



ARTISSIMA 24 2017 edition

PIPER. Learning at the Discotheque.
The new programme of talks coordinated by “the classroom”.

Artissima 2017

Oval, Lingotto Fiere Torino

2 November 2017 | Press presentation, preview, opening

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

PIPER. Learning at the discotheque is the title of a new programme of conversations and encounters at Artissima coordinated by *the classroom*, the centre of art and education in Milano directed by **Paola Nicolin**, which reinvents the relationships between educational and exhibition practice, inviting artists to conduct courses in relation to a specific context.

The project takes form at the Oval based on reflections on the **Piper Club** of Torino, a disco that was open from 1966 to 1969, designed by Pietro Derossi with Giorgio Ceretti and Riccardo Rosso and run together with Graziella Gay. Today the Piper still represents an international model of a non-institutional space for contemporary art, not just a club but also a true self-managed cultural centre that emulated the radical situations in England and American in the second half of the 1960s. Frequent presences at the club included Michelangelo Pistoletto, Alighiero Boetti, Piero Gilardi, Gianni Piacentino, Clino Castelli, Gilberto Zorio, Anne Marie Sauzeau, Mario and Marisa Merz, Carlo Colnaghi, Carlo Quartucci, Patty Pravo, Massimo Pellegrini, Giancarlo Bignardi, Giorgio Bergami, Tonino Conte, Sergio Liberovici, Le Stelle of Mario Schifano, Living Theater, Human Family, Equipe 84, Carmelo Bene.

“Transforming the pop atmospheres of the dance hall in the context of youth subculture par excellence, the Piper remains a place that speaks to us about the subjective effects of space – visual, aural, olfactory, psychological, tactile, sensorial – and thus a very pertinent and internationally renowned non-institutional space for contemporary art that deserves to become the central focus of a critical operation of reconstruction and reuse, a context where identities, codes, languages and behaviours contaminate each other, generating new forms of knowledge” (Paola Nicolin).

Artissima, thanks to the precious support of **Archivio Pietro Derossi**, the special participation of **Gufam** and the collaboration with **Superbudda**, now presents an evocative recreation of the Piper inside the fair, for the 50th anniversary of the opening of the disco. The complete archive of the Piper Club of Torino, digitalised thanks to the work of **Centro di Restauro e Conservazione “La Venaria Reale”**, has been made available by Pietro Derossi. The architect then took part in the project of formulation of the space, describing it in words and thus making it possible to intercept – with the help of rediscovered images – information and sensations of that precise moment in the history of contemporary production. Gufam, a partner in this project and the fair, thanks to its historic ties to Derossi, Ceretti, Rosso and its outstanding role in the 1960s and 1970s in Torino, has reproduced the chairs designed by Pietro Derossi for the Piper, based on the original drawings of 1966, with the original colour range recreated by studying period photographs. *Superbudda* (Davide Tomat and Gup Alcaro), a research and production group active in the development of experimental projects involving sound, performance and video, will reconstruct the spaces and atmospheres of the club. A neon sign designed by Studio Sonnoli, produced for the occasion by F/ART – a leading company specialised in neon for art and partner of the fair – lights the entrance of the Piper@Artissima.

PIPER. Learning at the discotheque enlivens the Oval already during the days of installation of the fair, from 31 October to 1 November, with a free course open to students conducted by **Seb Patane** (Catania, 1970), an artist known for his research on sound and the ritual dimension of performance. For the opening of the fair on Thursday 2 November, *the classroom* will open its doors to the audience at the vernissage.

The project continues during the days of the fair with a programme of encounters and interviews with artists and curators. Each day focuses on one theme and one guide-work around which the guests are urged to talk about themselves, to take stock of their own experience in the imaginary of the discotheque, constructing a body of lectures, interviews, conversations, film screenings and DJ sets for the duration of Artissima.

The programme includes two outstanding video projects: *Mephobia* – Mika Gustafson (Sweden, 2017), the winning work in the “Irregular Lovers” section of the Lovers Film Festival, and the commission of an experimental artist’s **docu-film** on the Piper made by the Italian artist **Rä di Martino** thanks to the contributions of Centro di Restauro e Conservazione “La Venaria Reale”, Gino and Antonella Viliani, Galleria Monica De Cardenas and other generous supporters.

Artissima and *the classroom* create a free contemporary reinterpretation of a remarkable reality of Torino in the late 1960s, which in 2017 becomes a creative centre and a classroom in which to listen, take part and work with artists and curators.

PIPER. Learning at the discotheque is a project made possible by the support of **Fondazione per l’Arte Moderna e Contemporanea CRT**.

Artissima thanks **Centro di Restauro e Conservazione “La Venaria Reale”** for the work of digitalisation of the Archivio Pietro Derossi and the restoration of the historic furnishings.

Special thanks to **Pietro Derossi**, **Gruppo Campari** and **Rodrigo Rodriguez**.

Media Partner **ZERO**

Biographical notes

The classroom is a centre for art and education founded in Milan in April 2016, where artists are invited to teach courses in relation to a specific context, making the classroom into a place of education and production. In 2016 the classroom offered four free courses where the students met Adelita Husni-Bey, Hilario Isola, Masbedo, Diego Perrone and Piero Golia, and took part in seminars and lectures held in collaboration with over 15 public and private institutions, always focusing on the idea that “every person is a school” (Alessandro Mendini).

The classroom is: Paola Nicolin, founding director; Giovanna Silva, chief editor; Luca Bradamante, production manager; Sara Polledri, programming manager; Giulia Mainetti, consultant. Board of Advisors: Piero Golia, Linda Fregni Nagler, Diego Perrone; Design: Dallas (Francesco Valtolina & Kevin Pedron). Curators in residence: Bianca Frasso, Luca Gennati, Giacomo Pigliapoco.

Seb Patane was born in Catania in 1970. In 1992 he moved to London, where he still lives and works. He studied art and took a degree at Central Saint Martins College, and a masters at Goldsmiths University, London. Selected solo and group shows: Tate Britain, British Museum, Royal Academy, Maureen Paley and Institute of Contemporary Arts, London; MoMA New York; Migrosmuseum, Zurich; Fondazione Giuliani, Roma; Magasin, Grenoble; Museo Civico, Castelbuono (Palermo); Fonti, Napoli, and China Arts Objects, Los Angeles. In 2006 Patane was selected for the prestigious Beck's Futures prize (ICA London). He has published three books: the monograph *Seb Patane* in correspondence with the solo show at the Kunsthalle of Mulhouse, France; the artist's catalogue project *The Foreigners Stand Still* for the solo show at Fondazione Giuliani, Roma; and the catalogue *As Unreal as Everything Else* for a solo show at Museo Civico di Castelbuono. His works are held in public collections, including those of the British Museum, London; MoMA, New York; Belvedere, Vienna; Macro, Roma and Migrosmuseum, Zurich.

Superbudda is an independent art collective that starting with research on sound works on music, video and the performing arts. It is a place of production free of the mechanisms of the usual culture industry, a free experiential space of experimentation. Part of the group's activity is devoted to intercepting international realities, to enrich the path of research by triggering new collaborations. The project is based on self-support as a conscious choice and consequence of the complex cultural context in which it takes form. The headquarters is in the evocative spaces of Docks Dora in Torino. Artistic direction by Gup Alcaro and Davide Tomat. Superbudda has produced different projects such as TOdocks (TOdays 2015) and Sound Lectures (Circolo dei lettori, 2015) and collaborated with many artists such as Christian Fennesz, Basinski, Philip Jeck, Animal Collective, Patten, Gonja Sufi, Ash Koosha, Liars, Eskmo, Blank Mass, Xiu Xiu, Lapalux, Kara Lis Coverdale, Rafael Anton Irisarri, Greg Heins, Acid Pauli, Clap Clap, Jozef Van Wissem, Phill Niblock, Fis & Rob Thorne, Asmus Tietchens, Lionel Marchetti, Best Available Technology, Christian Löffler, Julia Kent, Sebastian Plano, Gangs of Ducks, Marissa Nadler, Tomoko Savage, Federico Albanese, Ricardo Donoso, Poppy Ackroyd, Carlos Cipa, Gianluca Petrella, Paolo Spaccamonti, Niagara.

THE PROGRAMME

THURSDAY, NOVEMBER 2

Openclassroom

6–7pm with	Interview – Hans Ulrich Obrist with Kamasi Washington (in collaboration OGR and Club to Club)
7.30pm	Campari Open classroom with Seb Patane
8.30pm	Superbudda sound intermission

FRIDAY, NOVEMBER 3

Space is the place.

Sound, image and architecture

12.30–1.30pm	Meet the artists – Cally Spooner with Eva Fabbris and Charlotte Laubard
1.30–2pm	Superbudda sound intermission
2–3pm	Dialogue – Mario Garcia Torres with Francesco Manacorda
3 –3.30pm	Superbudda sound intermission
3.30–4.30pm	Interview – Tony Oursler with Tom Eccles
5 –6pm	Lecture: “Piper and beyond”, Pietro Derossi. Q&A with Catharine Rossi and Maria Cristina Didero
6pm	Campari Superbudda sound intermission
6.30 –7.30pm	Concert - Guido Costa on “ <i>Le stelle di Mario Schifano</i> ”

SATURDAY, NOVEMBER 4

You are my own.

Art, dance and identity

12.30–1.30pm	Dialogue – Dora García with Jacqueline de Jong ed Esther Ferrer
1.30–2pm	Superbudda sound intermission
2– 3pm	Interview – Corrado Levi with Dafne Boggeri and Giovanna Silva
3 –3.30pm	Superbudda sound intermission
3.30–4.30pm	Dialogue – Maria Grazia Chiuri with Maria Luisa Frisa
5 –6pm	Workshop – Michele Rizzo with Simone Frangi
6pm	Awarding – Campari Art Prize
6.30–8pm	Dialogue - Roberto D’Agostino with Michela Moro and Emanuele Piccardo

SUNDAY, NOVEMBER 5

Discoinferno

12.30–2pm	Le déjeuner sur l’herbe – Round table with Piper protagonists Pietro Derossi, Graziella Gay, Piero Gilardi, Clino Castelli, Tommaso Trini with Luca Cerizza, Maria Teresa Roberto and Fulvio Ferrari
2 –2.30pm	Film screening: <i>Rä di Martino on Piper</i>
3–4pm	Dialogue – Gino Viliani with Francesco Arena and Paolo Icaro
4 –4.30pm	Film screening: <i>Mephobia</i> by Mika Gustafson (Sweden, 2017) (winner, section “Irregular Lovers”, Lovers Film Festival)
4.30–5.30pm	Dialogue – Philip Corner with Massimo Torrigiani
5.30–8pm	Campari Djsset Notte italiana by ZERO

ARTISSIMA 2017 International Fair of Contemporary Art

3-4-5 November 2017

OVAL – Lingotto Fiere

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Artissima is a brand of **Regione Piemonte**, **Città Metropolitana di Torino** and **Città di Torino**. On behalf of these three authorities, it is promoted by Fondazione Torino Musei. The 24th edition of Artissima is being held with the support of the three brand-owning authorities, jointly with **Fondazione per l'Arte Moderna e Contemporanea CRT**, **Compagnia di San Paolo** and **Camera di Commercio di Torino**. The organisation of Artissima is overseen by Artissima srl, a company formed in 2008 to manage the fair's artistic and commercial relations.

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