from
30.10
to 1.11
2026

preview
29.10

oval
torino

ARTISSIMA

press release

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PRACTICAL INFO – Artissima 2026

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

Preview
Thursday 29 October 2026 3.00 pm – 8.00 pm (upon invitation)

Open to the public:
Friday 30 and Saturday 31 October 2026 12.00 pm – 8.00 pm
Sunday 1 November 2026 11.00 pm – 7.00 pm

Tickets (available at www.vivaticket.com) with advance sale
Full price: €24.00
Reduced price: €20.00*
Holders of Abbonamento Musei and Torino+Piemonte Card: €18.00
Two-day pass: €35.00
Special Friday: €17.00
**Young people 12-18 years of age. Over 65. Students with college ID. Members of the armed forces in uniform.* Free admission for children of 0 to 11 years of age, disabled visitors and caregivers, without limitation of days and hours.

PRESS CONTACTS
SUTTON
ph. +44 (0) 207 183 3577
Melissa Emery | melissa@suttoncomms.com
Lachlan Woolsey | lachlan@suttoncomms.com
Cordelia Apold | cordelia@suttoncomms.com

Digital press kit and high-resolution images, to download at the link:
bit.ly/Artissima2026_PressKit

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ARTISSIMA 2026
33RD EDITION

Torino, 29 October 2026 – **Artissima**, **International Fair of Contemporary Art in Torino,** the only fair in Italy with an exclusive focus on contemporary art, presents its **33rd edition**: an event that marks the **fifth year of Luigi Fassi's directorship**, and that invites to view past editions as a progressive and coherent curatorial journey.

From Friday 30 October to Sunday 1 November 2026 the spaces of the Oval Torino will host the four flagship sections of the fair – ***Main Section***, ***New Entries***, ***Monologue/Dialogue*** and ***Art Editions*** – and the three curated sections – ***Present Future***, ***Back to the Future*** and ***Disegni.***

In 2026 Artissima welcomes **183 participating Italian and international galleries**, **including 66 monographic projects**. The exhibition offering is distinguished by the galleries' ability to present groundbreaking and experimental projects featuring both emerging talents and established artists. This approach perfectly mirrors the fair's identity and its forward-looking focus on innovative trends, reinforcing its status as a vibrant and accelerated hub for engaging with contemporary art in all its forms, as highlighted by this year's theme ***Fancy: A Flexible Acrobatic Body***.

Director **Luigi Fassi** comments:

"How can art act as a crucial form of public intelligence, capable of nourishing and enriching the democratic institutions of a community?
The 2026 edition of Artissima responds to this question through four days of international exchange, cultural diplomacy and thematic encounters, explored through the work of galleries, artists and collectors within a global context. This year, Artissima brings together galleries, collectors and curators in Torino to seek out the artistic innovations that will shape the near future, while also finding new ideas and perspectives to help us navigate a world undergoing profound change. In doing so, Artissima reaffirms its role as a cultural institution: one that serves professionals and enthusiasts alike, while creating economic value and contributing to the wider cultural landscape.
As suggested by this year's theme, inspired by the research of philosopher Martha Nussbaum, Artissima explores the power of imagination – 'fancy', in English – and its ability to carry us beyond the limits of our individual experience and everyday lives. Through imagination, we can navigate complexity and difference, and bring ourselves closer to experiences and perspectives beyond our own. Artistic imagination, born from the inexhaustible creative force of individual experience, is a powerful instrument for life and action, capable of offering us direction and awareness even as we face the unprecedented challenges presented by artificial intelligence. At the same time, the local context provides the framework for all our lives and activities, and Artissima belongs profoundly to Torino and to Italy. Its vocation is to connect the city with the world, marking the rhythm of an autumn that, year after year, is increasingly shaped by contemporary art. The institutional collaborations developed for this edition amplify Artissima's energy, creating a shared cultural landscape in which the fair becomes a point of convergence for a city that continues to recognise itself in contemporary art, and to recognise contemporary art as one of its most vital languages."

Massimo Broccio, President of Fondazione Torino Musei, states – *"Artissima is a complex and advanced ecosystem of cultural and economic production, capable of playing a decisive role in stitching together the Italian and the global art scenes, generating relationships beyond traditional boundaries and creating value for the entire Italian art system. It is a fair that has made curatorial care and research its recognized hallmarks, alongside a consistently highly qualified and distinctive cultural project that has always been made possible together with the City and the support of the Foundations. Over the course of thirty years, this fair has succeeded in building and maintaining a distinct identity and position on the international stage. The 2026 edition, bolstered by its internationalization, its long-standing strategic collaborations as well as new projects and partnerships, confirms Artissima as an exemplary model of enterprise and cultural innovation serving the entire country, a truly unique fair that, alongside its commercial role, has become an institution of cultural production. Fondazione Torino Musei has always nurtured Artissima's journey with particular care, aware that the Fair is at once a point of activation and a hub for a vast network of relationships and exchanges among professionals, entrepreneurs and enthusiasts that fully expresses Torino's capacity - bolstered by its system of art institutions - to be a center of cultural development capable of making an impact on its own territory because it is strategically projected onto the international stage."*

"The city – **Stefano Lo Russo, Mayor of the City of Torino** and **Rosanna Purchia**, **Councillor for Culture** state – *is preparing to welcome the thirty-third edition of Artissima which, once again, from October 30 to November 1, will place Torino truly at the center of the contemporary art world. Artissima confirms itself as Italy's leading contemporary art fair and an essential global point of reference, capable of attracting galleries, curators, collectors and enthusiasts from every corner of the world. This event has grown year after year to become a first-rate exhibition, but also an extraordinary driver of cultural development and international promotion for our city. This year's edition stands out for its extraordinary international scope, welcoming as many as 183 galleries from 35 countries and 4 continents, including 37 galleries choosing our city for the first time. This achievement testifies to Torino's central role and enduring appeal within the global contemporary cultural landscape. Our city has always invested, and continues to invest, heavily in promoting art and culture: Artissima's great success demonstrates that betting on this cultural ecosystem capable of bringing together public and private, and combining tradition, research and innovation is essential."*

The President of Regione Piemonte, **Alberto Cirio**, and **the Councillor for Culture, Marina Chiarelli** state – *"Artissima is one of the major events that make Piedmont a protagonist on the international cultural scene. The numbers of the thirty-third edition – 183 galleries from 35 countries and 4 continents, 66 monographic projects and 37 galleries participating for the first time — speak of an event capable of attracting talents, experiences and languages from all over the world to Torino, while maintaining an extraordinary vocation for research and experimentation.*
Artissima also reminds us of the deepest value of culture: its ability to generate beauty, knowledge, dialogue and new visions. Beauty is not merely something to contemplate, but a force capable of transforming territories, creating relationships and contributing to their social and economic growth. This is the idea of culture that, as the Piedmont Region, we wish to support: a living, accessible heritage, capable of generating value and building the future.
Artissima fully embodies this vision: a fair that is, at the same time, a platform for relationships and cultural diplomacy, where artists, galleries, institutions, collectors and the public meet and engage in dialogue. Piedmont thus confirms its vocation to be a laboratory of the contemporary, a territory where beauty becomes identity, appeal and an opportunity for development."

Patrizia Sandretto Re Rebaudengo, President of Fondazione Arte CRT says – *"Fondazione Arte CRT, which operates on behalf of and thanks to the contribution of Fondazione CRT, renews its support for Artissima, confirming a commitment that recognizes and strengthens its role as an international platform for contemporary artistic research. With a budget of 300,000 euros, we continue to invest in public heritage through new*

acquisitions for the collections of GAM and Castello di Rivoli. Artissima will also be the occasion to present the new catalogue of the Fondazione Arte CRT Collection and to showcase its heritage through a stand dedicated to our new project, Pastis Social Club. In addition to these initiatives, we are supporting the first edition of the Curators' Choice*, designed to foster new relationships between galleries, artists and curators.*
For Fondazione Arte CRT, investing in Artissima means supporting artists, their works, and the ideas and connections that fuel the growth of contemporary art and its ecosystem."

Alberto Anfossi, **Segretario Generale Fondazione Compagnia di San Paolo** – *"Internationalization is one of the strategic directions running through the Plan of Fondazione Compagnia di San Paolo, and it also represents a fundamental lever for the development of the cultural system. Our goal is to support the ability of cultural institutions to build stable relationships, collaborative networks, and shared projects with international partners, strengthening their positioning and competitiveness. From this perspective, Artissima – regarded as the contemporary art fair par excellence on the Italian scene and recognized among the best fairs in the world precisely for the international DNA of its offering and its roster of guests – is a culturally strategic infrastructure: a place where connections are generated, the circulation of artists, curators and ideas is fostered, and the appeal of the region is enhanced. Investing in the international dimension of culture means creating greater opportunities for professionals, broadening the quality of cultural offerings, and strengthening the ability of our regions to play a leading role in European and global cultural networks."*

***Massimiliano Cipolletta**, **President of Torino Camera di commercio**, explains – "Artissima is much more than a contemporary art fair: it is a unique opportunity to engage with a highly qualified audience, capable of generating concrete opportunities and benefits for the region. This is why the Torino Camera di commercio supports the VIP Programme, which enhances the hospitality reserved for hundreds of international collectors and professionals, promoting our production and cultural excellence. The Chamber is also proud to have renewed MADE IN, the artist residency project for four young talents hosted by as many innovative* Torino*-based companies. The original works born from these creative exchanges will be exhibited at Artissima in a dedicated stand. In short, this is a concrete commitment that brings together art, entrepreneurship and community for the growth of* Torino*."*

Michele Coppola, **Executive Director Arte, Cultura e Beni Storici of Intesa Sanpaolo and General Director of Gallerie d'Italia** says – *"We are renewing with conviction our commitment alongside Artissima, one of the most significant events dedicated to contemporary art in Italy, a vibrant place of encounter between creativity, the market, collecting and cultural institutions. Gallerie d'Italia will be at the Oval with a preview of the Massimo Vitali exhibition, which will open next year in Piazza San Carlo, choosing photography as it is one of the most incisive forms of expression for recounting the great themes of our present. We are at Artissima to contribute to the growth of an important fair that captures the latest developments in contemporary art and enriches the dialogue between artists, gallerists, collectors, curators, museums and foundations."*

THE THEME OF THE 33RD EDITION

The theme of Artissima 2026 is ***Fancy: A Flexible, Acrobatic Body***. The theme stems from an image formulated by the philosopher **Martha C. Nussbaum**, who argues that the language of art, guided by *fancy* – the forward projection of fantasy – possesses such a body, capable of poetically crossing complexities and differences and approaching the plurality of those who are “other than” us. Art does not simply give form to what exists; it opens the field to what could exist, becoming a vital form of public intelligence, capable of nurturing and enriching the democratic institutions of a community. Artissima embodies this acrobatic exercise of imagination, oriented toward possibilities that are still invisible: the fair is a physical, intense and accelerated encounter with works of art that trains us to rethink the way we see, inhabit and share the present.

As **Luigi Fassi**, Director of Artissima, explains:
“This year’s theme explores the acrobatic quality of fancy, the projective force of imagination made possible by art. According to Martha C. Nussbaum, fancy is a language that should be continually exercised: a faculty capable of venturing beyond the obvious, transcending the object and encouraging a more benevolent view of others in our moral, political and civil relations. One of the most profound functions of art lies in this transformative capacity: to change the viewer and strengthen their ability to identify with the experiences of others. It is the form of art itself – corporeal, complex, mobile – that guides us toward this opening, in a democratic practice of the gaze, which opposes rigidity and closure through the free movement of fantasy. Artissima has always been a place in which thought takes form in unexpected encounters: between different works, bodies, ideas and sensibilities. Fancy therefore seems to be a word capable of expressing not only the energy of contemporary art, but also the continuous movement of the fair itself, its way of being a living space of experimentation, intuition and discovery.”

THE VISUAL IDENTITY OF ARTISSIMA 2026

Artissima renewed its collaboration with the Torino-based graphic design firm **FIONDA** for the ninth consecutive year. In 2026 the visual identity interprets the theme ***Fancy: A Flexible, Acrobatic Body***: the logos of the past, becoming parentheses, are transformed into a visual system in constant evolution. The forms bend, multiply and generate unexpected trajectories, suggesting openness, transformation and possibility. A visual identity that reinterprets its own history to embrace new possibilities and visions of the future.

PRESS RELEASE INDEX

THE FAIR AND THE GALLERIES (for in-depth info, see p. 6)

The **sections of the fair**; the **selection committee** and **curatorial committees**; the **curated sections**; the **Fondazione Arte CRT acquisition fund**; the **prizes**; ***The Curators' Choice***; the **183** participating Italian and international **galleries**; 2026 **figures** and **countries of origin**.

SPECIAL PROJECTS AT THE FAIR (for in-depth info, see p. 19)

Artissima Junior with **Francis Offman**, for the fair's youngest visitors; **Delizie**, Artissima's new VIP Lounge by **Edoardo Piermattei**; ***MADE IN***, an artist residency programme with companies; ***WoW – Worlds of Words***, the publishing area and talks programme; ***IDENTITY, Moltitudini with Laura Accerboni***; ***Massimo Vitali*** by Intesa Sanpaolo; **anonymous art project** from Japan; the **Oscar Piattella archive** and the rediscovery of the city; The **DGCC - Ministry of Culture** spaces; ***Artissima Digital***, the ***AudioGuides***, ***Focus on Collecting*** and ***Walkie Talkies***.

SPECIAL PROJECTS IN THE CITY (for in-depth info, see p. 25)

The exhibition ***No Future***, curated by **Alice Motard** at Gallerie d'Italia – Torino; ***I Left Something in the Woods*** by **Hedda Roman** at the former Zoological Garden; **Franco Mazzucchelli** at Hotel Principi di Piemonte | UNA Esperienze; ***Vehicles*** by **Iris Touliatou** at Pinacoteca Agnelli; ***...POP.!CRASH/(LOON)*** by **Louis Morlæ** at Fondazione Sandretto Re Rebaudengo; ***FENOMENO*** by **Davide Sgambaro** at C2C Festival; ***Il respiro della luce*** by **Oscar Piattella** at Santuario di Nostra Signora della Salute.

OTHER INITIATIVES AT THE FAIR (for in-depth info, see p. 28)

The Radiant Van by CANEMORTO for Luci d'Artista; **Pastis Social Club** by Fondazione Arte CRT; Artissima's **iconic merchandising**; ***In Case of Anything*** by K-Way®; the fair's **special areas**; the **Meeting Point** by La Stampa; **Il Giornale dell'Arte** at the fair; the **Press Tour**; the dialogue with **Fondazione Allegra Agnelli per la Ricerca sul Cancro – Candiolo**.

SYNERGIES WITH THE CITY'S INSTITUTIONS (for in-depth info, see p. 32)

PRACTICAL INFORMATION (see p. 33)

BIOGRAPHIES (see p. 34)

THE FAIR AND THE GALLERIES

THE SECTIONS OF THE FAIR, THE SELECTION COMMITTEE AND THE CURATORIAL COMMITTEES

Artissima 2026 has **seven** sections.

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

> ***Main Section*** brings together **103** galleries, among the most representative on the international art scene;
> ***New Entries***, **17** emerging international galleries that have been active for less than five years and are participating in the fair for the first time;
> ***Monologue/Dialogue*** is dedicated to emerging galleries and/or those with an experimental approach, presenting either a monographic booth or works by two artists in dialogue,and includes **37 galleries**;
> ***Art Editions*** includes galleries specializing in artists' editions and multiples, bookstores, project spaces and non-profit initiatives.

The Selection Committee
Paola Capata, Monitor (Roma, Lisbon, Pereto);
Philippe Charpentier, mor charpentier (Paris, Bogotà);
Guido Costa, Guido Costa Projects (Torino);
Emanuel Layr, Layr (Vienna);
Francesco Lecci, Clima (Milano);
Antoine Levi, Ciaccia Levi (Paris, Torino);
Elsa Ravazzolo Botner, A Gentil Carioca (Rio de Janeiro, São Paulo).

Three sections are **curated** by teams of international curators:
Present Future, ***Back to the Future*** and ***Disegni***

The 2026 edition of Artissima features a total of **183 Italian and international galleries**, **66** of which are presenting **monographic projects**.
The participating galleries come from **35 countries** across **4 continents**: Austria, Belgium, Brazil, China, Colombia, Croatia, Cuba, Czech Republic, United Arab Emirates, France, Germany, Greece, Italy, Japan, Latvia, Lithuania, Malesia, Mexico, Moldova, the Netherlands, Poland, Portugal, United Kingdom, Romania, Slovenia, South Korea, Spain, Sweden, United States, South Africa, Switzerland, Taiwan, Turkey, Hungary, and Uruguay.
The international scope of Artissima 2026 is reflected in the strong presence of galleries from **Asia** — including A+ Works of Art (Kuala Lumpur), IAH and Vohm (Seoul), Maki Fine Arts and Side 2 (Tokyo), Rossi & Rossi (Hong Kong), ss space space (Taipei) and Vanguard (Shanghai) — and from **South and Central America**, such as A Gentil Carioca (Rio de Janeiro and São Paulo), Marli Matsumoto, Luisa Strina, VERVE, Yehudi Hollander-Pappi (São Paulo), Piero Atchugarry (Miami and Pueblo Garçon) and Banda Municipal (Mexico City), as well as **South Africa** – SMAC, RESERVOIR, WHATIFTHEWORLD (Cape Town) and the **United States** – 1301PE (Los Angeles), Andrew Reed (Miami), dieFirma, Management (New York). Participants also include galleries from **Eastern Europe**, **France**, **Germany, Portugal**, the **United Kingdom**, **Spain**, and **Switzerland**.

37 galleries are exhibiting at the fair **for the first time this year.**

Once again, several of the **most prominent galleries on the Italian and international scene** have chosen Artissima, including: Alfonso Artiaco, ChertLüdde, Continua, Raffaella Cortese, Thomas Dane, Cristina Guerra, Sylvia Kouvali, Franco Noero, Öktem Aykut, P420, Gregor Podnar, Lia Rumma, Rossi & Rossi, Sies + Höke, Tucci Russo, Studio Trisorio, Vistamare, Wentrup, and ZERO… . Galleries returning to the fair include: Ex Elettrofonica, Tiziana Di Caro, Annet Gelink, Herald St, Side 2, Janda, Management, Meessen, Federica Schiavo, SMAC, and many more.

There is also a strong presence of **galleries recognised for their commitment to scouting and research**, including, among others: Alice Amati, Alma Pearl, ATM, Matèria, MATTA, TINA, Vohm, and zazà.

The **New Entries** section, dedicated to emerging galleries founded less than five years ago and participating for the first time, will host **17 galleries** from **3 continents**. **APARTAMENTO** (Marseille), through the works of Fábio Colaço, interprets this year's theme as a body shaped by external forces. **Aspekty** (Warsaw) presents the works by Zofia Artymowska that investigate space through modular abstraction. **BIJU** (Cluj-Napoca) shows four Romanian artists: Mihai Grecu, Marius Ghita, Mircea But, Nicolae Romanitan. **Brugger** (Klaus) presents a dialogue between works by Billie Clarken, Melanie Ebenhoch, Oliver Laric, Lukas Thaler, and Peles Duo. **CERAVENTO** (Pescara) showcases the paintings of Federica Giulianini. **Clauda** (Prague) explores the boundaries between body, furniture, and architecture through the works of Tereza Kalousová. **IAH** (Seoul) debuts with sculptural works by Yongju Kwon, who uses the shim as a powerful artistic concept. **Kim? Gallery** (Riga) presents Krista Vindberga's new series of charcoal works. **Lutnița** (Chișinău) presents a captivating exercise of visual attention that embraces the fair's theme with the works of Ana Avram, Alex Bodea, Pavel Brăila, Flaviu Cacoveanu, Diana Cepleanu, and Mark Verlan. **Marli Matsumoto** (São Paulo) reshapes everyday matter through imagination in the works by Francesco João, Juan Casemiro, Leka Mendes, and Mayana Redin. **Saskia Neuman** (Stockholm) presents an immersive installation by Josef Jägnefält. **Night Café** (London) presents Mandy Franca, whose practice bridges digital imagery and physical craftsmanship through the recurring motif of the sky. **ORMA** (Milano, Sorrento) stages a dialogue between Lucas Simões and Nacho Unrrein. **Andrew Reed** (Miami) presents Patricia Geyerhahn's monochromatic paintings. **ss space space** (New Taipei City) focuses on the concept of "slippage" as an acrobatic act of resistance with works by Sara Wu, Wen Gum Gum, and Naijen Yang. **WHOISPOLA** (Warsaw) brings together the works by Mrozia11, Theo Guicheron-Lopez, Jakub Michalak, and Julia Woronowicz. **Mandy Zhang Art** (London) features works by Sophie Mei Birkin and Can Su.

The upcoming edition confirms, for the fourth year consecutive year, the ***Artissima New Entries Fund***, a fund directly supported by the fair to provide financial support to **three galleries** in the ***New Entries*** section.

THE CURATED SECTIONS

The three curated sections of the fair – ***Present Future***, ***Back to the Future*** and ***Disegni*** – will be back with monographic booths.

***Present Future* Committee**
Léon Kruijswijk, Performance Curator, Mudam – Musée d'Art Moderne Grand-Duc Jean, Luxemburg;
Joel Valabrega, Independent Curator, Porto, Milano.

***Back to the Future* Committee**
Jacopo Crivelli Visconti, Independent Curator, São Paulo.
Heike Munder, Director, Art and Design School F+F, Zurich and Honorary Director, Simose Art Museum, Otake Hiroshima.

***Disegni* Committee**
Irina Zucca Alessandrelli, Curator of Collezione Ramo and of Milano Drawing Week, Milano.

PRESENT FUTURE

For twenty-six years *Present Future* has been the Artissima section for **emerging talents**. Curated for the third year by **Léon Kruijswijk**, Performance Curator at Mudam – Musée d'Art Moderne Grand-Duc Jean of Luxembourg, and **Joel Valabrega**, Independent Curator based in Porto and in Milano, the section hosts monographic projects with a focus on new trends on the international art scene.

In the words of the curators Léon Kruijswijk and Joel Valabrega :
"*This year's* Present Future *brings together artists whose practices are driven by experimentation with materials, techniques and technologies. Technology is understood here in its broadest sense, encompassing craft*

traditions, industrial processes, and analogue and digital tools. Across sculpture, installation, video, performance, and sound, the artists engage with questions of labour, identity, and coexistence, revealing how acts of making shape both the world we inhabit and our understanding of it".

In 2026, **Present Future** will feature the work of **10 artists,** presented by **10 galleries**, including **9 international galleries**. The section will include new projects created specifically for the fair or exhibited for the first time in the Italian and European context.
On the occasion of Artissima, one of the artists in the section will be awarded the **illy Present Future Prize**, supported by **illycaffè** since 2001 and now celebrating its **twenty-sixth edition**. In 2025, the prize was awarded to artist **Louis Morlæ**, presented by **Rose Easton**, whose exhibition will be on view this autumn at the Fondazione Sandretto Re Rebaudengo.
Thanks to illycaffè's contemporary vision, the illy Present Future Prize makes a significant contribution to the recognition of emerging artists and confirms Artissima's active role in supporting international talent.

BACK TO THE FUTURE

Back to the Future is Artissima's curated section dedicated to **monographic projects by major pioneers of contemporary art**, whose work has played a key role in art history.
The curatorial team of Back to the Future is composed, for the third consecutive year, of **Jacopo Crivelli Visconti**, Independent Curator based in São Paulo and **Heike Munder**, Director, Art and Design School F+F, Zurich and Honorary Director, Simose Art Museum, Otake Hiroshima.

In the words of Jacopo Crivelli Visconti and Heike Munder:
"*Back to the Future 2026 presents monographic exhibitions by pioneers of contemporary art who, at different moments and in different places, between the 1930s and 1990s, were brave enough to stand up against what they deemed wrong. Artists are often the spokespersons of society, and their work channels not only anger and frustration, but also the dreams, the aspirations, the hopes that are essential to life".*

In 2026, Back to the Future will feature **10 artists**, presented by **9 international galleries** and **3 Italian galleries**.

DISEGNI

Disegni, now in its 10th edition, **is the only section of an art fair in Italy devoted to drawing as a medium**. Curated for the fifth year by **Irina Zucca Alessandrelli**, Curator of the Collezione Ramo in Milano and of Milano Drawing Week, it features projects conceived as solo shows to highlight the distinctive qualities of works on paper,
The section concentrates on the unique qualities of drawing and its intrinsic immediacy, with the aim of highlgihting the expressive range and power of a medium whose value is still somewhat neglected today.

In the words of the curator Irina Zucca Alessandrelli:
"Disegni is the only section in an Italian art fair with a focus on this expressive medium. It presents projects conceived as solo exhibitions that bring out the authenticity and independence of works on paper. The section highlights the uniqueness of drawing and its innate immediacy as an initial translation of the artist's idea in the world, an exclusive accessway, without filters, to an artist's way of creating. The term "disegno" covers a wide range of original and diverse techniques on paper. The results reflect urgent political, social and psychological themes of our time".

Through this section Artissima continues its commitment to presenting the most innovative research, in keeping with its strong identity as an experimental fair capable of foreseeing trends and exploring new ideas.
Disegni 2026 focuses on the works of **10 artists**, represented by **10 galleries**, **4** of which are **Italian**.

FONDAZIONE ARTE CRT ACQUISITION FUND

Artissima promotes an **acquisition fund with the support of Fondazione Arte CRT.**

Fondazione Arte CRT confirms its Acquisition Fund in support of the collections of **GAM – Galleria Civica d'Arte Moderna di Torino** and **Castello di Rivoli Museo d'Arte Contemporanea**, reaching a total of **300,000** euros. Continuing its advisory role to the Foundation on acquisitions, the **Scientific Committee of the Foundation** takes part in selecting works for acquisition at the fair, working closely with the **Directors and Head Curators of Castello di Rivoli Museo d'Arte Contemporanea** and **GAM – Galleria Civica d'Arte Moderna e Contemporanea**. Together, they select works that further enrich the collections of both museums, centers of excellence in Piemonte that key a key role in bringing art to a broad and diverse audience at local, national and international levels.

For over twenty-five years, **Fondazione Arte CRT**, the art-focused branch of Fondazione CRT, has been a longstanding partner of the Artissima international fair, supporting it through concrete initiatives focused in particular on an extensive program of acquisitions, in the belief that the fair represents an extraordinary opportunity for the city of Torino to strengthen and consolidate its role on the international art scene.
Over the years, including through acquisitions made at Artissima, the Foundation has built a remarkable collection of contemporary art, which is now among the most prestigious in Italy and internationally: almost 1,000 works, ranging from painting and sculpture to video, photography, large-scale installations and NFTs, created by around 380 artists, representing a total investment of over 43 million euros.

PRIZES

Artissima promotes, in collaboration with partner companies, art institutions and foundations, **12 prizes**.

Three prizes in collaboration **with partner companies**:

- ***Seletti Wonder Award***, promoted by Seletti as the new appointment of the year, **at its first edition**;
- ***illy Present Future* Prize**, promoted by illycaffè since 2001;
- ***Orlane per l'Arte* Prize**, launched in 2024 with the support of Orlane;

Six institutional initiatives supporting artists and galleries are promoted by foundations and institutions:

- ***Archivorum Unwritten***, a new award of this edition;
- ***Diana Bracco – Imprenditrici ad Arte* Prize**, launched in 2023 and promoted by Fondazione Bracco in collaboration with Fondazione Roberto De Silva e Diana Bracco in Milano;
- ***Oelle – Mediterraneo Antico* Prize**, promoted since 2022 by the homonymous Foundation of Catania;
- ***Pista 500* Prize**, established in 2023 in collaboration with the Pinacoteca Agnelli;
- ***"ad occhi chiusi..."* Prize**, launched in 2021 in collaboration with Fondazione Merz;
- ***Artissima New Entries Fund***, directly supported by Artissima to enhance the young galleries of the *New Entries* section;

Three awards that include the acquisition of a work by the sponsoring organization:

- ***Tosetti Value Photography* Award**, promoted by Tosetti Value – Il Family office since 2020.
- ***Matteo Viglietta Award***, promoted by Collezione La Gaia since 2022;
- ***Ettore e Ines Fico* Prize**, promoted by the MEF Museo Ettore Fico in Torino since 2010;

Furthermore, in 2026 Artissima launches ***The Curators' Choice***, with the support of **Fondazione Arte CRT**. A selected group of international curators will be invited to take part in a dedicated program at the fair, meeting with galleries and members of Torino's art community. Each curator will select one gallery discovered during the fair that they consider particularly significant and recognize it with a **critical mention**.

THE PRIZES

- Drawing on more than 60 years of bringing together artistic vision and everyday icons, this year **Seletti** opens a direct dialogue with the world of contemporary art, choosing Artissima to launch the first edition of the ***Seletti Wonder Award***.
  With its distinctive approach, the ***Seletti Wonder Award*** focuses on discovering artistic practices that reflect the company's ongoing search for transcultural and provocative innovation that is also accessible, direct and communicative. A multidisciplinary jury of experts will select one artist at the fair – from a completely new discovery to an established mid-career talent – whose research offers **an original perspective on reality**. The winner will receive a research grant and the opportunity to develop a **special project** in collaboration with the company. The results will remain **secret** until the next edition of the fair and prize in 2027.

  Jury *Seletti Wonder Award* 2026
  Eva and Franco Mattes, Artists, Brescia and New York
  Ilenia Paneghini, Chairman RETI Spa - Collector, Busto Arsizio
  Marisa Passera, Radio Host, Milano
  Maria Chiara Valacchi, Art Journalist and Curator, Milano

- ***illy Present Future*** **Prize**, produced in collaboration with **illycaffè**, has been awarded for **26 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 is awarded to the project in the section considered most outstanding by an international jury. Thanks to the contemporary vision of illycaffè, the prize makes an important contribution to the visibility of emerging artists, confirming the fair's active role in supporting international talent.
  The selected artist will have the opportunity to present their work during the next edition of Artissima at **Fondazione Sandretto Re Rebaudengo**, a leading art institution in Torino. During Artissima 2026, Fondazione Sandretto Re Rebaudengo will host a solo exhibition by **Louis Morlæ**, winner of the prize in 2025.

  Jury *illy Present Future* Prize 2026
  Yilmaz Dziewior, Director, Ludwig Museum, Cologne
  Mariam Elnozahy, Artistic Director of Konsthall C, Stockholm
  Patrizia Sandretto Re Rebaudengo, President, Fondazione Sandretto Re Rebaudengo, Torino
  Toleen Touq, Director of the cultural program at AM Qattan Foundation, Ramallah
  Nicole Yip, Director of Spike Island, Bristol

  Winners of *illy Present Future* Prize's previous editions
  2025 Louis Morlæ, Rose Easton, London
  2024 Angharad Williams, Fanta – MNL, Milano
  2023 Bekhbaatar Enkhtur, Matèria, Roma
  2022 Peng Zuqiang, Antenna Space, Shanghai
  2021 Diana Policarpo, LEHMANN + SILVA, Porto
  2020 Radamés "Juni" Figueroa, Proyectos Ultravioleta,Guatemala City
  2019 aaajiao, House of Egorn, Berlin
  2018 Pedro Neves Marques, Umberto di Marino, Napoli
  2017 Cally Spooner, GB Agency, Paris, and Zero..., Milano

2016 Cécile B. Evans, Barbara Seiler, Zurich
2015 Alina Chaiderov, Antoine Levi, Paris

- The ***Orlane per l'Arte* Prize**, established in 2024, is promoted by Orlane, one of the world's leading luxury cosmetics brands. The **10,000 euro prize** supports the research and development of one of the galleries taking part in Artissima. An international jury of curators will select the gallery that demonstrates the greatest care and balance in the presentation of its artists. Founded in Paris in 1947, Orlane combines history, innovation and luxury, and celebrates art by recognizing the commitment and dedication of galleries in promoting artists and their creative talent.

  Jury *Orlane per l'Arte* Prize 2026
  Stefano Collicelli Cagol, General Director, Centro per l'arte contemporanea Luigi Pecci, Prato
  Chris Dercon, Managing Director, Fondation Cartier pour l'Art Contemporain, Paris
  Andreja Hribernik, Director, Kunsthaus Graz, Graz

  Winners of *Orlane per l'Arte* Prize's previous editions
  2025 ZERO…, Milano
  2024 Laveronica, Modica

- ***Archivorum Unwritten*** is a new award, in its inaugural edition, presented within the *Monologue/Dialogue* section of Artissima 2026. **The Award is designed to support the development of an editorial project conceived by an artist** and realised in collaboration with **Archivorum**, whose activity spans the digital preservation of artists' archives, support for research through grants, and the dissemination of knowledge through residencies, events and workshops. The award stems from **the idea that publishing can be an integral part of an artistic practice**, rather than simply a way of documenting it: the editorial dimension is understood as an artistic medium in its own right, capable of giving form to research still in progress, to a personal archive, or to a project that has remained "unwritten". The final outcome may take the form of a monograph, a booklet, a catalogue, a record, or another editorial form appropriate to the selected project. The process will be developed according to the model already adopted by Archivorum *xM*: a collaborative model, rather than one of self-publishing, in which the artist remains at the centre of the conception while Archivorum provides the editorial structure, coordination and production support required. The award provides **a total grant of 20,000 euros, dedicated entirely to the development and production of the winning editorial project**. Where useful to the project, Archivorum may also facilitate a period in Torino at the Archivorum Library, dedicated to research, production or exchange with the foundation's network. The programme will conclude with a public session of an editorial or research nature, developed together with the selected artist, whose format — conversation, workshop, presentation or reading — will emerge from the nature of the project itself.

- The ***Diana Bracco – Imprenditrici ad arte*** **Prize** came 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 female gallerist as an entrepreneur. A jury of experts will select one rising woman gallerist, Italian or international, 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 cash prize of **10,000 euros** intended to further **develop her model of entrepreneurship** in the contemporary art sector, thus becoming a stimulus for new generations of Italian and international gallery entrepreneurs. In line with the intention of Fondazione Bracco to recognize the expertise and contributions of women, the Prize becomes part of "Imprenditrici ad Arte," a wider-ranging project of reflection and in-depth study of the role of women entrepreneurs in the art world, developed in dialogue with Il Giornale dell'Arte. The interviews with the jurors and winner of the 2025 prize, telling five entrepreneurial stories of passion and research, will be hosted on the social media channels of Il Giornale dell'Arte and Artissima.

Jury *Diana Bracco – Imprenditrici ad arte* Prize 2026
Nicoletta Fiorucci, Philanthropist, Arts Patron, Collector, and Founder of the Nicoletta Fiorucci Foundation, London
Lorenzo Giusti, Director, GAMeC Galleria d'Arte Moderna e Contemporanea, Bergamo
Marta Papini, Independent Curator and Artistic Director, Radis, Italy

Winners of *Diana Bracco – Imprenditrici ad arte* Prize previous editions
2025 Marta Barbieri and Paola Bonino, UNA, Piacenza and Milano
2024 Agnieszka Fąferek, eastcontemporary, Milano
2023 Carla Chiarchiaro, Galleria ADA, Roma

- **Fondazione Oelle** promotes for the fifth year the ***Oelle – Mediterraneo Antico*** **Prize**, for which an international jury selects one artist represented by galleries in the fair. The artist will take part in a **residency in Sicily,** aimed at producing a project that explores the intersections between languages and **contemporary cultures of the Mediterranean**. At the end of the residency, the project will be showcased in one of the Foundation's exhibition venues. This experiential format, dedicated to the "navigating artists" of the third millennium, is designed to enhance contemporary artistic research, with particular attention to the artists from the Global South. The areas involved encompass visual arts, photography, video, sound art, and other artistic forms such as literature. Conceived as a journey of cultural crossing, the project positions Sicily and the Mediterranean as spaces for dialogue and creative exchange.

Jury *Oelle - Mediterraneo Antico* Prize 2026
Caterina Riva, Director, MACTE Museo di Arte Contemporanea, Termoli
Alberto Salvadori, Director and Founder, Fondazione ICA, Milano

Winners of *Oelle - Mediterraneo Antico* Prize previous editions
2025 Thomias Radin, Esther Schipper, Berlin and Paris
2024 Daniela Ortiz, Laveronica, Modica
2023 Caroline Ricca Lee, HOA, São Paulo
2022 Dala Nasser, Deborah Schamoni, Munich

- Created in 2023 in collaboration with **Pinacoteca Agnelli**, the ***Pista 500* Prize** will grant an artist the opportunity to produce an artwork for the permanent billboard of the track on the roof of the Lingotto, near Artissima. Pista 500 is the project of site-specific art installations on the former testing track of FIAT automobiles, now a spectacular panoramic promenade.
  Inside the fair, an international jury will select the artist to create a specific work for the **billboard**, the monumental poster that features photographs, images and other visual projects. The work will be unveiled during Artissima 2027. The Prize reflects the new direction taken by Pinacoteca Agnelli, a dynamic center open to the multidisciplinary languages of the present, in dialogue with the institution's historic collection and with a mission to engage diverse audiences, also through the expansion of programming in the spaces of Pista 500. The work by Iris Touliatou, winner of the 2025 edition, will be presented during Artissima 2026.The work by **Iris Touliatou**, winner of the 2025 edition, will be presented during Artissima 2026.

Jury *Pista 500* Prize 2026
Pietro Rigolo, Head Curator and Responsible of the Collection, Pinacoteca Agnelli, Torino
Nicola Trezzi, Curator, Pinacoteca Agnelli, Torino
Alison Gingeras, Curator at Large, Museum of Modern Art, Warsaw

Winners of Pista 500 Prize previous editions
2025 Iris Touliatou, Sylvia Kouvali, London and Pireus
2024 Paul Pfeiffer, Thomas Dane Gallery, London and Napoli
2023 Chalisée Naamani, Ciaccia Levi Gallery, Paris and Torino

- **Fondazione Merz** returns with the ***"ad occhi chiusi..."* Prize**, as part of the Foundation's ongoing research. For 2026, in conjunction with the major exhibition on Marisa Merz, the inspiration behind the Prize, the project has evolved. The focus remains on young artists, with a particular interest in research that addresses social and political issues and the urgent challenges of the present day. The Prize offers one of the artists taking part in Artissima the opportunity to produce an exhibition or performance to be presented during next year's edition of the fair. The title of the award comes from a phrase by Marisa Merz: "When the eyes are closed they are extraordinarily open," inviting us to reflect on the idea that art, amid the noise of a media landscape filled with images that are too rapid and superficial to describe reality, offers a deeply personal point of view. In this sense, the Prize recognizes artistic practices capable of investigating the present through personal and original languages, in dialogue with the research of the Foundation.

Jury *"ad occhi chiusi…"* Prize 2026
Beatrice Merz, President, Fondazione Merz, Torino
Övül Ö. Durmuşoğlu, Director, Index- The Swedish Contemporary Art Foundation, Stockholm
Alya Sebti,Senior Curator, Haus der Kulturen der Welt, Berlin
Giulia Turconi, Assistant Curator, Fondazione Merz, Torino

Winners of *"ad occhi chiusi…"* Prize previous editions
2025 Caroline Cordeiro, Galatea, San Paolo and Salvador
2024 Monia Ben Hamouda, ChertLüdde, Berlin
2023 Marwa Arsanios, mor charpentier, Paris and Bogotá
2022 ex aequo Alex Ayed, ZERO... Milano, and Nona Inescu, SpazioA, Pistoia
2021 Heba Y. Amin, Zilberman, Istanbul, Berlin

- The upcoming edition confirms for the fourth year the ***Artissima New Entries Fund***, a fund directly supported by the fair to provide financial support to **three galleries** in the ***New Entries*** section, dedicated to the most interesting emerging international galleries. An international jury will award the grant to the three galleries in the section deemed most deserving based on the artistic quality of their fair participation proposals. Artissima's focus on discovering the potential of emerging galleries and artists, both in Italy and internationally, has been a defining aspect of the fair's mission and research activities since its inception.

  Jury of the *Artissima New Entries Fund* 2026
  Sandro Droschl, Director, Halle Für Kunst Steiermark, Graz
  Lauriane Gricourt, Director, Les Abattoirs Musée - Frac Occitane Toulouse
  Damien Zhang, Director, Aranya Art Center, Aranya

  Winners of the *Artissima New Entries Fund*'s previous editions
  In **2025** Vohm, Seoul; Trotoar, Zagabria; zazà, Milano and Napoli
  In **2024** Hatch, Paris; Manuš, Split and Zagreb; Matta, Milano
  In **2023** Eugenia Delfini, Roma; HOA, São Paulo; Reservoir, Cape Town

- ***Tosetti Value Photography* Award,** established in 2020, is now in its seventh edition. The Prize establishes a dialogue with "Perspectives. The economy of images," Tosetti Value per l'Arte's initiative dedicated to contemporary photography, created in 2014 with the aim of fostering reflections on our **globalized world**, in synergy with the **macroeconomic research** carried out by the Family office.
  A jury will select the artist whose photographic work is considered particularly significant in understanding the current historical, social and economic context. The winning artist, in addition to receiving a cash award of **2,500 euros**, will have the opportunity to develop a project – according to a process defined by Tosetti Value - Il Family office – in dialogue with "Perspectives. The economy of images" during 2026. As part of the project, a work will be acquired for the Corporate Collection of the Family office.

  Jury *Tosetti Value Photography* Award 2026
  Walter Guadagnini, Artistic Director, Exposed Torino Photo Festival, Torino
  Roberta Tenconi, Chief Curator, Pirelli HangarBicocca, Milano
  Alterazioni Video, Art Collective

  Winners of *Tosetti Value Photography* Award's previous editions
  2025 Alterazioni Video, Guido Costa Projects, Torino
  2024 Rossella Biscotti, mor charpentier, Paris
  2023 Kiluanji Kia Henda, Fonti, Napoli
  2022 Oroma Elewa, In Situ - Fabienne Leclerc, Paris
  2021 Fatma Bucak, Peola Simondi, Torino
  2020 Raed Yassin, Isabelle van den Eynde, Dubai

  Also this year, Tosetti Value will curate a special project, hosted in **Thonetiana**, the space dedicated to Artissima's guests on the VIP balcony, showcasing the work of the winner of last year's edition of the prize. The project, produced and premiered by Tosetti Value, is the latest new work by **Alterazioni Video**, a collective represented by Guido Costa Projects gallery, which here explores one of the central trajectories of its research: the investigation into the relationship between image, reality and the construction of the possible. In this new project too, the image does not simply document the world, but calls its boundaries into question, opening onto parallel realities, plausible and still unwritten. The project aligns with the research of the Tosetti Value Prize for photography and "Prospettive. The economy of images."

- ***Matteo Viglietta* Award**, coordinated by **Collezione La Gaia** and now at its fifth edition, was created in 2022 to commemorate **Matteo Viglietta**: an outstanding and passionate collector who had

a very strong bond with Artissima from the outset, actively supporting the fair with acquisitions for his own collection and the production of collateral events.The exhibition space of **Collezione La Gaia** in Busca (founded with his partner Bruna Girodengo at the end of the 1970s) has always been one of the most visited locations. The fund is supported by the Collection itself, currently managed by the Viglietta family, and celebrates Matteo Viglietta's joyful and curious spirit. He was always interested in the discovery and rediscovery of radical practices, at times not rewarded with the levels of recognition they deserved from audiences and the market. In line with this approach, the prize is open to artists of all ages. The **acquisition** continues an established practice of Viglietta, who every year would select a work with some connection to the materials and tools sold by his company – Viglietta Matteo SpA, a leader in the import and wholesale distribution of hardware. The work purchased at Artissima, besides becoming part of Collezione La Gaia, may be used as the cover of the "catalog-price list" and, in this sense, will have a connection with one of the hundreds of products or materials it contains, while paying homage to Matteo Viglietta's ironic and irreverent spirit – that of a man with an open mind and a contagious smile.

Jury *Matteo Viglietta* Award 2026
Collection La Gaia, Busca

Winners of *Matteo Viglietta* Award's previous editions
2025 Davide Stucchi, Martina Simeti, Milano
2024 Francesca Cataldi, Gramma_Epsilon, Athens
2023 Igor Grubić, Laveronica, Modica
2022 Vasilis Papageorgiou, UNA, Piacenza

- ***Ettore and Ines Fico* Prize**, organized by **MEF Museo Ettore Fico** since 2010 in Torino and now at its 17th edition, continues to support the work of young artists through an acquisition. The winner will be selected for the distinctive quality of their artistic practice on the international stage.

Jury of the *Ettore and Ines Fico* Prize 2026
Andrea Busto, Director, MEF Museo Ettore Fico, Torino

Winners of previous editions of the *Ettore and Ines Fico* Prize
2025 Giovanni Termini, ME Vannucci, Pistoia
2024 Daniele di Girolamo, Traffic, Bergamo
2023 Francesca Ferreri, Peola Simondi, Torino; and Samuel Nnorom, Primo Marella, Milano, Lugano
2022 Kate Newby, Art : Concept, Paris
2021 ex aequo Mimosa Echard, Martina Simeti, Milano; and Namsal Siedlecki, Magazzino, Roma
2020 Alessandro Scarabello, The Gallery Apart, Roma
2019 Guglielmo Castelli, Francesca Antonini, Roma, and Rolando Anselmi, Berlin and Roma
2018 Georgia Sagri, Anthony Reynolds, London
2017 David Douard, Chantal Crousel, Paris
2016 Gian Maria Tosatti, Lia Rumma, Milano and Napoli
2015 Anne Imhof, Isabella Bortolozzi, Berlin
2014 Lili Reynaud-Dewar, Emanuel Layr, Wien and Roma
2013 Petrit Halilaj, Chert, Berlin
2012 Luca Trevisani, Pinksummer, Genova
2011 Rä Di Martino, Monitor, Roma
2010 Rossella Biscotti, Prometeo Gallery, Milano

THE CURATORS' CHOICE

Discovery, research, and a focus on emerging languages and experimental practices has always characterized the curatorial identity of Artissima, making it an exceptional observatory for those who work in the field of cultural production and artistic discourse. Since the first edition of the fair in 2007, Artissima has offered a global and up-to-date probe into the work of emerging and established galleries. ***The Curators' Choice*** is a program for international curators, which emphasizes – starting with the title – the fact that Artissima has always been "the fair preferred by curators". Supported by **Fondazione Arte CRT,** the program invites a selected group of international curators, to experience the fair from their own critical perspective. As part of the program, the cohort of curators is hosted in Torino alongside a tailored agenda designed to foster contact between professionals operating in museums, biennials and international institutions, and Artissima's participating galleries.

The program culminates in an **award mechanism**, in which each curator will be asked to **highlight one gallery previously unknown to them**, whose displays are considered particularly interesting. Selected galleries will be highlighted through the fair's communications channels during the fair days.

Curators *The Curators' Choice* 2026

Annette Amberg, Director, Kunsthaus Glarus, Glarus
Maria Arusoo, Director, Estonian Center for Contemporary Art, Tallinn
Branka Benčić, Director, MMSU Museum of modern and contemporary Art, Rijeka
Carina Bukuts, Chief Curator, Kunsthalle Wien, Wien
Irene Calderoni, Artistic Director, Scuola Piccola Zattere, Venezia
Marianne Dobner, Curator, MUMOK Museum Moderner Kunst Stiftung Ludwig, Wien
Tom Engels, Director, Kunstverein München, München
Yana Foqué, Artistic – Executive Director, Grazer Kunstverein, Graz
Inês Grosso, Chief Curator, Serralves Museum of Contemporary Art, Porto
Fanny Gonella, Director, 49 Nord 6 Est – Frac Lorraine, Metz
Hélène Guenin, Director, Yves Klein Foundation, Paris
Lekha Hileman Waitoller, Curator, Guggenheim Bilbao, Bilbao
Beatrice Hilke, Curator, Haus am Waldsee, Berlin
Robert Leckie, Director, Gasworks, London
Luca Lo Pinto, Independent Curator, Roma
Tevž Logar, Curatore Indipendente, Ljubljana and Rijeka
Tominga O'Donnell, Senior Curator/Head of Contemporary Art, Munchmuseet, Oslo
Anni Venäläinen, Director, Pori Art Museum, Pori

EXHIBITORS 2026 - GALLERIES

MAIN SECTION

103 of the most prestigious galleries in the international art scene: established galleries offering collectors and visitors an overview of the highest quality.

1/9UNOSUNOVE Roma – **193 GALLERY** Paris, Saint-Tropez, Venezia – **A ARTE INVERNIZZI** Milano – **A GENTIL CARIOCA** Rio De Janeiro, São Paulo – **LUIS ADELANTADO** Valencia – **ALICE AMATI** London – **ANNEX14** Zurich, Zollikofen – **ROLANDO ANSELMI** Roma – **APALAZZOGALLERY** Brescia – **ALFONSO ARTIACO** Napoli – **ARTNOBLE** Milano – **ARTOPIA** Milano – **ENRICO ASTUNI** Bologna – **PIERO ATCHUGARRY** Miami, Pueblo Garzón – **AV17** Vilnius – **MARINA BASTIANELLO** Venezia – **BIASUTTI & BIASUTTI** Torino – **BLISS** Warsaw – **THOMAS BRAMBILLA** Bergamo – **BREMOND CAPELA** Paris – **CAR GALLERY** Bologna – **CARDELLI & FONTANA** Sarzana – **GIAN MARCO CASINI** Livorno – **CHERTLÜDDE** Berlin – **CIACCIA LEVI** Paris, Torino – **CITRONNE** Athens – **CLIMA** Milano – **COLLICA & PARTNERS** San Gregorio di Catania – **CONTINUA** San Gimignano, Beijing, Les Moulins, Havana, Roma, São Paulo, Paris – **RAFFAELLA CORTESE** Milano, Albisola Superiore – **GUIDO COSTA PROJECTS** Torino – **THOMAS DANE** London, Napoli – **MONICA DE CARDENAS** Milano, Zuoz – **DE' FOSCHERARI** Bologna – **DEP ART** Milano, Ceglie Messapica – **EX ELETTROFONICA** Roma – **FRITTELLI** Firenze, Milano – **FUOCHERELLO** Volvera – **FUORICAMPO** Siena – **GALERIST** Istanbul – **GALLERIA D'ARTE MAGGIORE G.A.M.** Bologna, Venezia, Paris – **GRAMMA_EPSILON** Athens – **HERALD ST** London, Bologna – **ANTONIA JANNONE DISEGNI DI ARCHITETTURA** Milano – **JOUSSE ENTREPRISE** Paris – **SYLVIA KOUVALI** London, Piraeus – **LABS** Bologna – **ML FINE ART | MATTEO LAMPERTICO** Milano – **LAVERONICA** Modica – **LAYR** Vienna – **LUCE GALLERY** Torino – **LUNETTA11** Mombarcaro – **MAKI FINE ARTS** Tokyo – **PRIMO MARELLA** Milano, Lugano – **MATÈRIA** Roma – **MATTA** Milano – **MAZZOLENI** London, Torino, Milano – **MAZZOLI** Modena, Berlin – **ME VANNUCCI** Pistoia – **MEESSEN** Brussels – **MENO PARKAS** Kaunas – **ANI MOLNÁR** Budapest – **MONITOR** Roma, Pereto, Lisbon – **MOR CHARPENTIER** Paris, Bogotá – **NCONTEMPORARY** Milano, Venezia – **FRANCO NOERO** Torino – **NOME** Torino – **P420** Bologna – **P74** Ljubljana – **ALBERTA PANE** Paris, Venezia – **GIORGIO PERSANO** Torino – **PINKSUMMER** Genova – **PROMETEO** Milano, Lucca – **REPETTO** Lugano – **RIBOT** Milano – **ROMERO PAPROCKI** Paris, Milano – **RONCHINI** London – **ROSSI & ROSSI** Hong Kong – **LIA RUMMA** Milano, Napoli – **SANDWICH** Bucharest – **SIDE 2** Tokyo – **SIES + HÖKE** Düsseldorf – **SIMÓNDI** Torino – **SOCIÉTÉ INTERLUDIO** Cambiano – **SOUP** London – **SPAZIOA** Pistoia – **STUDIO G7** Bologna – **STUDIO SALES DI NORBERTO RUGGERI** Roma – **STUDIO TRISORIO** Napoli – **TORNABUONI ARTE** Firenze, Milano, Roma, Forte Dei Marmi, Paris, Crans-Montana – **TRAFFIC** Bergamo – **TROTOAR** Zagreb – **TUCCI RUSSO** Torre Pellice, Torino – **UNA** Piacenza, Milano – **VANGAR** Valencia – **VERVE** São Paulo – **VISTAMARE** Milano, Pescara – **VOHM** Seoul – **WENTRUP** Berlin – **WHATIFTHEWORLD** Cape Town – **Z2O SARA ZANIN** Roma – **ZAZÀ** Milano, Napoli – **ZILBERMAN** Istanbul, Berlin.

NEW ENTRIES

17 emerging international galleries, active for less than five years and participating in the fair for the first time, offering a dynamic overview of new voices and perspectives from the global art scene.

APARTAMENTO Marseille – **ASPEKTY** Warsaw – **BIJU** Cluj-Napoca – **BRUGGER** Klaus – **CERAVENTO** Pescara – **CLAUDA** Prague – **IAH** Seoul – **KIM? GALLERY** Riga – **LUTNIȚA** Chișinău – **MARLI MATSUMOTO** São Paulo – **SASKIA NEUMAN** Stockholm – **NIGHT CAFÉ** London – **ORMA Milano,** Sorrento – **ANDREW REED** Miami – **SS SPACE SPACE** New Taipei City – **WHOISPOLA** Warsaw – **MANDY ZHANG ART** London.

MONOLOGUE/DIALOGUE

37 experimental galleries presenting curated proposals in the form of either a monographic stand or a dialogue between two artists.

10 & ZERO UNO Venezia – **GALERIA 111** Lisbon – **1301PE** Los Angeles – **22,48 m²** Romainville – **418 GALLERY** Munich, Cetate **– A SUD** Pescara – **ACAPPELLA** Napoli – **ADA** Roma – **AF GALLERY** Bologna – **FRANCESCA ANTONINI** Roma – **ATM** Gijón – **BALCONY** Lisbon – **BANDA MUNICIPAL** Mexico City – **UMBERTO BENAPPI** Torino – **BOCCANERA** Trento, Milano – **CLIVIO** Milano, Parma – **COLLI** Foligno – **FLEUR & WOUTER** Amsterdam – **CRISTINA GUERRA** Lisbon – **MARTIN**

JANDA Vienna – **KODLCONTEMPORARY** Prague – **GILDA LAVIA** Roma – **LEHMANN** Porto – **LOHAUS** München – **ÖKTEM AYKUT** Istanbul – **RESERVOIR** Cape Town – **FEDERICA SCHIAVO** Roma – **MARTINA SIMETI** Milano – **SMAC** Cape Town, Stellenbosch – **SOCIÉTÉ INTERLUDIO** Cambiano – **LUISA STRINA** São Paulo – **STUDIO LA LINEA VERTICALE** Bologna – **THE ADDRESS** Brescia – **TRIANGOLO** Cremona – **UFO** Krakow – **WIZARD** Milano – **ZERO...** Milano.

ART EDITIONS

Galleries and non-profit spaces presenting editions, prints and multiples by contemporary artists.

COLOPHONARTE Belluno – **DREIVIERTEL** Bern – **L'ARENGARIO** Cellatica – **MARTINCIGH** Udine – **DANILO MONTANARI** Ravenna – **STUDIO BRUNO TONINI** Gussago.

PRESENT FUTURE

10 monographic projects dedicated to emerging artists.

C. Mae Bloom, **HANNAH BARRY** London – *Juliana Frontin*, **YEHUDI HOLLANDER-PAPPI** São Paulo – *Gamze Palabiyik*, **VON&VON** Nürnberg – *Che-Yu Hsu*, **VANGUARD** Shanghai – *Yun Hu*, **A+ WORKS OF ART** Kuala Lumpur – *Matisse Mesnil*, **ROMERO PAPROCKI** Paris, Milano – *Mary-Audrey Ramirez*, **MANAGEMENT** New York – *Gabriel Ribeiro*, **FOCO** Lisbon – *Emma Scarafiotti*, **SECCI** Milano, Pietrasanta – *Scott Young*, **TINA** London.

BACK TO THE FUTURE

12 galleries and 10 monographic stands to rediscover the pioneers of contemporary art.

Michel Auder, **FONTI** Napoli – *Lenora de Barros*, **LOMBARDI-KARGL** Vienna – *Romany Eveleigh*, **RICHARD SALTOUN** London, Roma, New York – *Ângela Ferreira*, **CRISTINA GUERRA** Lisbon – *Vadim Fishkin*, **GREGOR PODNAR** Vienna – *Nadia Gould*, **DIEFIRMA** New York – *Cathy Josefowitz,* **EASTCONTEMPORARY** Milano & **IMPORT EXPORT** Warsaw, London – *Rosa Panaro*, **TIZIANA DI CARO** Napoli – *Mariuccia Secol*, **GISELA CLEMENT** Bonn & **MONOPOL** Warsaw – *Suzanne Santoro*, **LOVAY** Geneva.

DISEGNI

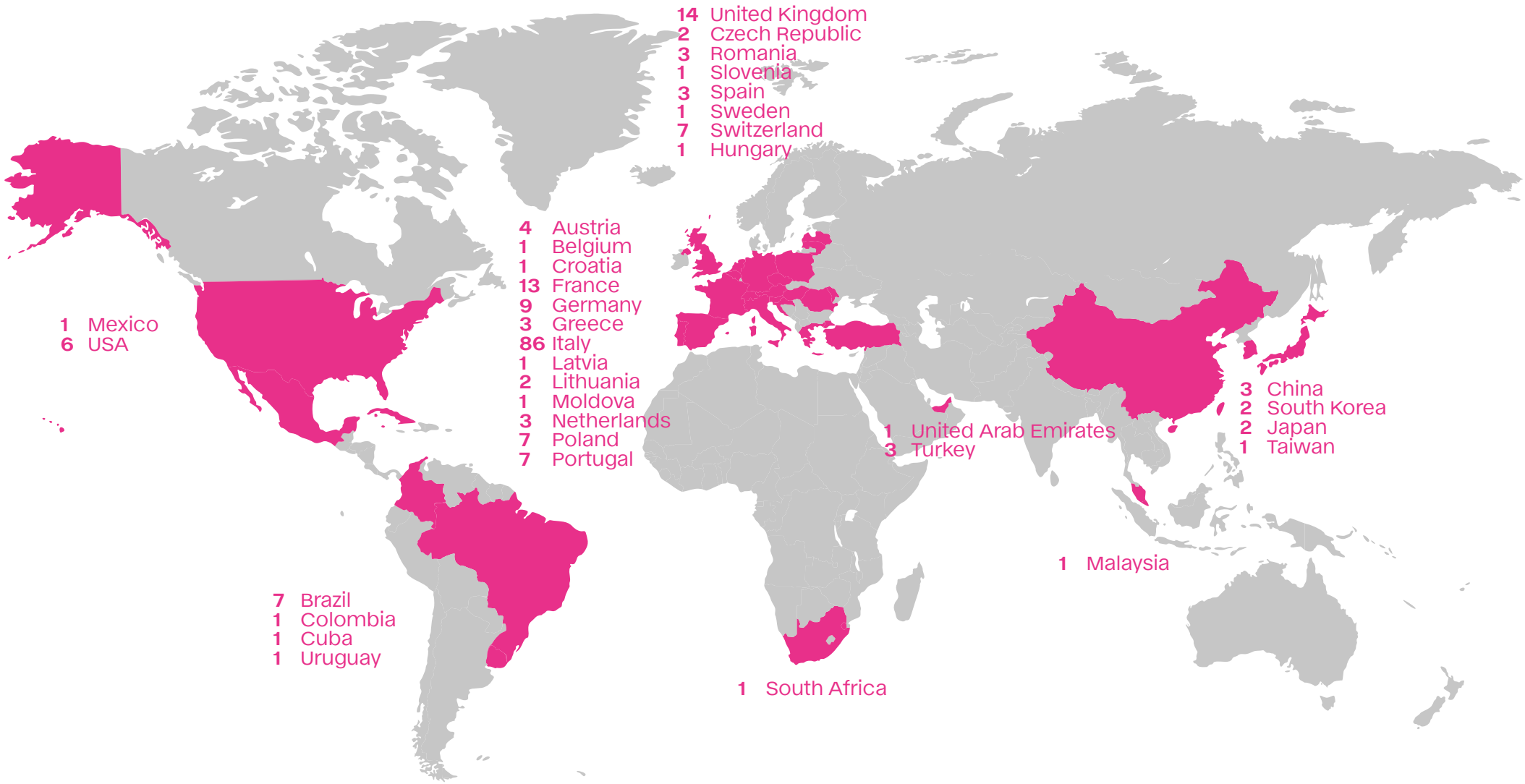
10 monographic projects dedicated to drawing on paper.

Marco Di Giovanni, **IL CHIOSTRO ARTE E ARCHIVI** Saronno – *Flavio Favelli*, **STUDIO SALES DI NORBERTO RUGGERI** Roma – *Makiko Furuichi*, **LES FILLES DU CALVAIRE** Paris – *Maggi Hambling*, **THOMAS BRAMBILLA** Bergamo – *Tirdad Hashemi*, **ISABELLE** Dubai – *Susanna Inglada*, **MAURITS VAN DE LAAR** The Hague – *Stephen Rosenthal*, **P420** Bologna – *Meiro Koizumi*, **ANNET GELINK** Amsterdam – *Georgina Starr*, **ALMA PEARL** London – *Katarzyna Wiesiolek*, **SZYDLOWSKY** Warsaw.

MAGAZINES

ARTFORUM New York – **ARTE - CAIRO EDITORE** Milano – **ARTRIBUNE** Roma – **CURA.** Roma – **ESPOARTE** Albissola Marina – **ETC. MAGAZINE** Ljubljana – **EXIBART** Roma – **HUS MAGAZINE** Klecza – **IL GIORNALE DELL'ARTE** Torino – **INSIDE ART** Roma – **L'ES** Milano – **SEGNO** Pescara, Palma de Mallorca

countries 2026



America
6 countries

Africa
1 countries

Asia
7 countries

Europe
21 countries

⟨ 35 countries / 4 continents ⟩

numbers 2026

183
galleries

37
exhibit for the first time
7 italian
30 international

66
monographic projects

14
special projects
5 in town
9 at the fair

14
awards, recognition and support given at the fair

12 prize
1 acquisitions fund
1 special mention

7
sections
di cui 3 curate

50
Over 50 curators and museum directors involved in the fair's juries and special initiatives

4
continents
35 countries



55% foreign exhibitors

20
thousand m²
of exhibition space

SPECIAL PROJECTS
with institutions and brand partners

AT THE FAIR

ARTISSIMA JUNIOR 2026

Artissima Junior is a co-presented program between **Artissima** and Torino-based football club **Juventus**, first created in 2018 and conceived **for young visitors to the fair**, **from 6 to 11 years of age**. As part of the program, ***TOMORROW, PIECE BY PIECE*** is a project by **Francis Offman** (Rwanda, 1987) this year's artist-tutor who will guide the young participants in the production of a choral project through a direct, engaging experience with contemporary art. **Offman**, represented by the gallery **P420** (Bologna), will involve the young visitors in a creative reflection about the **faith** we place on others and the **act of listening**: values that form the basis of any team sport, both on the football pitch and in life. The children, divided into interdependent teams, will work on the construction of a single large artwork, utilizing materials used by Offman and which he uses in his painting practice which unpredictably combines coffee grounds, salvaged papers, fabrics, gauze, pigments and other found or received materials. In Offman's process, every element conserves traces of its origin, its typical purpose and often a personal relationship, transforming the surface of the painting into a space of layering between individual memory and collective history.

For **Artissima Junior** the artist will provide the children with **found materials from the world of Juventus**, which become the living matter of the group installation. Found materials in the project will include team uniforms and training gear, tarps and advertising banners, grass clippings and coffee grounds, numbers and letters normally applied to jerseys. These objects introduce forms and memories that have been previously experienced; though the colour and aesthetics of these materials will not serve a decorate purpose but instead directs choices, contrasts and relationships. *The activities are based on collaboration with the **Department of Education of GAM, Galleria Civica d'Arte Moderna e Contemporanea di Torino**, and the support of **Carioca**, whose products will be used to colour the activities in the stand.*

DELIZIE: THE NEW VIP LOUNGE OF ARTISSIMA

Every year, the **VIP Lounge** of the fair takes form as a new project for discovery. The 2026 iteration places emphasis on the theme: ***fancy***, inviting the artist **Edoardo Piermattei** to welcome guests into his imagination, with the capacity to transform a space and bring value to a context that exists in architectural tension, sheltered from the threat of decoration. The invitation to *fancy*, to imagine conditions different from our own, has been translated by Piermattei into the transformation of the lounge as an "elsewhere". The lounge, titled ***Delizie*****,** takes its name from the Medici pleasure villas: sites in which they indulged in a fictional leisure, that were actually devices of territorial control disguised as recreation. Likewise, the VIP Lounge becomes a *hortus conclusus*, suspended between the sacred character of the *hortus* and the nobility of gardens of power and ostentation. Delizie takes form thanks to the support of **Krumiri Rossi 1878**, a historic case of excellence in Italian baked goods, symbol of Casale Monferrato and recently included in the **Compagnia del Gusto** – an entrepreneurial project for the protection and appreciation of the finest Italian foods and wines – renewing its history and preserving the cultural and identity value of a brand rooted in the collective memory of our country. The installation also features three monumental works – ***Ninfeo, Delizia*** and ***Fontana triste*** – as well as ***Giudizio senza soggetto***, a work composed of five panels in pigmented concrete, inspired by the angels of the *Giudizio Universale* by Pietro Cavallini. The three works develop the theme of dominion through melancholic and dysfunctional architectures: from the broken gateway of *Ninfeo* to the nature transformed into a design object in *Delizia*, the only one of the three works to have been shown before, in the garden of Palazzo Corsini during *Artigianato e Palazzo,* all

the way to the denied thrust of *Fontana triste*. In *Giudizio senza soggetto*, on the other hand, the wings of Cavallini's angels seem to be absent from their bodies, leaving us with a judgment without a subject .
The works have been made thanks to the dialogue between the artist and **Magnetti Building**, a company that is a leader in the construction sector, and has supported the studio in all the phases of production. With the *Spelonca Project*, the artist has also designed the surfaces of the bar and its counter. The space is also characterized by the refined jacquard fabric that rethinks the furnishings in wrought iron, based on the encounter between Piermattei and **Celeste Italia**, a young company located on Lake Como driven by the passion and intensive knowledge of the excellent fabrics made in Italy. The design reinterprets an original watercolour by the artist and enhances the installation, creating a refined dialogue between art, material and manufacture.

The visitors' experience on the opening day of the fair is completed by an edible work of architecture created by Piermattei, a tribute to the **krumiro Rossi,** the biscuit that represents the identity of Casale Monferrato, transforming it into the bricks that make up the form of Baroque architecture in Piedmont.

MADE IN

On the occasion of Artissima 2026, a **dedicated stand** presents the artworks created during the fourth edition of **MADE IN**, the residency programme created by **Artissima** with the support of **Camera di commercio Torino**, offering visitors a unique chance of discovery and confrontation with this project. For the fourth consecutive year, the project is curated by **Sonia Belfiore**, independent curator and founder of Ultravioletto Arte + Impresa**.**

The four winners of the fourth edition, selected through an open call directed to the main Italian Academies of Fine Art and Universities and by the MADE IN Committee - chaired by **Luigi Fassi**, Director of Artissima, and composed by the representatives of the four mentor galleries together with Sonia Belfiore – are:

- **Dario Capello** (Torino, 1997), in dialogue with **Blue Engineering** and **Galleria Franco Noero**
- **Roberto Casti** (Iglesias, 1992), in dialogue with **Galup** and **Galleria Simóndi**
- **Lucia Cristiani** (Milano, 1991), in dialogue with **Oscalito 1936** and **Galleria Mazzoleni**
- **Marco Schiavone** (Torino, 1990), in dialogue with **Ferrino** and **Luce Gallery**

Launched in 2022 with the desire to activate a dialogue between contemporary art and companies based in Torino, MADE IN stems from the idea that corporate know-how and specialized production processes can serve as a resource for artistic creation. The fourth edition of the project will involve four new exceptional partners – **Ferrino, Galup, Oscalito 1936, Blue Engineering** – which have hosted four young artists in their companies since the beginning of 2026, offering them a residency period to assimilate and incorporate technological and operational knowledge into their own research.
During the residency, artists have been supported by four prestigious Torino galleries from the Artissima network **Luce Gallery**, **Mazzoleni**, **Franco Noero**, and **Simóndi Gallery**, acting as "project mentors" and giving them the opportunity to engage with entrepreneurship within the art world.

The project, launched in 2022, saw in its previous editions a dialogue between the artists and the partner companies **Carioca S.p.A.**, **Mattioli**, **Pattern Group S.p.A.**, and **Prima Industrie S.p.A** (2023); **Kristina Ti**, **Dott. Gallina**, **Guido Gobino Cioccolato**, and **Pininfarina Architecture** (2024); **Azimut Yachts, Sabelt, Manifattura Tessile DI NOLE®** and **Xerjoff** (2025).

WOW — WORLDS OF WORDS

The ***WoW – World of Words*** project, launched in 2023 with the support of **Fondazione Compagnia di San Paolo** as part of the program highlighting the fair's identity traits, *IDENTITY*, returns for its third edition with the aim of promoting publishing and its protagonists, essential for disseminating contemporary culture.

WoW is realized in four spaces:

- **EDICOLA:** a "newsstand" curated by **Reading Room**, featuring a selection of Italian and international titles that offer the chance to discover visionary projects redefining periodical publishing and the very meaning of print.

- **EDITORIAL AREA:** a nucleus of individual booths and single displays designed to maximize visibility for participating magazines and publishers, highlighting their unique characteristics. The magazines featured include: **Arte — Cairo Editore**, **Artforum**, **Artribune**, **CURA**., **Espoarte**, **ETC. Magazine**, **exibart**, **hus magazine**, **INSIDE ART**, **L'ES**, and **segno**.

- **BOOKSHOP:** managed by **Librerie Corraini**, the bookshop will offer a selection of publications aligned with the fair's contemporary focus.

- **WOW TALKS:** a new series of talks curated by **Francesca Spiller** and inspired by the edition's theme for the third year brings together publishers, artists, philosophers, curators, and designers:

  - Friday 30 October: ***Sguardi sull'altro / Perspectives on otherness***
    Art invites us to get out of ourselves and to imagine perspectives, experiences and sensibilities different from our own. A day devoted to narrative imagination as a tool of empathy, comprehension and openness to others.

  - Saturday 31 October: ***Pensiero acrobatico /Acrobatic thinking***
    Like the flexible and acrobatic body evoked by Martha Nussbaum, art crosses boundaries, challenges categories and generates new possibilities of thought. A day set aside for transformation, experimentation and the movement of forms.

  - Sunday 1 November: ***Immaginazione pubblica / Public imagination***
    Imagination is not only an individual faculty, but a collective resource that contributes to construct democratic life. Through art, new visions of the present and the future nurture public dialogue and the ability to imagine possibilities that are still invisible.

Through these activities, Artissima confirms its role as a platform for critical thinking, fostering dialogue between independent publishing, artistic practices, and cultural research for the collective construction of an operational manual for our time.

*The talk area's space design of **WoW Talks** is by **Bolzan**.*
*The editorial space has been transformed and enhanced thanks to the valuable contribution of **Dott.Gallina** and the innovation of its GreenoPoli® polycarbonate panels with arcoPure treatment.*

IDENTITY 2026
MOLTITUDINI, A RESIDENCY IN ART AND POETRY

In the context of the **IDENTITY program** – developed by Artissima with the support of **Fondazione Compagnia di San Paolo** — Artissima presents ***Moltitudini***, an original contamination in which the poet **Laura Accerboni** comes to terms with visual art along a path of research, interpretation and hybridization of languages. A **poet-in-residence** who opens her practice to a dimension of perception and listening in contemporary art, entering a relationship of interaction with six artists operating in Torino: **Guglielmo Castelli**, **Sara Enrico**, **Giorgio Griffa**, **Tom Johnson**, **Marzia Migliora** and **Laura Pugno**. Through a series of encounters, the residency provides an overview of the visions of artists who have chosen Torino as a place for living and working, reflecting the renewed artistic vitality and international appeal of the city. The dialogue between Accerboni and the artists has

developed in a free and spontaneous way, against the thematic background of the upcoming edition of the fair, where once again *fancy* offers Artissima the liberty required for interdisciplinary acrobatics. The residency also takes centre stage in the second edition of *Mondi Possibili. Dialoghi tra arte e letteratura*, a programme of talks organised in collaboration with Fondazione Circolo dei lettori. As part of the series, Accerboni engages in conversation with the artists involved in the project, bringing the residency process to the public. The second event in the programme will take place at **Artissima's Meeting Point** on **31 October at 6.30 pm**, with **Laura Accerboni** in conversation with **Giorgio Griffa**, **Tom Johnson** and **Laura Pugno**. The project is one of Laura Accerboni's encounters with visual art that will serve as a source of inspiration for her forthcoming poetry collection, to be published by **Einaudi in 2028.**

MASSIMO VITALI

Intesa Sanpaolo, together with Gallerie d'Italia - Torino, brings to Artissima a preview of the photographic exhibition that will be hosted in 2027 at the museum venue in Piazza San Carlo, dedicated to **Massimo Vitali,** one of the most original figures in contemporary Italian photography, celebrated worldwide for his photographs of beaches. Curated by Corrado Benigni,these works bear witness to the artist's exploration of places of sociality and collective rituals, observed through a perspective that is at once distant and remarkably analytical. By photographing the organised chaos of everyday life, Massimo Vitali's photographs invite us to look at reality differently; behind the apparent banality of the scenes lies the behavioural phenomenology of contemporary society and its changes over time.

Free entry to Gallerie d'Italia - Torino for all ARTISSIMA ticket holders during the days of the Fair, with the following extended opening hours to the public: Friday from 9:30 am to 10:30 pm; Saturday from 9:30 am to 11:30 pm; and Sunday from 9:30 am to 7:30 pm

FROM JAPAN ANONYMOUS ART PROJECT

For the second year, Artissima welcomes **anonymous art project** into its spaces, an artistic project dedicated to promoting **contemporary Japanese art** through a vision that interweaves personal responsibility and collective commitment via contemporary art.

Founded in 2023 as an initiative of Japanese entrepreneur **Hiroyuki Maki** – heir to a family tradition that has made philanthropy a founding value – the project supports Japanese artists, both those emerging and those already recognised at home but still unknown internationally, and fosters direct exchange between curators, museums and cultural institutions between Europe and Japan. anonymous art project has once again chosen Torino and Artissima as its stage to strengthen its ties with Italy, following its first experiences at the fair in 2025 and in Venice for the 2025 Biennale Architettura. In Italy, anonymous art project is represented by Fuyumi Namioka**,** co-founder of the **studio Veronesi Namioka**, who oversees all activities and relations with artistic and museum institutions as the project's cultural representative.

Guided by artistic director **Masahiko Haito** and with international curatorship by **Namiki Serizawa**, anonymous art project presents at Artissima three leading figures of the contemporary Japanese scene, reaffirming Torino as a crossroads of artistic research and international openness. The collective **Rhizomatiks**, founded in Tokyo in 2006, presents *Recursive*, an interactive multimedia installation based on artificial intelligence; *Crazy and Yakusugi*,works by **Alexa Kumiko Hatanaka** (Toronto, Canada, 1988), that are both linocuts hand-carved and hand-printed on traditional Japanese paper using a contemporary technique; and *A Sky of Infinite Wishes*, by **Sputniko!** an ever-evolving panoramic multimedia installation that seeks to question the increasingly blurred boundary between authenticity and fabrication in the age of AI-generated worlds.

ENHANCING THE EXISTING, THE CITY AND ARCHIVIO OSCAR PIATTELLA

An unprecedented enhancement initiative under the patronage of the **Città di Torino** and the **Ministry of Culture**, and led by the **Archivio Oscar Piattella**, which begins on the occasion of Artissima and will continue over the next two years. The project stems from the desire to rediscover and promote the monumental glass apse of the Sanctuary of Nostra Signora della Salute that, for some time, had not found its rightful place on the city's cultural map. **At the fair, the City and the Archivio present a stand that will tell the story of Piattella's research** and his relationship with light and material, through a selection of works representative of symbolic moments in his career, along with a video on the apse.

THE MINISTRY OF CULTURE AT ARTISSIMA 2026

The **Directorate-General for Contemporary Creativity of the Ministry of Culture** will expand its participation in Artissima with two distinct presences. A booth at the fair will offer visitors the opportunity to learn more about the DGCC's activities **promoting Italian art internationally**, also serving as a meeting point with industry professionals, with the aim of producing content to be shared subsequently on the DGCC's own communication channels. A second space will be dedicated to **MIRA – Mediterranean Institute for Research and the Arts**, a new cultural hub in Messina whose project is promoted by the Ministry of Culture, through the Directorate-General for Contemporary Creativity and the Mission Unit for Cultural Cooperation with Africa and the Wider Mediterranean, together with the Municipality and the University of Messina, with the support of the MAXXI Foundation: Here, the **performance by the Polisonum collective, *"Posso sentire ciò che ancora non riesco a vedere"***, conceived to mark the launch of MIRA's artistic programme, will be **presented for the first time**, **daily at 5 pm**. Under an agreement signed between the DGCC and the Galleria Nazionale d'Arte Moderna e Contemporanea in Rome, the museum's director will be able to select works at the fair for potential acquisition, with a view to enriching the museum's permanent collection.

DIGITAL PROJECTS

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**, 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 and the online agenda** from the website, making it possible to explore galleries, artists and works in an interactive way. This context also features the **AudioGuides** in digital format.

AUDIOGUIDES

For its expanded digital offerings at the fair, Artissima has produced **AudioGuides** for the fifth year to accompany visitors on an autonomous, personal visit.
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 can be utilized by all visitors at any moment of the event, from **30 October to 1 November**. By logging into the artissima.art platform with their 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 at **Arteco**. The project promoted by **Lauretana** is part of the developments of Artissima Digital *powered by* **Fondazione Compagnia di San Paolo.**

FOCUS ON COLLECTING

Focus on Collecting is Artissima's new programme dedicated to collecting, philanthropy and their most recent developments. It will take shape at the fair through two talks held at the Meeting Point:

- ***What Am I Doing in Italy?***, Thursday 29 October, 3.30 pm.
  Petra De Castro, **Alvaro Leal**, **Ceyda Ulasan**, **Julia Koropoulos**, con **Lara Gilmore**. Modera **Nicola Zanella**.
- ***The collector's role: patronage, gender balance, and institutional futures***, Friday 30 October, 3.30 pm.
  Valeria Napoleone, **Pedro Barbosa**, **Vita Liberte**, **Beatrix Ruf**. Modera **Daniel Baumann**.

WALKIE TALKIES

The *Walkie Talkies* return for Artissima 2026, featuring **itinerant dialogues between pairs of curators and international collectors**, offering a transversal, original, and personal perspective on the artists and galleries at Artissima. The 2026 project, curated and moderated by **Leonardo Bigazzi**, curator at *Fondazione In Between Art Film* (Roma) and *Lo Schermo dell'Arte* (Firenze), features four talks with eight international speakers. Based on their backgrounds and expertise, the pairs will create engaging conversations structured as small incursions through the fair, generating opportunities for dialogue, reflection, and knowledge. The *Walkie Talkies* will be recorded and published on Artissima's YouTube channel in 2027, providing an archival resource accessible to all art enthusiasts, professionals, and the general public.

SPECIAL PROJECTS IN TOWN

NO FUTURE
AT GALLERIE D'ITALIA – TORINO

The collaboration between Intesa Sanpaolo and Artissima continues with the fifth edition of the artist film and video exhibition, hosted in the spaces of **Gallerie d'Italia – Torino**. The exhibition is titled ***No Future*** and is curated by **Alice Motard**. ***No Future*** adopts a subjective and unapologetic stance to explore the idea that it has become difficult, if not impossible, for us to imagine a shared and desirable future.

The exhibition brings together films and videos by artists created between 2000 and 2026. Together, they explore a hypothesis: over the course of more than half a century, the meaning of the famous 1970s punk slogan has evolved from an individual rejection of society into a collective sense of doom. The promise of progress embodied by industry, technology and narratives of modernity appears to have run its course. Driven as much by their soundtracks as by their images, the works follow, respond to and clash with one another, inviting viewers to navigate between different eras and gauge the transformations of the contemporary world. The display opens with a humorous glimpse into the materialist culture of the 1980s and the rise of the globalised economy.
Proceeding through democratic crises, international conflicts and the growing entanglement of new technologies (social media, virtual reality, artificial intelligence) and politics, it eventually addresses the accelerating ecological crisis and the disarray it provokes. It ends abruptly with a door slamming shut, seemingly shutting out any notion of future or hope.
In sum, No Future poses a simple question: What if our future is history?

***Gallerie d'Italia – Torino**, Piazza San Carlo, 156*
30 October – 1 November 2026
FRI 9.30am – 10.30pm | *SAT* 9.30am – 11.30pm | *SUN* 9.30am – 7.30pm

I LEFT SOMETHING IN THE WOODS – HEDDA ROMAN AT THE FORMER ZOO – PARCO MICHELOTTI

In the area of the former Zoo - Parco Michelotti, on the façade of the building that once housed giraffes and elephants, **Artissima**, in collaboration with **Città di Torino**, presents a special project for the fourth consecutive year. ***I Left Something in the Woods*** (2025) by the duo **Hedda Roman** – represented by the **Sies + Höke** gallery of Düsseldorf – is a 4K-HDR short film accompanied by a soundtrack by DECHA (Viktoria Wehrmeister), and features skeletal leviathans that transform domestic space into ruins infested by forces pressuring the present.

The human figures chase one another and dissolve into each other in a continuous pursuit lacking a narrative resolution, generating a temporal loop in which the future folds back on the past, contaminating places inhabited by ghosts. The monochromatic images alternate with recurring crystalline structures, inspired by the first photographs of snowflakes taken by Wilson Bentley, which heighten the relationship between capture and disappearance, interruption and repetition of fragile, temporary forms.

Hedda Roman is an art duo based in Düsseldorf composed of Hedda Schattanik (Westerstede, Germany, 1992) and Roman Szczesny (Bensberg, Germany, 1987). Their work includes elements of cinema, surreal animation, literature, dramaturgy, sculpture, photography and drawing. In their artistic practice generative AI becomes a medium to probe into the constructs of identity and reality.

***Former Zoological Garden – Parco Michelotti**, Corso Casale, 43*
29 October – 1 November 2026
THU 12pm – 10pm | FRI and SAT 10am – 10pm | SUN 10am – 7pm

FRANCO MAZZUCCHELLI AT HOTEL PRINCIPI DI PIEMONTE | UNA ESPERIENZE

Thanks to the renewed dialogue between **Artissima and UNA Esperienze,** a brand of **Gruppo UNA Italian Hospitality**, the ballroom of the historic Hotel Principi di Piemonte | UNA Esperienze in the centre of Torino hosts – for the seventh year of collaboration with Artissima – a project by the artist **Franco Mazzucchelli**.
Franco Mazzucchelli (Milano, 1939), represented by the gallery **ChertLüdde** of Berlin, will present a **sculpture in PVC and air**, reprogramming its configuration into a form of occupation and reinterpretation of space. The inflatable work establishes a direct relationship with the ballroom; with its monumental character and lightness, and it facilitates viewing through new processes of perception and interaction, engaging the audience as an active presence and breaking down the barriers of places designed to generate surprise, curiosity and wonder. Since the 1960s Mazzucchelli has been known for his ground-breaking experimentation with inflatable synthetic materials and public spatial installations on a large scale, known for their way of disrupting the everyday habits of local residents. His most famous series, *A. to A. (Art to Abandon)*, is composed of inflatable PVC sculptures that were initially left in lakes and deserts, before being placed in public spaces all over Italy, such as piazzas, schools and factories, activating an objective vital experience within social space.

***Hotel Principi di Piemonte | UNA Esperienze**, Via Piero Gobetti, 15*
29 October – 1 November 2026 | Opening hours during Artissima:
THU – FRI – SAT 1pm – 9pm | SUN 1pm – 6pm

VEHICLES – IRIS TOULIATOU ON PISTA 500 – PINACOTECA AGNELLI

As the recipient of the 2025 edition of the **Pista 500 Prize**, for the new season of Pista 500, Pinacoteca agnelli presents a new site-specific commission by **Iris Touliatou** (1981, Athens, where she lives and works) on La Pista 500.
Iris Touliatou's practice explores and questions the limits of the spatial, financial, administrative structures that govern the institutions that invite her to create, produce, and present her work, whether they are museums, galleries, or biennials. Her interventions are "economic" in two ways: they question the very meaning of this term, recalling its Greek etymology. The original term, *oikonomia*, was used to define household management, the administration and distribution of the family's resources, people, and things. Touliatou is not tied to a single artistic medium, rather she allows the set of conditions that characterize the venue to suggest the most appropriate form of intervention. Invited by Pinacoteca Agnelli to create a new image for the billboard on La Pista 500 - the former testing track of FIAT automobiles on Lingotto rooftop, where Piancoteca Agnelli is located – Tuliatou has taken this opportunity to develop a project extending past the

physical perimeter of the image, functioning on multiple intertwined levels at once. By treating the institution's given conditions and architecture as a medium rather than a methodology, the piece disrupts the boundary between content's production and its dissemination.

***Pinacoteca Agnelli**, Lingotto, Via Nizza 230/103, 10126 Torino*
30 October – 6 November | TUE – SUN | 10.00 am – 8.00 pm
From November 6 | 10.00 am – 6.00 pm , on Friday 10.00 am – 8.00 pm

***…POP.!CRASH/(LOON)* –LOUIS MORLÆ**
ILLY PRESENT FUTURE PRIZE EXHIBITION
AT FONDAZIONE SANDRETTO RE REBAUDENGO

For the fIfth edition of the collaboration between **Fondazione Sandretto Re Rebaudengo**, **Artissima**, **and illycaffè**, which aims to support emerging contemporary artists in Italy, Fondazione Sandretto Re Rebaudengo presents an exhibition by Louis Morlæ, winner of the illy Present Future Prize 2025. The first solo exhibition in Italy by Louis Morlæ, winner of the illy Present Future Prize 2025, curated by Leonardo Pietropaolo The project continues Morlæ's exploration of the relationship between the future and new technologies, offering an opportunity to delve deeper into the work of one of the most compelling emerging voices on the contemporary art scene.

***Fondazione Sandretto Re Rebaudengo**, Via Modane, 16*
29 October 2026 – February 2027 | Opening hours during Artissima:
THU 6:30 pm – 10pm | FRI & SUN 10am – 7pm | SAT 10am – 9pm

***FENOMENO* – DAVIDE SGAMBARO**
C2C FESTIVAL, LINGOTTO FIERE

Artissima expands its collaboration with **C2C Festival**, focusing on a special project for the festival and the gallery FuoriCampo whose protagonist is Davide Sgambaro, with the installation *FENOMENO*, **shown inside the main venue of the festival**, in which an icon of global visual culture becomes a device of reflection on the codes of contemporary communication. The smiley face, an archetypal symbol with an ambiguous and mutable meaning, is transformed by *FENOMENO* into a hypnotic and alienating mask, an expression of forced positivity. The installation investigates the "niceness" of late capitalism, the obligation to always appear to be available and cheerful, shifting the smile from an instrument of sharing to a social convention and a form of control.

C2C Festival, Lingotto Fiere
ven–sab | fri - sat 17:00-4:00 | 5 pm–4am
Tickets available on DICE.fm

IL RESPIRO DELLA LUCE – OSCAR PIATTELLA

The monumental glass apse of the Sanctuary of Nostra Signora della Salute, created by Oscar Piattella in 1992, joins the "Luminarie" section of Luci d'Artista starting this year. The project is part of Il respiro della luce, an enhancement initiative held under the patronage of Città di Torino and the Ministry of Culture, and promoted by the Archivio Oscar Piattella.

***Santuario di Nostra Signora della Salute**, Via Michela Antonio Vibò, 26*
29.10 – 1.11 2026
thu-sat 9.30am-12pm; 4-6pm I fri and sat 7-9Pm I sun 4-6pm

OTHER INITIATIVES AT THE FAIR

***THE RADIANT VAN* — CANEMORTO by Luci d'Artista**

Winner of Italian Council competition (14th edition, 2025), ***The Radiant Van*** is the project for **Luci d'Artista** created by the trio **CANEMORTO**, which will welcome visitors to Artissima at the main entrances of the

pavilion. A van transformed into a magic lantern projects apotropaic symbols: amulets and talismans of all eras and cultures, reinterpreted in the graphic-pictorial language of the group. An ironic work that affectionately reinterprets the two foundation myths of Torino – an industrial vocation and the bond with esotericism – imagining the van as a spaceship that transports positive energies into the world. Driven by the artists themselves, the work has travelled from Torino to Ljubljana, where it was shown at the *Lighting Guerrilla Festival* and accompanied by a solo exhibition at the Match Gallery, before becoming part of the permanent collection of Luci d'Artista 29. Luci d'Artista is the project developed in 1998 by the city's alderman of culture at the time, Fiorenzo Alfieri, which transforms Torino into a widespread open-air museum of luminous artworks. Today the project is overseen by Fondazione Torino Musei, with curation by Antonio Grulli. CANEMORTO is a trio of anonymous Italian artists, founded in 2007, that stages a surreal macro-history in which reality and fiction intertwine.

PASTIS SOCIAL CLUB by Fondazione Arte CRT

Pastis Social Club is the project with which **Fondazione Arte CRT** takes the Collection out of its usual display contexts to activate it across a community of voices, gazes and interpretations. The project takes form in a physical and digital space conceived as a bar: an informal place to gather and to discuss art as a shelter from the frantic rhythms of the fair. In the stand at Artissima, the Brand Ambassadors of Fondazione Arte CRT – culture professionals, artists, collectors – are invited to come to terms with a selection of works from the Collection, sharing comments and interpretations. Their voices intertwine with those of the audience of visitors, giving rise to a plural, participatory narrative. Each day two works are presented, transforming the Collection into a device of encounter and conversation. The contributions gathered are then conveyed through reels and stories on the social network channels of Fondazione Arte CRT, constructing a recurring appointment over the course of the year with the works and the protagonists of the Italian art scene. Curated by **Treti Galaxie**, the art project founded by Ramona Ponzini and Matteo Mottin, *Pastis Social Club* narrates the collection as living heritage, capable of generating relationships and new forms of participation. A choral story that constantly renews its public and social impact, expanding accessibility and opening the collection to new interactions.

Iconic merchandising

The support offered by **K-Way®**, a long-term partner of the fair since 2009, continues in the 33rd edition of Artissima with the new **personalized packable shopping bag**, in line with the bright pink colour and the visual identity developments, while dressing the staff with the **sleeveless model from the iconic *Le Vrai* line**. **Carioca** has also confirmed its support, offering the public a special branded marker with this year's graphics, while **Guido Gobino** will continue to delight the galleries and guests with special items.

In case of Anything by K-Way®

For the 33rd edition, Artissima updates its interaction with **K-Way®**, consolidating a bond that has continued for over 15 years. Since 1965 K-Way® has interpreted outerwear through constant research on functional quality, innovation and design, transforming a garment developed for rain protection into an icon capable of accompanying everyday life, evolving together with the changes of the times and the society. The concept ***In Case of Anything*** sums up this vision: a philosophy that identifies K-Way® as a reliable companion in everyday activities, ready to respond to unexpected situations with protection, practicality and versatility. *In Case of Anything* is also the title of the project that **will enliven the suspended space** of the Oval, formerly a judges' booth during Olympic skating competitions. Special K-Way® graphics on the theme of weather phenomena will transform the natural elements into a visual narrative, conveying the aesthetic and conceptual universe of the brand to the public. This attitude creates a natural dialogue with contemporary art, as the

expression of a culture capable of observing the present, interpreting it and opening up new perspectives.

Special Areas

Artissima once again offers its guests **areas enhanced** through outstanding **synergies** and **furnishing** projects. The **central staircase** leading to the VIP Lounge has been redesigned once more through the collaboration with **Dott.Gallina** and the innovation of its polycarbonate panels. At the heart of the fair, **Meritalia®** presents two multifaceted and striking compositions of its iconic modular sofa **La Michetta**, designed by Gaetano Pesce, which welcomes visitors with comfort and radical irony. The **Meeting Point** confirms the participation of **Pedrali**, a 100% made-in-Italy company, whose rigorous and meticulous research creates functional, versatile products of industrial design, enriched by collaborations with numerous Italian and international designers. The **WoW Talks area**, the section dedicated to publishing, once again features the style of **Bolzan**, a family business that has become an international brand, capable of blending artisanal know-how with industrial logic to create a culture of sleep and design. The VIP Lounge is enriched with wrought-iron furnishings through the collaboration with **Smacrent**, a company with well-established roots in the equipment rental sector, which will soon be opening its Torino headquarters. The **VIP Restaurant** bears the iconic signature of chefs **Costardi Bros**, interpreters of the Piedmontese territory capable of looking beyond its borders, who this year will also propose a menu designed specifically for the VIP Bistrot. They are also behind the exceptional welcome for the fair's guests, historically promoted by **Art Defender Consulting**. The Piedmontese wine consortia return with an area dedicated to them, allowing the public and exhibitors to discover and taste the 19 DOCG and 41 DOC wines — excellences that make the Piedmontese territory unique — through the renewed dialogue between Artissima and **Piemonte Land of Wine**. On the balcony, Artissima's lounge dedicated to VIP guests is once again named **Thonetiana**, featuring the distinguished furnishing project by **Gebrüder Thonet Vienna**. Created to offer guests an even more exclusive and tranquil space, the lounge has for years hosted an artistic project curated by **Tosetti Value Il Family office**, promoter of the acquisition prize for photography of the same name, which this year presents, in preview, the latest unpublished work by Alterazioni video, a collective represented by the Guido Costa Projects gallery.

Meeting Point by La Stampa

A special area of the fair, by **La Stampa**, will be dedicated to conversations, debates, and presentations of projects, research, and events developed in collaboration with museums, institutions, and art organizations. A space for encounter and dialogue with artists, curators, collectors, and experts from different disciplines, invited to share their reflections, studies, and research practices with the public.

Booth and editorial team of Il Giornale dell'Arte at the fair

Artissima and **Il Giornale dell'Arte** are renewing their media partnership for the sixth consecutive year. On the occasion of Artissima 2026, a team of editors coordinated by director **Luca Zuccala** and **Jenny Dogliani** will be on site to report in real time, on ilgiornaledellarte.com, on the protagonists and highlights of this edition. The November issue of Il Giornale dell'Arte also includes ***Vedere a Torino***, the insert dedicated to all the art to see in the city, distributed free of charge every day at the entrance to the Oval. **Allemandi – Il Giornale dell'Arte** will also be present in the publishing area with a stand that interprets the theme of Artissima 2026, *Fancy: A Flexible, Acrobatic Body*, as an invitation to encounter and sharing. Inspired by the idea of a "flexible body," the space welcomes visitors among books, seating and curved surfaces, transforming from a point of passage into a place to pause and discover, where one can stop, meet others and move through the plurality of perspectives on the present. The stand also hosts **Il Telegiornale dell'Arte**, hosted by **Nicolas Ballario**, with a corner dedicated to interviews with Artissima's protagonists: during the days the fair is open, artists, gallerists, curators

and collectors will be invited to share their voices and viewpoints, offering the public a direct, on-the-spot look at the current art scene.

Press Tour

Once again this year, Artissima will welcome guest journalists with an exclusive press tour, regarded as a benchmark of excellence among international art fairs. The itinerary, exploring the most evocative sites of a city in full ferment, includes visits to Torino's leading art institutions: Castello di Rivoli Museo d'Arte Contemporanea, Fondazione Sandretto Re Rebaudengo, Fondazione Merz, GAM – Galleria Civica d'Arte Moderna e Contemporanea, Pinacoteca Agnelli, and Gallerie d'Italia.

Fondazione Allegra Agnelli per la Ricerca sul Cancro – Candiolo

Artissima is pleased to renew its support for the **Fondazione Allegra Agnelli per la Ricerca sul Cancro – Candiolo**, contributing concretely to oncological care and research activities. Once again this year, proceeds from Artissima's cloakroom will be donated to the Foundation, supporting the work of doctors and researchers at **INOC – Istituto Nazionale Oncologico Candiolo**, where clinical activity and scientific research proceed in close connection to offer patients new opportunities for diagnosis and treatment. Founded in 1986, the Foundation made possible the birth and growth of Candiolo, today a leading oncology center where expertise, research, and advanced technologies come together every day to offer all patients the best possible care. The collaboration with Artissima thus renews a shared commitment uniting culture, responsibility, and attention to the community: even a simple gesture can become concrete support for the future of cancer care and research.

SYNERGIES

As every year, **Artissima 2026** unfolds in close synergy with the numerous cultural and artistic institutions of the region. Concurrently with the fair, Torino offers a rich calendar of contemporary art exhibitions hosted in **museums**, **foundations**, and **galleries**.

Il **MAO Museo d'Arte Orientale** presents *Song Dong. Soul Out*, the first solo exhibition in Italy dedicated to the artist Song Dong, curated by Li Zhenhua and Davide Quadrio, with Francesca Filisetti and Rebecca Ricci. On the occasion of Artissima, on Saturday, October 31, **MAO** also inaugurates the fourth edition of *Declinazioni Contemporanee*, an artist residency and site-specific commission program that uses contemporary art as a tool to re-read and enhance the museum's heritage, featuring Driant Zeneli, Gala Porras-Kim, Elif Uras, Sissel Tolaas, and Dayanita Singh.
At **Palazzo Madama** the current exhibition: *Il corpo della città. Moda e arti tra Liberty e modernità 1884* – 1961, a project proposing an original perspective through which to observe the evolution of the city through the body. Visitors can also explore *Giardini. L'arte di vivere la natura nel Settecento*, dedicated to 18th-century garden art, and *Bianco al femminile*, a display of fifty textile works in the Sala dei Tessuti.
Castello di Rivoli Museo d'Arte Contemporanea, **Fondazione Merz**,and **GAM – Galleria Civica d'Arte Moderna e Contemporanea di Torino** together present the three-act exhibition *Marisa Merz – La danza delle ore*, celebrating the centenary of Marisa Merz's birth, realized thanks to the support of Fondazione CRT**.**
Castello di Rivoli Museo d'Arte Contemporanea: curated by Francesco Manacorda and Marianna Vecellio; **Fondazione Merz**: curated by Beatrice Merz e Sébastien Delot; **GAM – Galleria Civica d'Arte Moderna e Contemporanea**: curated by Chiara Bertola and Chiara Parisi.
In addition, **Castello di Rivoli Museo d'Arte Contemporanea** also features the exhibitions: *Inserzioni | Il museo come luogo di produzione*; *Arte povera | Conservare significa continuare ad attivare*; *Giulio Paolini; in due atti*; *Il Castello Incantato | Il museo come palestra pedagogica*; *Continuo Infinito Presente | Omaggio a Remo Salvadori* in collaboration with Archivio Remo Salvadori; and *Premio Piero Siena 2026 — Stefano Bernardi e Samira Mosca*.

With *Quinta Risonanza*, la **GAM** presents, alongside Marisa Merz, the project *Nell'Oltretempo. Montagne e Gessi dal DEPOSITO della GAM*, featuring artist Giuseppe Caccavale as the "intruder," invited to establish a dialogue with GAM's collection. The project includes the participation of students from the Accademia Albertina di Belle Arti di Torino.
Fondazione Sandretto Re Rebaudengo presents: the solo exhibition of Andrea Bowers, who has been intertwining artistic practice and activism for over thirty years, curated by Bernardo Follini; *Joseph Yaeger. Point of Return*, bringing the artist's past and present works into dialogue; the first solo exhibition in an Italian institution by Aziza Kadyri, curated by Bernardo Follini; the exhibition dedicated to the work *The Ballad of Sexual Dependency* by Nan Goldin from the Sandretto Re Rebaudengo Collection; and the first solo exhibition in Italy by Louis Morlæ, winner of the illy Present Future 2025 Prize, curated by Leonardo Pietropaolo.
MAUTO - Museo Nazionale dell'Automobile presents the exhibitions: *Serie limitata. Paesaggi mobili in fotografia*, curated by Philippe Séclier and Lorenza Bravetta; *Gerald Laing. Full Speed*, curated by Elena Geuna, realized in collaboration with The Estate of Gerald Laing; *Aldo Brovarone*. *La matita di Pininfarina* curated by Maria Paola Stola; and *Convergenze 2026: Un dialogo tra collezioni* in collaboration with MAXXI - Museo nazionale delle arti del XXI secolo.
During the days of the fair, **Gallerie d'Italia – Torino** of Intesa Sanpaolo presents the exhibitions: *Luca Campigotto. Wandering Europe*, curated by Walter Guadagnini as part of the *La Grande Fotografia Italiana* series coordinated by Roberto Koch; and *Anastasia Samoylova. Harbor*, curated by Emanuela Mazzonis di Pralafera, a photographic project commissioned by Gallerie d'Italia - Intesa Sanpaolo that brings the Russian-born American artist to Italy for her first exhibition.
Pinacoteca Agnelli presents three projects: the retrospective *Alberto Savinio. Souvenir*, curated by Sarah Cosulich and Pietro Rigolo; the exhibition *Laure. Chris Ofili & Édouard Manet* for the *Beyond the Collection* cycle, in dialogue with the Permanent Collection of the Pinacoteca, curated by Pietro Rigolo; and *La Pista 500. Iris Touliatou*, an original project for the Billboard of La Pista 500 by Iris Touliatou, the artist selected in 2025 through the Premio Pista 500 in collaboration with Artissima, curated by Nicola Trezzi.
OGR Torino hosts the exhibition *The Quantum Effect*, co-produced with SMAC Venice and curated by Daniel Birnbaum and Jacqui Davies.

On Saturday, October 31, museums, galleries, and art spaces will remain open late for the traditional **Night of Contemporary Arts**.

An exclusive VIP Programme

These active synergies are enhanced by Artissima through an outstanding VIP Programme dedicated to international collectors, curators and professionals, which represents a strategic asset for the city's fabric — not only from a cultural standpoint. It is with this vision that the **Camera di commercio Torino** supports the VIP Programme, backing Artissima as a strategic institution for the future-oriented development of the region. The experience offered translates into an immersion in the city's cultural, productive and commercial system, leaving a legacy with exceptional relational potential.

HOSTING VENUE: OVAL LINGOTTO FIERE

Artissima returns to the **Oval Lingotto Fiere**, where it has taken place since 2010, an evocative single-level structure of 20,000 square meters in glass and steel, managed by GL events Italia. Inaugurated in 2006 to host the speed skating competitions of the XX Olympic Winter Games in Torino, the Oval is located in the heart of Lingotto, the iconic industrial archaeology district redeveloped by Renzo Piano into an exhibition and commercial center. A strategic point of reference for significant cultural and trade fair events, the Oval will continue to host Artissima until **2027**, consolidating the link between contemporary art and urban innovation.

HOW TO GET THERE

The Oval Lingotto Fiere is easily accessible by metro (line 1, direction Bengasi, stops LINGOTTO and ITALIA61) or by **GTT** buses and trams (lines 1, 18, 35, stop: LINGOTTO).

ARTISSIMA SRL

The organization of Artissima is implemented by Artissima srl, a company of **Fondazione Torino Musei**, established in 2008 to oversee the fair's artistic and commercial relations. The Artissima trademark belongs to **Città di Torino**, **Regione Piemonte** and **Città Metropolitana di Torino**. Artissima is produced with the support of the three proprietors of the trademark, together with **Fondazione CRT**, **Fondazione Arte CRT**, **Fondazione Compagnia di San Paolo** and **Camera di commercio Torino**.

FONDAZIONE TORINO MUSEI

Realities increasingly connected between past, East, and future.

Fondazione Torino Musei curates and manages the City of Torino's art collections, offering different perspectives on historical periods and worlds that may appear distant yet are deeply interconnected.

Its mission is to safeguard this heritage. Its activities range from research and continuous updating, to the exhibition and communication of works to make them accessible to an ever-wider and more diverse audience. The museums under the Foundation are Palazzo Madama – Museo Civico d'Arte Antica, the MAO Museo d'Arte Orientale, and the GAM – Galleria Civica d'Arte Moderna e Contemporanea. In addition, Fondazione Torino Musei is the sole shareholder of Artissima, the most important international contemporary art fair in Italy. The Foundation is characterised by a special focus on accessibility and educational projects for children, young people of all ages, and their families. It supports the development of artistic and curatorial projects in the regional area; fosters dialogue with companies to strengthen collaborations between cultural and entrepreneurial spheres; and defines its cultural programming with a global outlook that allows it to enhance its heritage, design and export exhibitions. Palazzo Madama, MAO, GAM, and Artissima are deeply interconnected institutions, capable of linking past, East, and future through their activities. Art is the oldest form of connection.

BIOGRAPHIES

Luigi Fassi

Director of Artissima Internazionale d'Arte Contemporanea from 2022

Luigi Fassi was the artistic director of MAN, the Museum of Art of the Province of Nuoro, from 2018 to 2022, visual art curator at the Steirischer Herbst Festival in Graz, Austria, from 2012 to 2017, and the artistic director of Kunstverein ar/ge kunst in Bolzano from 2009 to 2012. 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, Malmo, Sweden; La Friche Belle De Mai, Marseille, France; GAM, Torino, Italy; Marino Marini Museum, Florence; Galleria CIvica, Trento; Kunsthalle Helsinki, Finland; Morra Greco Foundation, Naples; 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 Rome. From 2016 to 2018 he was a member of the founding committee of the international artist residency program Alserkal Residency at Alserkal Avenue in Dubai in the United Arab Emirates. He has been a member of the selection committee of the Artorama contemporary art fair in Marseille (2019-2022), and curator of the project Tomorrows/Today at the Cape Town Art Fair in South Africa (2019-2022). In 2021-22 he is guest curator at the Pori Art Museum in Finland. An author of many books and monographs, his articles and essays have appeared in Artforum, Mousse, Flash Art, Camera Austria, Site and Domus. Fassi graduated in philosophy from the University of Torino and studied at the Universities of Torino, Cologne and Zurich.

Léon Kruijswijk

Curator of the Present Future section

Léon Kruijswijk is Performance Curator at Mudam Luxembourg – Musée d'Art Moderne Grand-Duc Jean, and works as a freelance curator and writer. With his curatorial practice, Kruijswijk addresses themes on the intersection of queer and gender theory, activism and institutional critique, and navigates the crossovers between visual art, literature, film, experimental music, dance and performance. At KW, he has (co-)curated exhibitions and performances with artists including Alexis Blake, BLESS, Billy Bultheel & James Richards, Coco Fusco, Michele Rizzo, Luiz Roque and Oraib Toukan. In the Netherlands, he has organized exhibitions and events as a freelancer, including at Framer Framed, NEVERNEVERLAND and De School Amsterdam. His writing has also been published in TextWork (forthcoming February 2024), on Mister Motley and in Metropolis M. He has contributed to the anthology *Queer Exhibition Histories* and to various artist's publications, including those by Edith Dekyndt and Jaanus Samma. Kruijswijk obtained his MA degrees in *Museum Studies* and in *Contemporary Art History* at the University of Amsterdam.

Joel Valabrega

Curator of the Present Future section

Joel Valabrega is a curator based in Porto and Milano. In 2024, she curated the Luxembourg Pavilion at the 60th International Venice Biennale. From 2020 to 2024, she was Curator of Performance and Moving Image at Mudam Luxembourg, and in 2025, she became Head of Programme / Curator at Galeria Municipal do Porto. Recent projects include the performance festival Fogo Fátuo (2025), the experimental exhibition *Workers in Song* by Billy Bultheel & James Richards (2024), the performative group exhibition *After Laughter Comes Tears* (2023), and the performance festival *The Illusion of the End* (2022). From 2016 to 2022, Valabrega ran the project space MEGA in Milano and has held curatorial roles at institutions such as V-A-C Foundation in Moscow and Venice (2018–19) and Triennale Milano (2020). Her curatorial work—spanning exhibitions, performance programs, and commissions—has involved collaborations with artists including Tarek Atoui, Alexandra Bachzetsis,

Cecilia Bengolea, Ari Benjamin Meyers, Pauline Boudry & Renate Lorenz, Darius Dolatyari-Dolatdoust, Lara Favaretto, Trajal Harrell, Ligia Lewis, Eliane Radigue, and Nora Turato, among others. In addition to her curatorial practice, she researches and collaborates with magazines and is the author and editor of several publications.

Heike Munder

Curator of the Back to the Future section

Heike Munder is an independent curator and writer. She studied Cultural Studies at the Leuphana University in Lüneburg.

She is currently working as honorary director for the Simose Art Museum in Otake, Hiroshima and on a retrospective of Maria Pininska Béres with Jaroslaw Suchan for Kunstmuseum Luzern (2026) and WOW Museum Rome (2026). She was director of the Migros Museum für Gegenwartskunst from 2001 to 2023. She co-founded the Halle für Kunst Lüneburg e.V., which she co-directed from 1995 to 2001. She has curated many exhibitions, including retrospectives, major commissions, and thematic shows, to name a few: Korakrit Arunanondchai (2022), Stephen Willats (2019), Teresa Burga (2018), Jimmie Durham (2017), Resistance Performed – Aesthetic Strategies under Repressive Regimes in Latin America (2015), Dorothy Iannone (2014), Geoffrey Farmer (2013), Ragnar Kjartansson (2012), Tatiana Trouvé (2009), Marc Camille Chaimowicz (2006), Yoko Ono (2005), Heidi Bucher (2004), Art & Language (2003), Cathy Wilkes (2002).

Jacopo Crivelli Visconti

Curator of the Back to the Future section

Jacopo Crivelli Visconti is an independent curator. Born in Naples, Italy, 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 59ª Biennale di Venezia, Italy (2022); Faz escuro mas eu canto, 34ª Bienal de São Paulo, Brazil (2020-2021); Untimely, Again, Cyprus Pavilion at the 58ª Biennale di Venezia, Italy (2019); Brasile – Il coltello nella carne, PAC – Padiglione d'arte 29 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, Equador (2014).

Irina Zucca Alessandrelli

Curator of the Disegni section

Irina Zucca Alessandrelli is the Curator of Collezione Ramo (Italian Drawings of the 20th and 21st 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 was the winner of the Getty 'THE PAPER PROJECT INITIATIVE' 2024 grant for curators of drawing collections. 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).