

ARTISSIMA 24 2017 Edition

The first new features for the 2017 edition

Artissima 2017

Oval, Lingotto Fiere Torino

2 November 2017 | Press presentation, preview, vernissage

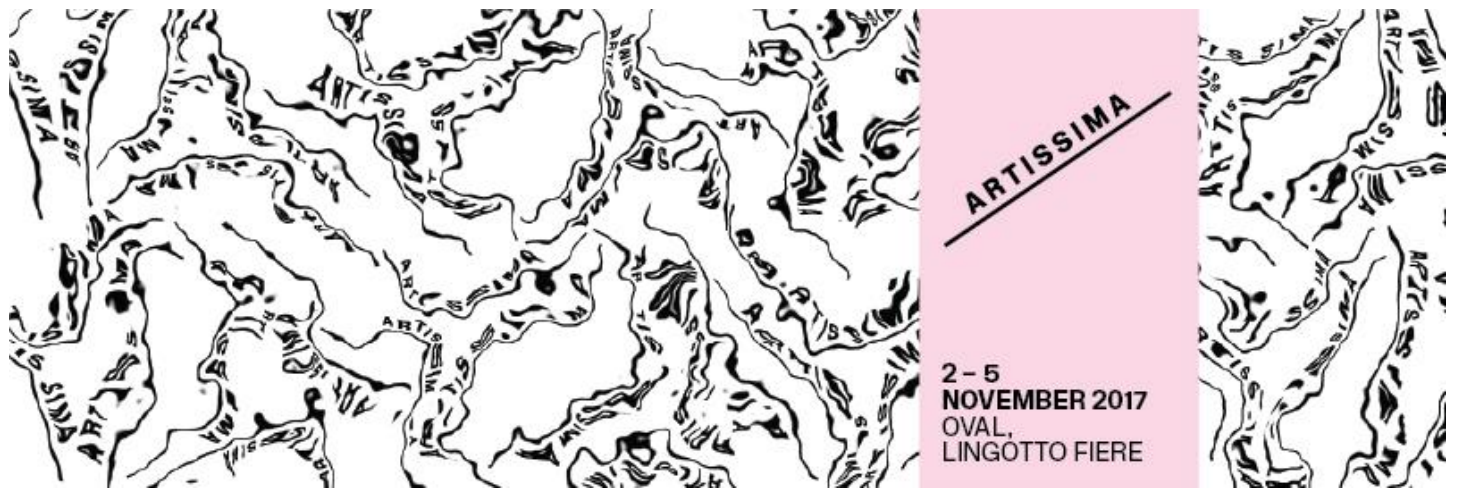
3, 4, 5 November 2017 | Open to the public

The 2017 edition of Artissima will be inaugurated on Thursday, 2 November 2017, with the public being admitted from Friday 3 to Sunday 5 November. Ilaria Bonacossa, appointed on a three-year contract in December 2016, will direct the fair.

Conceived in continuity with the fair's consolidated curatorial identity, the 24th edition of Artissima will be distinguished by new ideas and special events, both at the Oval pavilion and around the city, confirming a vocation for **experimentation and research** that is **unique on the European cultural scene** and which attracts galleries and artists from all over the world. A fundamental event for art insiders and enthusiasts and the press, the 2016 edition of Artissima brought some 50,000 visitors and 1,300 journalists to the Oval pavilion.

'The art world has changed profoundly over the last 15 years', underlines the new director **Ilaria Bonacossa**. 'Throughout the world, between 2001 and the present, over 200 new contemporary art fairs have been launched that have, in some way, replaced the art world's global biennial tour. These art fairs act as new catalysers of the system: places in which the artists question the rules regarding the production and presentation of works, while the galleries come into contact with a public of international collectors. Artissima intends to reinforce its reputation for experimentation and research, focussed for over 20 years on the contemporary, in order to offer a four-day, up-to-date overview of the international developments of the art of our time. The fair will present innovative forms of curatorial investigation, confirming its specific vocation for the discovery and valorisation of talent and establishing itself as an authoritative hub for the future of art.'

Numerous new features will characterise the 2017 edition, from the curatorial team involved in the search for talent from around the world to the new coordinated image, through to the innovative digital platform that will flank the fair's printed matter. Artissima is also launching a new curated section, **Disegni**, devoted to an exploration of drawing as an expressive medium of vital importance in the history of art and still current and of significance in international artistic research.



THE FAIR

Artissima 2017 will be held for the seventh consecutive year at the Oval, focussing on an architectural installation that will transform the pavilion spaces to highlight the fair's new projects.

Among the features of the forthcoming edition, particular attention will be paid to the nurturing of fledgling collecting and the reinforcing of the network of international collectors invited to Torino. Ilaria Bonacossa intends to actively support **Italian art**, promote the finest cultural resources of the area and identify the Italian artists of the future.

The Artissima 2017 project is being developed in close collaboration with Città di Torino and Regione Piemonte, and multiple cultural and artistic institutions active in the area and in the city. As well as its consolidated relationships with the city museums and in particular with the **Castello di Rivoli**, Artissima will be working synergically with the **Fondazione Torino Musei**, **GAM – Galleria d'Arte Moderna e Contemporanea**, **Camera – Centro Italiano per la Fotografia**, **Fondazione Sandretto Re Rebaudengo**, **Fondazione Merz**, **Pinacoteca Giovanni e Marella Agnelli**, **Collezione la Gaia**, **Museo Ettore Fico** and the new **OGR Torino**. Moreover, new partnerships will be activated with local centres of excellence redefining contemporary creativity such as the international festival of electronic music **Club to Club**, the film festival **TGLFF** of Torino – organized by the Museo Nazionale del Cinema – along with a new collaboration with the **Centro Conservazione e Restauro 'La Venaria Reale'**.

THE NEW SECTION

Artissima 2017 will see the introduction of the new **Disegni** section devoted to the expressive medium of drawing. The section is intended to celebrate an artistic discipline capable of expressing the immediacy of and the thinking behind the creative gesture, existing in a space suspended between idea and finished work. **Disegni** will be curated by the exceptional duo **Luís Silva and João Mourão**, directors of the Kunsthalle Lissabon, in Lisbon.

THE COMMITTEES

As director, Ilaria Bonacossa has confirmed the members of the gallery selection committee while renewing the curatorial team for the curated sections through the involvement of figures from Italy and beyond directly involved in the transformation of the contemporary art world.

The gallery selection committee for the **Main Section, New Entries, Dialogue** and **Art Editions** is composed of:

Isabella Bortolozzi, Isabella Bortolozzi Galerie, Berlin

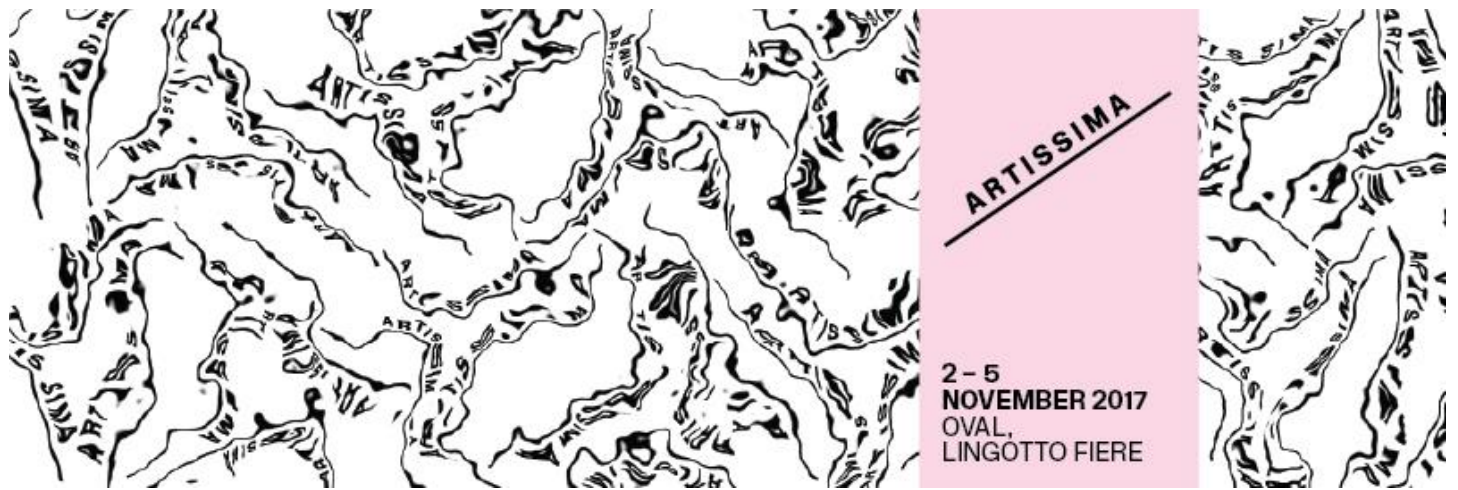
Paola Capata, Monitor, Roma

Guido Costa, Guido Costa Projects, Torino

Martin McGeown, Cabinet Gallery, London

Gregor Podnar, Galerija Gregor Podnar, Berlin

Jocelyn Wolff, Galerie Jocelyn Wolff, Paris



The **Curated Sections** are born out of a desire to give fresh impetus to artistic experimentation, transforming the art fair experience into a sophisticated form of cultural and educational entertainment.

Present Future, the section dedicated to **emerging** talent. The curatorial team is composed of:

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

Samuel Gross, chief curator at the Istituto Svizzero, Roma

João Laia, independent curator and writer, Lisbon

Charlotte Laubard, art historian and independent curator, Geneva

Back to the Future, the section dedicated to the **rediscovery of contemporary art talent active in the 1980s**. The curatorial team is composed of:

Anna Daneri (coordinator), independent curator, Genova, and founder of Peep-Hole, Milano

Zasha Colah, independent curator, Mumbai, and curator of the Pune Biennale 2017

Dora García, artist and professor, Oslo National Academy of Arts, Oslo, and HEAD, Geneva

Chus Martinez, curator and director of the FHNW Institute of Art, Basel

Disegni, the section dedicated to the experimental and immediate expressive medium of drawing. The curatorial team is composed of:

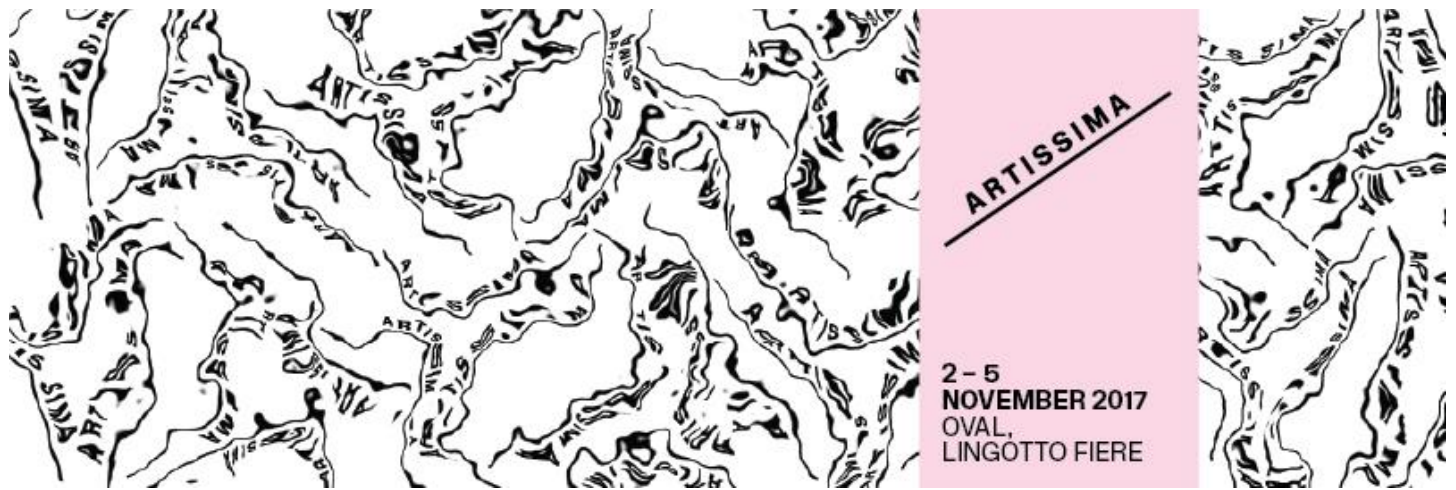
Luís Silva and João Mourão, directors, Kunsthalle Lissabon, Lisbon

THE NEW VISUAL IDENTITY

Among the novelties for this edition are a fully revised **coordinated identity** by **Studio Leonardo Sonnoli**. The graphic design chosen to represent the fair emphasises the transformative spirit of contemporary art that Artissima has always promoted. It features the fair's logo dissolves into water, metaphorically describing the intention not to settle for a single image and to encourage future investigation, rendering visible Heraclitus's phrase 'panta rei' ('everything flows'), drawing explicit inspiration from the 1,000 rivers of the Torino artist Alighiero Boetti, which like art itself are in constant transformation.

THE DIGITAL PLATFORM

For the 2017 edition, the fair intends to invest in a new **digital platform** that through diverse social media will accompany the public throughout the year, with opportunities for analysis and previews of the 2017 edition. To this end **#ArtissimaRewind**, a series of virtual events exploring Artissima 2016 was created. Every Thursday from February to July we shall be publishing in the video gallery of our site (www.artissima.it) and on the fair's social media channels (Facebook, Twitter, Instagram and YouTube) a series of performances, interviews, conversations and guided tours by influential international curators and collectors (**Walkie Talkies**, by Lauretana) and professional cultural mediators (**Ypsilon St'Art Percorsi in Movimento**, by Lancia).



ARTISSIMA 2017 Internazionale d'Arte Contemporanea

3-4-5 novembre 2017

OVAL – Lingotto Fiere

T +39 011 19744106

www.artissima.it | info@artissima.it

Facebook: Artissima Fair

Twitter: @ArtissimaFair

Instagram: ARTISSIMAFAIR

Pinterest: Artissima

Youtube: Artissima Fair

Artissima is a brand of the **Regione Piemonte, Città Metropolitana di Torino** and **Città di Torino**; mandated by the three organizations, it is connected with the **Fondazione Torino Musei**. The 24th Artissima is staged thanks to the support of the three bodies that own the brand name, together with the **Fondazione per l'Arte Moderna e Contemporanea CRT, Compagnia di San Paolo** and the **Camera di commercio di Torino**. Artissima is organised by **Artissima Srl**, a company established in 2008 to manage the fair's artistic and commercial relations.

PRESS CONTACTS

Rhiannon Pickles PR

Maria Cristina Giusti | cristina@picklespr.com

M. +44(0)7925810607 | M. +39 339 8090604

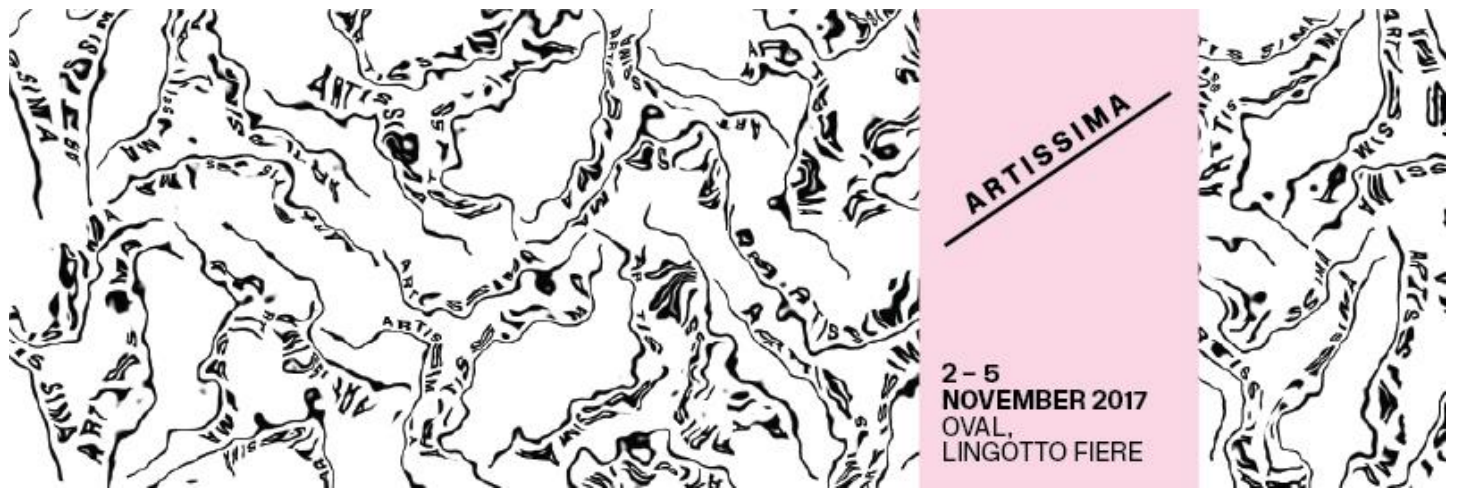
PCM Studio

Via Carlo Goldoni, 38 | 20129 Milan

press@paolamanfredi.com | T. +39 393 4695107

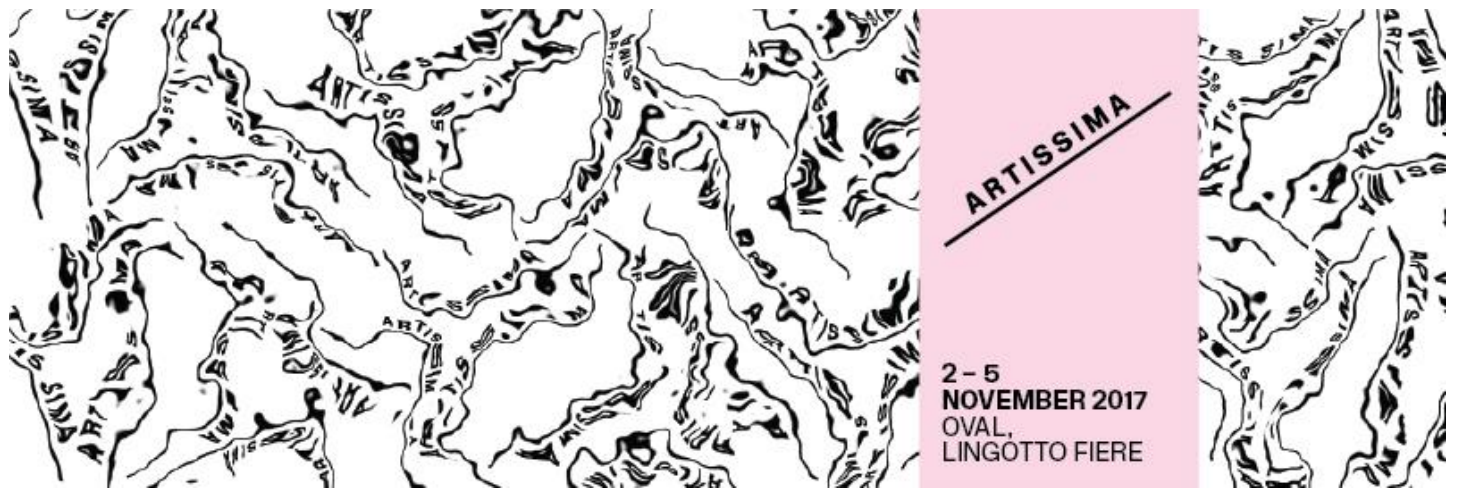
Paola C. Manfredi | paola.manfredi@paolamanfredi.com

M. +39 335 54 55 539



ILARIA BONACOSSA
Biography

Ilaria Bonacossa is a curator and art historian. Having received a BA in Contemporary Art History from the Università Statale di Milano and an MA in Curatorial Studies from Bard College, NY, she worked as research assistant for the 2003 Whitney Biennial and as curatorial assistant for Manifesta 3, Ljubljana. From 2002 to 2009 she was curator at Fondazione Sandretto Re Rebaudengo, in Torino, where she curated major exhibitions such as 'Subcontinent, contemporary art from the Indian Sub Continent'. Since 2012 she has been the artistic director of the Public Museum for Contemporary Art Villa Croce, in Genova, where she has successfully experimented with an innovative form of management in partnership with the Genova Municipality and Palazzo Ducale Cultural Foundation. At Villa Croce she has curated numerous shows with Italian and international artists such as 'Andy Warhol sul Comò. Works from the Barabino Collection'; 'Cosmic Jive. Tomás Saraceno The Spider Sessions'; and 'Julieta Aranda, If a Body meet a Body'. She has been a member of the technical committee for acquisitions of FRAC Provence-Alpes-Côte d'Azur of Marsiglia (2007–13), member of the scientific committee of PAC Milano (2013–16) and responsible for Italy of the Artist Pension Trust. In 2007 she was a member for the Golden Lion jury at the Venice Biennale, and in 2013 member of the nominating committee for the Inamori Foundation Prize, Kyoto. She is a founding member of Art@Work, a collective that develops contemporary art projects in the non-profit sector and for private collections. She has personally curated site-specific installations for Antinori Art Project and La Raia Foundation. She has also curated solo shows by Thomas Grunfelde, Zhang Enli, Tony Conrad, Julieta Aranda, Massimo Grimaldi, Alberto Tadiello and Katrin Sigurdardottir, and written on such artists as Cristof Yvoré, Kees Goudzwaard and Marlene Dumas.

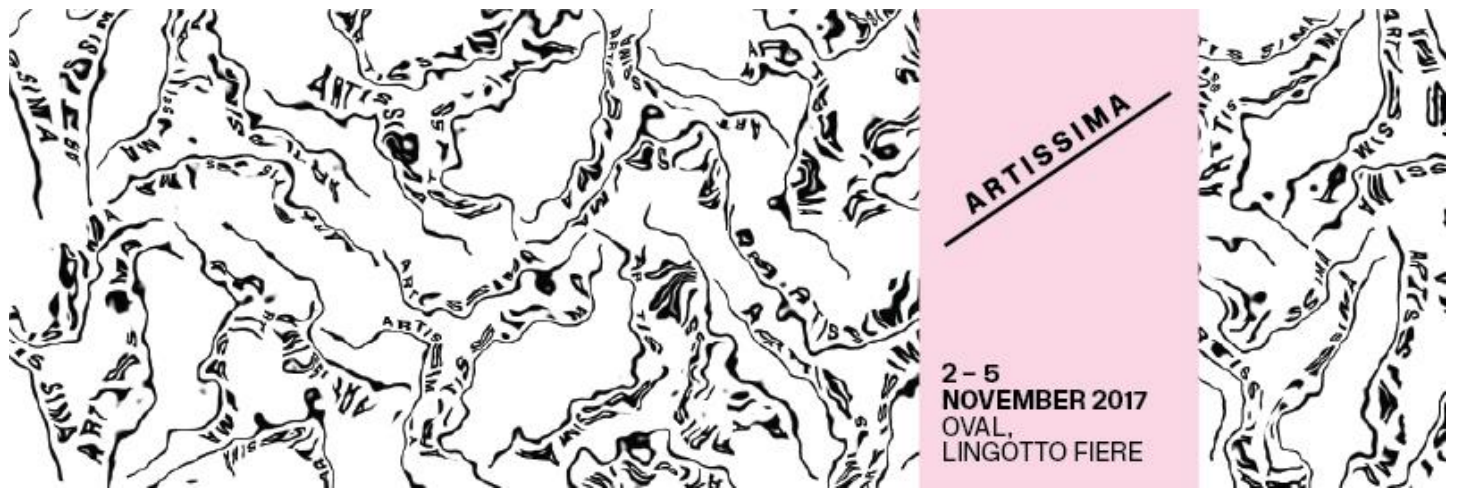


PRESENT FUTURE | The curatorial committee Biographies

Cloé Perrone is an independent curator (Rome, 1987). Since 2011, she has been curating shows at the Fondazione Memmo Arte Contemporanea, Roma: Camille Henrot Monday (2016), Shannon Ebner Auto Body Collision (2014), Sterling Ruby Chron II (2013) and Sara VanDerBeek (2012). She curated Camille Henrot solo show Luna di Latte at MADRE, museo d'arte contemporanea donnaregina, Napoli (2016). She also co-curated the 5th edition of Volcano Extravaganza organized by the Fiorucci Art Trust, London titled I Will Go Where I don't Belong in Stromboli, Sicily (2016). Perrone was a Research Scholar at The Metropolitan Museum of Art, New York, in the department of Modern and Contemporary Art where she focused on Arte Povera and Post-minimalism. She wrote the chronology for Marisa Merz The Sky is a Great Space, the artist's first international retrospective. Previously she worked at MAXXI – Museo delle Arti del XXI Secolo, Rome where she organized Doris Salcedo Plegaria Muda (2012) and The Otolith Group. Thoughtform (2011). At the Musée d'Art Moderne de la Ville de Paris she assisted on a large group survey titled Dynasty (2010). She received her B.A. from Bocconi University, Milano (2008) and her M.A. from CCS – Center for Curatorial Studies, Bard College, Annandale-On-Hudson (2014).

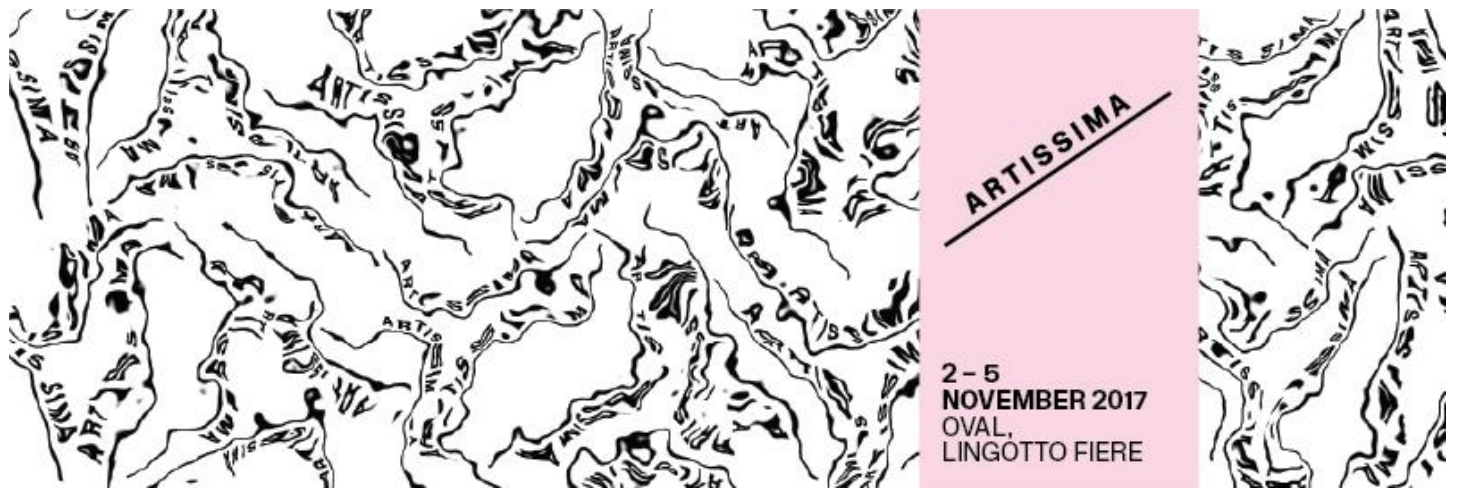
Samuel Gross (Switzerland, 1976) is Head Curator at Istituto Svizzero di Roma (ISR). Since 1999 he has been working as independent curator and as art critic for art magazines and artist's books. Among the shows he has curated: Jean Tinguely, Si c'est noir, je m'appelle Jean, Istituto Svizzero di Roma, Milano (2017); Elizabeth Murray, Recit d'un temps court 2, MAMCO, Geneva (2016); Bernhard Leitner, Hans-Walter Müller, La Forme, Le Son et L'Espace, ELAC, Lausanne (2015); Milan Kunc, Global Success, Fondation Speerstra, Apples, Switzerland (2014). Previously he worked at: Fondation Speerstra, Apples as Director (2012-2014); Evergreene gallery, Geneva as Artistic Director (2007-2012); and MAMCO, Museum of modern contemporary art, Geneva as Assistant Director (2004-2007). He received his M.A. from Geneva University in 2001.

João Laia (Lisbon, 1981) is curator and writer with a background in social sciences, film theory and contemporary art. His projects explore the embedded relations between philosophical thinking, social structures, technology and representation. Recent exhibitions include H Y P E R C O N N E C T E D (2016) at MMOMA - Moscow Museum of Modern Art, a strategic project of the V Moscow International Biennale for Young Art and Hybridize or Disappear (2015) at the National Museum of Contemporary Art - MNAC in Lisbon and Paços do Concelho in Porto. Selected screenings, performance programmes and exhibitions were held at Videoex, Zürich, Parque Lage, Rio de Janeiro, Moderna Museet, Stockholm, Jaqueline Martins, São Paulo, Calouste Gulbenkian Foundation, Lisbon and DRAF - David Roberts Art Foundation, Delfina Foundation, South London Gallery and Whitechapel Gallery, all in London.



He is in the curatorial team of the inaugural exhibition of MAAT - Museum for Art, Architecture and Technology in Lisbon and co-curator (2014-) of Videobrasil, a biannual contemporary art festival dedicated to the Global South based in SESC Pompeia, São Paulo. Forthcoming projects include State of Concept Athens, La Casa Encendida, Madrid and Syntax, Lisbon (all 2017). Laia is a regular contributor of Mousse magazine and has written for frieze, Spike Art Quarterly, Flash Art, or Terremoto. He is currently editing a monograph on Daniel Steegmann Mangrané and a survey of non-Western cosmologies, both published in 2017. Laia attended the post-graduate and self-directed research programme CuratorLab at Konstfack, Stockholm and the curatorial residency of Fondazione Sandretto Re Rebaudengo, Torino.

Charlotte Laubard (Paris, 1974) is an art historian and independent curator. She is at present teaching at HEAD - Haute École d'Art et de Design, Geneva and she has been nominated artistic director of the Nuit Blanche in Paris (2017). In 2014 she was a co-founder of Société Suisse des Nouveaux Commanditaires under the patronage of the Fondation de France. She has collaborated with significant international institutions such as MoMA P.S.1, New York (1999-2000) and Castellodi Rivoli, Museo d'Arte Contemporanea, Rivoli-Torino (2002-05) before becoming the director of CAPC musée d'art contemporain in Bordeaux (2006-13). She has earned a master in art history at the Université Paris X – Nanterre (1997).

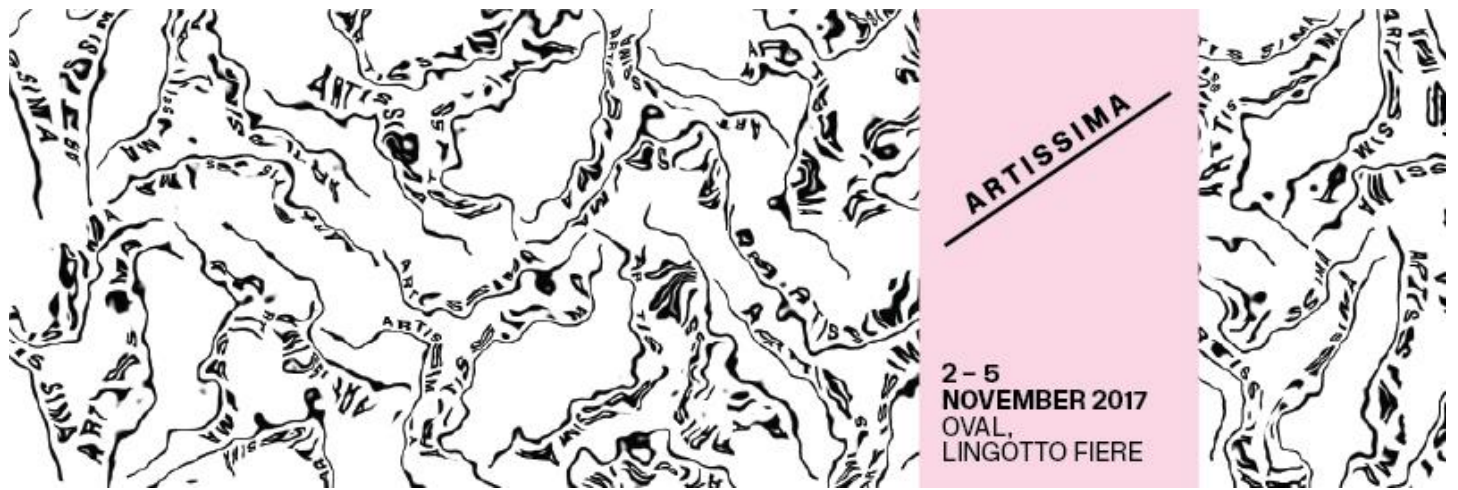


BACK TO THE FUTURE | The curatorial committee Biographies

Anna Daneri (1966) is one of the founders of Peep-Hole and initiator of Meru Art*Science Award, organized by Meru-Medolago Ruggeri Foundation for biomedical research, GAMeC-Bergamo and BergamoScienza. Independent curator, she is contributor of magazines such as Mousse, Domus, and L'Officiel Art Italia and worked for several international exhibitions: In Cantiere. 60. Premio Termoli (Termoli, 2016), Suite Rivolta. Carla Lonzi's radical feminism and the art of revolt (with Giovanna Zapperi; Lisbon, 2015), Food (Geneva, 2012), The Mediterranean Approach (Venice, Marseille, 2011), The Inadequate (project by Dora García for the 54th Venice Biennale), Long Play (Gallarate, 2011) Culiarsi (project by Invernò, 2011), Collateral (Milano/ Sao Paulo, 2008), Joan Jonas - My Theater (Trento, 2007), My Private (Milan/Turin/Vassivière, 2003–07). She collaborated with Art for the World (1996–2013) and with Fondazione Antonio Ratti (1995–2010), and she was professor of Contemporary Art Phenomenology at the Accademia Carrara di Belle Arti in Bergamo (2003–07). She was curator of the Genova maXter Program organized in 2013-2014 by Villa Croce contemporary art museum. In 2015 she was Production Manager of They Come to Us without a Word, exhibition and performance by Joan Jonas for the US Pavilion at 56th Biennale di Venezia. In 2016 she was NTU CCA Singapore Curator-in-Residence.

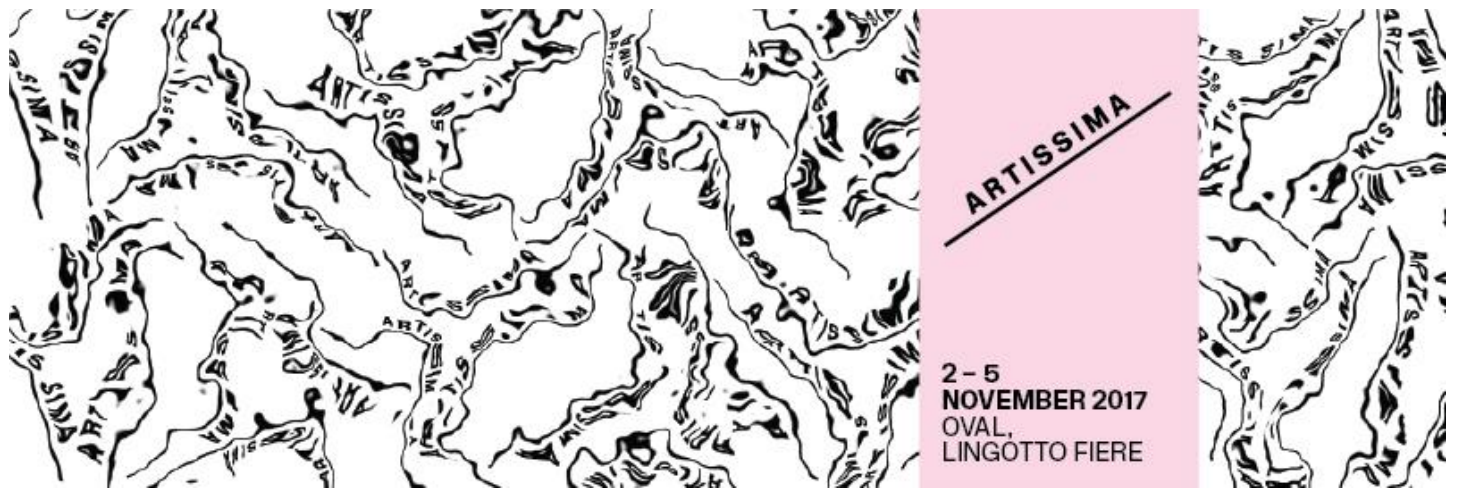
Zasha Colah (Mumbai, 1982) is interested in ideas of freedom through exhibition-making. Her curatorial focus grew out of researching cultural sovereignty and transference under prolonged militarised situations. She co-founded the curatorial collaborative and union of artists, blackrice in Tuensang (2007–08) and Clark House in Mumbai (2010). She was Curator of Indian Modern Art at the CSMVS Museum Mumbai (2009–11) and Head of Public Programs at the National Gallery of Modern Art Mumbai (2004–05). In 2016, she curated 'body luggage' for steirischer herbst Festival at Kunsthaus Graz, 'I love you Sugar Kane' at Institute of Contemporary Art Indian Ocean, Mauritius, and 'An Error in Helsinki' for Checkpoint Helsinki; she co-curated 'Prabhakar Pachpute. No, it wasn't the locust cloud' in the National Gallery of Modern Art Mumbai, and co-curated Pune Biennale 2017, titled, 'Habit-co-Habit'. Her most recent writing will appear in 'The New Curator' (Laurence King), 'The Curatorial Conundrum' (MIT Press), 'Curating Under Pressure' (ifa, Goethe), 'Curating as an Antiracist Practice' (University of Applied Arts Vienna), a chapter on Burma in '20th Century Indian Art' (Skira), 'body luggage' (Archive Books) and 'Liberty Taken' (Archive Books). She is currently editing a volume on the history of curated exhibitions in India for Marg.

Dora García (Spain, 1965) lives and works in Barcelona and Oslo. She teaches currently at Oslo National Academy of the Arts, Norway and HEAD Genève, Switzerland; and she is co-director of Les Laboratoires d'Aubervilliers, Paris. She has represented Spain at the Venice Biennale in 2011 and was present again in the Venice Biennale 2013 (collateral events). She took part in the 56th Venice International Art Exhibition, dOCUMENTA(13) and other international events such as Münster Sculpture Projects in 2007, Sydney Biennale 2008 and Sao Paulo Biennale 2010. Her work is largely performative and deals with issues related to community and individuality in contemporary society,



exploring the political potential of marginal positions, paying homage to eccentric characters and antiheroes. These eccentric characters have often been the center of her film projects, such as *The Deviant Majority* (2010) and *The Joycean Society* (2013).

Chus Martínez (Spain, 1972) has a background in philosophy and art history. Currently she is the Head of the Institute of Art of the FHNW Academy of Arts and Design in Basel, Switzerland. She has been the Chief Curator at El Museo Del Barrio, New York. She was *DOCUMENTA* (13) co-curator under the artistic direction of Carolyn Christov-Bakargiev as Head of Department, and Member of Core Agent Group. Previously she was Chief Curator at MACBA, Barcelona (2008–11), Director of the Frankfurter Kunstverein (2005–08) and Artistic Director of Sala Rekalde, Bilbao (2002–05). For the 56th Biennale di Venezia (2015), Martínez curated the National Pavilion of Catalonia, with a solo project of filmmaker Albert Serra, and for the 51st edition the Cyprus National Pavilion (2005). In 2014/15 she served as curatorial “alliance” for the current edition of the Istanbul Biennial (2015); in 2008 served as a Curatorial Advisor for the Carnegie International and in 2010 for the 29th Bienal de São Paulo. During her tenure as Director of the Frankfurter Kunstverein she curated solo exhibitions of Wilhelm Sasnal among others; and a series of group exhibitions including *Pensée Sauvage* and *The Great Game To Come*. She was also the founder of the Deutsche Börse Residency Program for international artists, art writers and curators. While at MACBA Martínez curated the Thomas Bayrle retrospective, an *Otolith Group* monographic show, and an exhibition devoted to television, *Are you ready for TV?*. In 2008 Martínez was the curator of the Deimantas Narkevicius retrospective exhibition, *The Unanimous Life* at the Museo de Arte Reina Sofia, Madrid, which traveled to major European museums. Among her recent projects are the exhibitions *The Metabolic Age*, Malba, Buenos Aires (2015–16) and *Undisturbed Solitude* with Flora Klein, Emil Michael Klein, Tiphonie Mall and Johannes Willi, Kunstler Haus, Hamburg (2016). She is also in charge of the art commissions program at der TANK, the exhibition space of the Art Institute in Basel where she produced a project by Mathilde Rosier (June 2016), a site-specific sculpture-installation by Julieta Aranda (November 2016) and is currently working on two more new pieces by Ingela Ihrmann (June 2017) and Eduardo Navarro (November 2017). In 2016, she curated *Idiosyncrasy. Anchovies Dream of an Olive Mausoleum*, a one-year exhibition at the Helga de Alvear Foundation in Cáceres, Spain. For 2017 She is currently preparing a project for the Sculpture Park in Cologne, opening October 2017 and a group show under the title *Metamorphosis* opening in February 2018 at Castello di Rivoli, Torino. Martínez lectures and writes regularly including numerous catalogue texts and critical essays, and is a regular contributor to *Artforum* among other international journals.



DISEGNI | The curatorial committee **Biographies**

João Mourão (Alegrete, 1975) and **Luís Silva** (Lisbon, 1978) are a curatorial duo based in Lisbon, Portugal, where they currently serve as co-directors of Kunsthalle Lissabon, a contemporary art institution they founded in 2009. A selection of recent shows they curated includes solos by Nathalie Du Pasquier, Céline Condorelli, Jacopo Miliari, Iman Issa, Katja Novitskova and Marwa Arsanios, as well as group shows in institutions such as Extra City, Antwerp or David Roberts Art Foundation, London. Besides their curatorial practice, João Mourão and Luís Silva are also contributing editors of CURA. magazine and co-editors of the ongoing book series “Performing the Institution(al)”, addressing recent developments in institutional practice. They were the curators of ZONA MACO SUR (2015–17), the solo projects section of Mexico City's contemporary art fair.