Present Future section of Artissima, Torino. 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 Roma. 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 Torino and studied at the Universities of Torino, Cologne and Zurich.

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.

Jacopo Crivelli Visconti

Curatorial Advisor

Curator of the exhibition The human condition at Gallerie d'Italia - Torino

Jacopo Crivelli Visconti is an art critic and curator, born in Napoli, Italy and based in São Paulo, Brazil. His book *Novas Derivas* (New Drifts) was published in Portuguese by WMF Martins Fontes and in Spanish by Ediciones Metales Pesados. He curated many exhibitions and institutional projects, including: *Com o coração saindo pela boca*, Brazilian Pavilion at the 59^a Biennale di Venezia, Italy (2022); *Faz escuro mas eu canto*, 34^a Bienal de São Paulo, Brazil (2020-2021); *Untimely, Again*, Cyprus Pavilion at the 58^a Biennale di Venezia, Italy (2019); *Brasile – Il coltello nella carne*, PAC – Padiglione d'arte contemporanea, Milano, Italy (2018); *Matriz do tempo real*, Museu de Arte Contemporânea, São Paulo, Brazil (2018); *Memórias del subdesarrollo*, Museum of Contemporary Art, San Diego, USA (2017); *Hector Zamora – Dinâmica não linear*, Centro Cultural Banco do Brasil, São Paulo, Brazil (2016); *Sean Scully*, Pinacoteca do Estado de São Paulo, Brazil (2015); *12 Bienal de Cuenca*, Ecuador (2014).

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* (Milano 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 Milano 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 Torino, 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 Masters 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.

Defne Ayas*Curator of the Back to the Future section*

Defne Ayas is a freelance curator based in Berlin. She has served as a director, co-director, curator, board member and curatorial advisor to several cultural institutions and research initiatives across the world, including Melly (formerly known as Witte de With Center for Contemporary Art) (2012-2017), V-A-C Foundation (2018-2020), and Arthub Asia, (2007-2011). Ayas remains a curator at large for Performa, where she has working since its inception in 2005. As a coveted curator in biennale circuits, she has co-curated the 13th Gwangju Biennale (w/ Natasha Ginwala) in 2021, the 6th Moscow Biennale in 2015 and 11th Baltic Triennale in 2012. Ayas is currently a supervisory board member of Stedelijk Museum Amsterdam, the Rijksakademie (Amsterdam); and Protocinema (Istanbul/New York). Her upcoming exhibition with Armenian-French artist Sarkis will be on view at Kunsthalle Baden-Baden in late November 2023.

Francesco Manacorda*Curator of the Back to the Future section*

Francesco Manacorda is a freelance curator based in London. He has been Artistic Director of V-A-C Foundation (2017–22); Artistic Director of Tate Liverpool (2012–17), Director of Artissima and Curator at Barbican Art Gallery. From 2006 to 2011 he was Visiting Lecturer in Exhibition History and Critical Theory in the Curating Contemporary Art department at the Royal College of Art, London. He has co-curated the 2016 Liverpool Biennial and in 2018 the 11th Taipei Biennial.

EXHIBITORS 2023

GALLERIES

MAIN SECTION

98 of the most highly acclaimed galleries on the international art scene: the most established and emerging names to offer collectors and the public a overview of the highest quality

A GENTIL CARIOCA Rio de Janeiro, Sao Paulo – **A+B** Brescia – **AMANITA** New York, Firenze – **ANNEX14** Zurich – **ROLANDO ANSELM** Berlin, Roma – **FRANCESCA ANTONINI** Roma – **APALAZZOGALLERY** Brescia – **ALFONSO ARTIACO** Napoli – **ENRICO ASTUNI** Bologna – **PIERO ATCHUGARRY** Miami, Pueblo Garzón – **UMBERTO BENAPPI** Torino – **SÉBASTIEN BERTRAND** Geneva – **BIASUTTI & BIASUTTI** Torino – **BOCCANERA** Trento, Milano – **THOMAS BRAMBILLA** Bergamo – **CARDELLI & FONTANA** Sarzana – **GIAN MARCO CASINI** Livorno – **CHARIM** Vienna – **CIACCIA LEVI** Paris, Milano – **CLIMA** Milano – **COLLICA & PARTNERS** San Gregorio di Catania – **CONTINUA** San Gimignano, Beijing, Les Moulins, Havana, Roma, Sao Paulo, Paris, Dubai – **RAFFAELLA CORTESE** Milano – **GUIDO COSTA PROJECTS** Torino – **THOMAS DANE** London, Napoli – **MONICA DE CARDENAS** Milano, Zuoz, Lugano – **DE' FOSCHERARI** Bologna – **DEP ART** Milano – **TIZIANA DI CARO** Napoli – **EASTCONTEMPORARY** Milano – **RENATA FABBRI** Milano – **FRANCISCO FINO** Lisbon – **FRITTELLI** Firenze – **CRISTINA GUERRA** Lisbon – **IN SITU - FABIENNE LECLERC** Paris – **MARTIN JANDA** Vienna – **KISTEREM** Budapest – **RUSSI KLENNER** Berlin – **KOW** Berlin – **KROBATH** Vienna – **LAVERONICA** Modica – **LOOM** Milano – **LUCE GALLERY** Torino – **MADRAGOA** Lisbon – **MAGAZZINO** Roma – **NORMA MANGIONE** Torino – **PRIMO MARELLA** Milano, Lugano – **MAZZOLENI** London, Torino – **MAZZOLI** Berlin, Modena – **ME VANNUCCI** Pistoia – **URS MEILE** Lucerne, Beijing, Ardez – **MENO PARKAS** Kaunas – **MEYER*KAINER** Vienna – **FRANCESCA MININI** Milano – **MASSIMO MININI** Brescia – **ML FINE ART** Milano – **MONITOR** Roma, Lisbon, Pereto – **MOR CHARPENTIER** Paris, Bogotá – **GALERÍA MPA** Madrid – **NÄCHST ST. STEPHAN ROSEMARIE SCHWARZWÄLDER** Vienna – **NAGEL DRAXLER** Berlin, Cologne, Munich – **FRANCO NOERO** Torino – **P420** Bologna – **PAL PROJECT** Paris – **ALBERTA PANE** Paris, Venezia – **PEOLA SIMONDI** Torino – **GIORGIO PERSANO** Torino – **GREGOR PODNAR** Vienna – **PROMETEO GALLERY** IDA PISANI Milano, Lucca – **DAWID**

RADZISZEWSKI Warsaw – **REPETTO** Lugano – **MICHELA RIZZO** Venezia – **ROSENFELD** London – **ROSSI & ROSSI** Hong Kong – **LIA RUMMA** Milano, Napoli – **SAINTE ANNE** Paris – **STUDIO SALES** Roma – **SANDWICH** Bucharest – **SIES + HÖKE** Dusseldorf – **MARTINA SIMETI** Milano – **SLEWE** Amsterdam – **SOCIÉTÉ INTERLUDIO** Torino – **SOMMER** Tel Aviv, Zurich – **SPAZIOA** Pistoia – **SPROVIERI** London – **STUDIO G7** Bologna – **TANG CONTEMPORARY ART** Beijing, Seoul, Hong Kong, Bangkok – **THE GALLERY APART** Roma – **THE SUNDAY PAINTER** London – **TORNABUONI ARTE** Firenze, Milano, Forte dei Marmi, Paris, Crans-Montana, Roma – **TUCCI RUSSO** Torre Pellice, Torino – **VISTAMARE** Milano, Pescara – **WHATIFTHEWORLD** Cape Town – **HUBERT WINTER** Vienna – **JOCELYN WOLFF** Paris – **WONNERTH DEJACO** Vienna – **Z20 SARA ZANIN** Roma – **ZILBERMAN** Istanbul, Berlin

NEW ENTRIES

17 emerging international galleries, open less than 5 years and taking part in Artissima for the first time

BARBATI Venezia – **BLUE VELVET PROJECTS** Zurich – **CABLE DEPOT** London – **DANIEL BENJAMIN** London – **EUGENIA DELFINI** Roma – **EFREMIDIS** Berlin, Seoul – **FUOCHERELLO** Volvera – **HOA** Sao Paulo – **L.U.P.O. - LORENZELLI PROJECTS** Milano – **FABIAN LANG** Zurich – **MANAGEMENT** New York – **MOU PROJECTS** Hong Kong – **RAVNIKAR** Ljubljana – **RESERVOIR** Cape Town – **ROMERO PAPROCKI** Paris – **CHLOE SALGADO** Paris – **SOUTH PARADE** London

MONOLOGUE/DIALOGUE

38 galleries with an experimental approach, presenting a monographic booth or a dialogue between two artists

ACAPPELLA Napoli – **ADA** Roma – **LUIS ADELANTADO** Valencia, Mexico City – **ARCADE** London – **ART : CONCEPT** Paris – **ATM** Gijón – **CAR GALLERY** Bologna – **CASADO SANTAPAU** Madrid – **COLLI** Roma, Foligno – **COPPERFIELD** London – **CRONE** Vienna, Berlin – **DEROUILLO** Paris – **DÜRST BRITT & MAYHEW** The Hague – **EXILE** Vienna, Erfurt – **FIRST FLOOR GALLERY HARARE** Harare, Victoria Falls – **FOCO** Lisbon – **FONTI** Napoli – **FUORICAMPO** Siena – **MAX GOELITZ** Munich, Berlin – **GOOD WEATHER** North Little Rock, Little Rock, Chicago – **GILDA LAVIA** Roma – **MASSIMOLIGREGGI** Catania – **NOME** Berlin – **NORDÉS** Santiago de Compostela – **PINKSUMMER** Genova – **RIBOT** Milano – **RODEO** London,

Piraeus – **ROSA SANTOS** Madrid, Valencia – **SOY CAPITÁN** Berlin – **SILVIA STEINEK** Vienna – **SUPRAINFINIT** Bucharest – **CATINCA TABACARU** Bucharest, Harare – **THE ADDRESS** Brescia – **UNA** Piacenza – **UNIT 17** Vancouver – **VIASATERNA** Milano – **VIN VIN** Vienna, Napoli – **ZERO...** Milano

ART SPACES & EDITIONS

Galleries, bookstores and spaces specialized in editions and multiples of contemporary artists

AND THE EDITIONS Vienna – **CASTELLO DI RIVOLI MUSEO D'ARTE CONTEMPORANEA** Rivoli – **COLOPHONARTE** Belluno – **MARTINCIGH** Udine – **DANILO MONTANARI** Ravenna – **STUDIO BRUNO TONINI** Gussago

DISEGNI

12 monographic projects on drawings and works on paper

Carlos Amoraes, **UMBERTO DI MARINO** Napoli – Sergio Breviario, **EX ELETTROFONICA** Roma – CATPC, **KOW** Berlin – Robert Gabris, **GREGOR PODNAR** Vienna – Huang Hai-Hsin, **CAPSULE SHANGHAI** Shanghai – Katharina Hinsberg, **DRAWING ROOM** Hamburg – Eva Koťátková, **HUNT KASTNER** Prague – Karolina Krasouli, **KALFAYAN GALLERIES** Athens, Thessaloniki – Charles Le Hyaric, **PAPILLON** Paris – Radenko Milak, **ANI MOLNÁR** Budapest – Andrea Sala, **FEDERICA SCHIAVO** Roma – Françoise Vanneraud, **PONCE + ROBLES** Madrid

PRESENT FUTURE

10 monographic projects devoted to emerging talents

Osama Alrayyan, **FEDERICO VAVASSORI** Milano – Bekhbaatar Enkhtur, **MATÈRIA** Roma – Sara Enrico, **VISTAMARE** Milano, Pescara – David Gilbert, **CHRIS SHARP** Los Angeles – Sophia Mainka, **VON&VON** Nuremberg – Chalisée Naamani, **CIACCIA LEVI** Paris, Milano – Cemile Sahin, **ESTHER SCHIPPER** Berlin, Paris, Seoul – Curtis Talwst Santiago, **NIR ALTMAN** Munich – Masha Silchenko, **IMPORT EXPORT** Warsaw – Tenant of Culture, **FONS WELTERS** Amsterdam

BACK TO THE FUTURE

10 monographic booths dedicated to rediscovering the pioneers of contemporary art

Inji Efflatoun, **LILIA BEN SALAH** Paris – Maria Freire, **BLACK GALLERY** Pueblo Garzón – Marisa González, **ISABEL HURLEY** Málaga – Liuba, **MARILIA RAZUK** Sao Paulo – Baya Mahieddine, **ELMARSA** Dubai, Tunis – Franca Maranò, **RICHARD SALTOUN** London, Roma – Clemen Parrocchetti, **CHERTLÜDDE** Berlin – Zofia Rydet, **RASTER** Warsaw – Mona Saudi, **LAWRIE SHABIBI** Dubai – Lydia Silvestri, **BAR** Torino

MAGAZINE

ARTE - CAIRO Milano – **ARTFORUM INTERNATIONAL** New York – **ARTRIBUNE** Roma – **CANVAS** Dubai – **CONTEMPORARY LYNX** London – **CURA.** Roma – **ESPOARTE** Albissola Marina – **EXIBART** Roma – **FLASH ART** Milano – **IL GIORNALE DELL'ARTE** Torino – **LAMPOON** Milano – **MOUSSE** Milano – **SEGNO** Pescara