



ARTISSIMA 24

New developments for 2017.

Artissima 2017

Oval, Lingotto Fiere Torino

2 November 2017 | Press presentation, preview, opening

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

Artissima 2017 will inaugurate on **Thursday 2 November**, welcoming visitors from Friday 3 to Sunday 5 November at the OVAL in Torino. The 24th edition of the fair will take place for the first time under the guidance of **Ilaria Bonacossa**, appointed as director in December 2016.

Artissima confirms its position as a **unique event on the European cultural scene**, attracting galleries, artists, collectors and sector professionals from all over the world.

Renowned on an international level for its focus on experimental practices and constant innovation from one year to the next, in 2017 the fair will feature a series of new developments that will impact both its programme and organisation. Besides the recently announced **Disegni** (Drawings) section, the revised **team of curators** and an innovative **digital platform**, Artissima will be enhanced by further ideas and initiatives: a special exhibition project, the “**Deposito d’Arte Italiana Presente**” (Warehouse of Present-Day Italian Art), a trailblazing programme of **talks** and a renewed **architectural layout for the fair pavilion**.

“The year 2017 – Ilaria Bonacossa explains – marks the 50th anniversary of the initiatives that were essential to the genesis of Arte Povera. Artissima attempts to trace back to some of the most unconventional experiences of that period, which laid the groundwork for Torino’s status of Italian capital of contemporary art. Artissima, as a hybrid space open to the future, will investigate the relationships between artistic practices, the market, collecting and leisure time through the temporary reconstruction of iconic contexts like the Deposito d’Arte Presente (1967–68) or the Piper (1966–69) club. The roots of these experiments in the city led to the birth of important museums and international institutions for contemporary art, including the fair itself. In particular, Artissima considers these experiences in terms of their visionary capacity to reinvent roles and to activate contaminations between different disciplines, while still remaining a source of inspiration for many artists today.”

The sections

Artissima 2017 will present a new layout of its spaces designed by the studio **Vudafieri Saverino Partners** of Milano, enhancing the pavilion and the fair's various projects.

These include the new curated **Disegni** section, joining the four existing sections (**Main Section, New Entries, Dialogue** and **Art Editions**) and the curated sections (**Present Future** and **Back to the Future**), for a total of **seven**.

The **Disegni** section focuses on the particular nature of drawing as a form of expression, a technique capable of capturing the immediacy of the creative gesture and the thinking behind it, hovering in a space between the idea and finished work. This section is curated by an exceptional duo: **Luís Silva** and **João Mourão**, directors of Kunsthalle Lissabon, Lisbon.

The new exhibition project

Curated by **Ilaria Bonacossa** and **Vittoria Martini**, the “**Deposito d’Arte Italiana Presente**” (Warehouse of Present-Day Italian Art) is Artissima’s new cultural project on Italian art. The Deposito will contain remarkable works loaned by **Piedmont-based institutions** and **private collections**, together with pieces from the **galleries taking part in the fair**, acknowledging their outstanding role in shaping the history of contemporary art in our country.

For this new project, Artissima has taken inspiration from one of the most innovative experiences in 1960s Torino, a moment of great artistic vitality: the *Deposito d’Arte Presente (1967–68)*. A place of production and display of works by emerging artists organised by Marcello Levi (1922–2014), the Deposito – in the words of the scholar Robert Lumley – was “*an extemporaneous, non-permanent collection ... a space for the present, for a type of art connected to the hic et nunc and stripped of any sacred character.*”

With the “Deposito d’Arte Italiana Presente” Artissima retrieves that format, shifting it into the present time and using it as a conceptual setting for a project that absorbs the operative modes of the original. The Deposito is not really an exhibition, but a place to trigger a narration on the last 20 years of Italian art, to capture it today and understand its future developments, creating a dynamic place for display and discussion.

Artissima therefore is not just a platform for curatorial research, but also a public manifestation of the space in which gallerists, collectors and museums conserve works.

Education and speakers’ series

For its 2017 edition, Artissima has imagined a new experimental project based on Torino’s *Piper* club, a place in which to narrate contemporary art, to listen, participate and work side by side with artists and curators.

The project, coordinated by **Paola Nicolin**, will adopt the methods of “the classroom”, an art and education centre founded in 2016 in Milan, which invites artists to conduct an art history course in a classroom designed for the occasion, transforming a learning space in a place of artistic production.

In this perspective, Artissima will host an open class where an invited artist, with students and guests from the programme, will construct a schedule of lectures, interviews, conversations and film screenings across all the days of the fair, turning the discotheque into an alternative school.

Artissima Collectors’ Talks and Walkie Talkies

Artissima launches a new programme of **Collectors’ Talks** coordinated by international curator **Abaseh Mirvali**, focusing on how collecting is transforming the art world through the views of collectors, artists, critics, gallerists and museum directors. The talks will be enriched by exclusive guided tours through the fair – the **Walkie Talkies** – a series of short conversations between pairs of international collectors and curators, launched with the aim of creating close personal contact between artists and collectors. These conversations in motion become surprising tours, allowing the speakers to deliver unique readings of contemporary art through the works shown by participating galleries.

The digital platform

Artissima's **digital platform** will accompany the audience throughout the year, with moments of in-depth analysis and previews of the 2017 edition through the various social media.

#ArtissimaRewind, a programme of virtual appointments to explore the last iteration of the fair, was activated in February. Every Thursday the video gallery of the website (www.artissima.it) and the social network channels of the fair (Facebook, Twitter, Instagram and YouTube) present a series of performances, interviews, conversations and guided tours from the last edition.

Furthermore, in 2017 the catalogue of the fair migrates from paper into digital form, through a platform that will allow galleries to come in contact with a very large audience of art fans.

Synergies

Artissima 2017 is organised in collaboration with the many culture and art institutions operating in the city and its territory. Artissima will operate in synergy with the city's museums and particularly with **Castello di Rivoli, 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, PAV** and the new **OGR Torino**. New partnerships will also be launched with local organisations active in the field of contemporary creativity, like the **Club to Club Festival of Electronic Music**, the **Lovers Film Festival** of Torino organised by the Museo Nazionale del Cinema, and the **Centro Conservazione e Restauro La Venaria Reale**.

ARTISSIMA 2017 International Fair of Contemporary Art

3-4-5 November 2017

OVAL – Lingotto Fiere

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THE SECTIONS

Artissima has **seven** sections in 2017.

Four sections are organised by the **selection committee** for the galleries in the fair:

- **Main Section:** the most representative galleries on the international artscene.
- **New Entries:** emerging galleries operating on an international level.
- **Art Editions:** since 2012, this section presents editions, prints and multiples by contemporary artists.
- **Dialogue:** since 2016, specific projects in which the works of two or three artists are shown in a context of close interrelation.

The **selection committee** for the galleries in the **Main Section, New Entries, Dialogue** and **Art Editions**:

Isabella Bortolozzi, Galerie Isabella Bortolozzi, Berlin

Paola Capata, Monitor Gallery, Roma

Guido Costa, Guido Costa Projects, Torino

Martin McGeown, Cabinet Gallery, London

Gregor Podnar, Galerija Gregor Podnar, Berlin

Jocelyn Wolff, Galerie Jocelyn Wolff, Paris

Three sections are coordinated by an international board of curators and directors.

- **Present Future**, the section on **emerging talents**. The team of curators is composed of:

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

Samuel Gross, head curator at Istituto Svizzero di Roma

João Laia, independent curator and writer, Lisbon

Charlotte Laubard, art historian and independent curator, Geneva

- **Back to the Future**, the section on the **rediscovery of contemporary art talents active in the 1980s**. The team of curators 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 at Oslo National Academy of Arts, Oslo, and HEAD, Geneva

Chus Martinez, curator, director of the FHNW Art Institute, Basel, member of the advisory board of Castello di Rivoli

- **Drawings**, the section on this experimental and immediate form of expression. The team of curators is composed of:

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

ILARIA BONACOSSA

Biographical notes

The Director of Artissima International Fair of Contemporary Art starting in 2017, Iliara Bonacossa is an art critic and curator. With a degree in Contemporary Art History from the State University of Milano, after taking a master in curatorial studies at Bard College (USA) she worked in New York at the Whitney Museum. After seven years as curator of Fondazione Sandretto Re Rebaudengo in Torino, from 2012 to 2017 she was Artistic Director of Museo Villa Croce, Genova. In 2013 she curated the project of Katrin Sigurdardottir at the Iceland Pavilion of the Venice Biennale. She has been a member of the Technical Committee for acquisitions of FRAC Provence-AlpesCôte d'Azur in Marseille, of the Steering Committee of PAC in Milano, and director for Italy of the Artist Pension Trust international programme. In 2007 she was a member of the Jury for the Leone d'Oro of the 52nd Venice Art Biennale, and in 2013 of the Jury for the Inamori Foundation Prize in Kyoto. With Art@Work, the group she has contributed to create, she develops projects in non-profit contexts and for private collections. Since 2016 she has been the artistic director of Fondazione La Raia.

THE CURATORS

Biographical notes

PAOLA NICOLIN

Curator of the Talks programme

A historian of contemporary art and curator, she is the founding director of the art and education centre “the classroom” (theclassroom.it). With a PhD in Theory and History of the Arts, she has taught History of Modern and Contemporary Art since 2008 at Bocconi University in Milano. Since 2009 she has been a contributor of *Artforum*; she was the art editor of *Abitare* (2006–11) and was in charge of the programme of exhibitions of the City of Milano – Department of Culture (2011–13). In 2014 she worked at the Italian Pavilion of the Venice Architecture Biennale, and she has co-curated solo shows by Markus Schinwald (Milano Triennale) and Susan Philipsz (Villa Croce, 2015). She has written many texts and publications, including: *Diario Psicico. Analisi di una mostra d'arte contemporanea* (with Masbedo, Quodlibet, 2016), *Susan Philipsz: Follow Me* (Humboldtbooks, 2015), *She: La figura femminile nel lavoro di Adrian Paci* (Johan&Levi, 2014), *Alberto Garutti: Didascalìa* (Mousse/Koenig, 2012), *Addio Anni 70: Arte a Milano 1969-1980* (Mousse, 2012), *Castelli di Carte: La XIV Triennale di Milano* (Quodlibet, 2011), *Being Cattelan* (Abitare-RSC, 2011), *Palais de Tokyo: Sito di creazione contemporanea* (Postmedia- books, 2006). She is a member of the Committee of Experts of Fondazione Carriero. She lives and works in Milano.

VITTORIA MARTINI

Co-curator Deposito d'Arte Italiana Presente

Since 2013 she has been a tutor at Campo, the course for curators of Fondazione Sandretto Re Rebaudengo in Torino, where she teaches History of Exhibitions and Curatorial Practices. In 2011 she took a research doctorate in Theory and History of the Arts. In 2009 she was invited by Thomas Hirschhorn to fill the role of “Ambassador” of the Bijlmer Spinoza Festival, Amsterdam. In 2005 she coordinated historical and archival research for the project by Antoni Muntadas *On Translation: I Giardini* (Spanish Pavilion, 51st Venice Biennale). Her most important publications include: *A brief history of I Giardini*, in AA.VV. *Muntadas/ON Translation: I Giardini*, Spanish Pavilion (Actar 2005); *Questions of Authorship in Biennial Curating*, in AA.VV. *The Biennial Reader. An Anthology on Large-Scale Perennial Exhibitions of Contemporary Art* (Bergen Kunsthalle-Hatje Cantz 2010); *Just Another Exhibition: storie e politiche delle biennali*, with F. Martini, (Postmediabooks, 2011); *1970: A Biennale in Search of Itself* (“The Exhibitionist”, no. 11, 2015); *Thomas Hirschhorn. The Bijlmer Spinoza Festival* (in preparation for Humboldt Books); *La Biennale di Venezia 1968-1980. Storia di una rivoluzione* (in preparation).

ABASEH MIRVALI

Curator, Collectors' Talks and Walkie Talkies programme

An independent curator of contemporary art and architecture and project producer, Mirvali has recently curated the project of the Iranian artist Abbas Akhavan, a permanent installation on the roof of FLORA ars + natura in Bogota, Colombia. In 2015 she curated the first exhibition in Latin America of the English artist and Turner Prize winner Simon Starling, at the Luis Barragán House and Studio and Museo Experimental El Eco in Mexico City. In 2013 she worked on the concept and programme of the Biennial of the Americas, as executive director and commissioner. Previously (2005-09) she was the executive director of the Colección Jumex and Fundación Jumex Arte Contemporáneo, where she organised and developed one of the most important collections of contemporary art in Latin America. Presently Mirvali is on the Board of Women's Weekend México and the Selection Committee of Bellagio Creative Art Fellowship for Visual Artists of the Rockefeller Foundation. She lives and works in Berlin and Mexico City.