



ARTISSIMA 24

2017 Edition

The 24th edition of Artissima:

52,000 visitors, 32 countries represented at the fair, over 3200 collectors from all over the world, 7 prizes, 1500 journalists, 43 partners and sponsors.

Torino, 5 November 2017 – It closed today the 24th edition of **Artissima, the international fair of contemporary art**, directed for the first time this year by **Ilaria Bonacossa**. As always, the fair marked an explosion of vitality in Torino that expanded from the fair venue to the whole city.

During its duration, from **2 to 5 November** (the first day being dedicated to art professionals, and the other three to the general public), Artissima reached a total of **52.000 visitors**, showing an increased attendance compared to previous editions, and confirming that Artissima is a truly unmissable contemporary art gathering on a worldwide level.

The 24th edition of the fair put a particular focus on emerging artists and young collectors, a choice that was intended to be an investment in the future of art. The new section *Disegni*, located right at the heart of the fair, was aimed at nurturing a new kind of collector while highlighting the value of an artistic medium capable of capturing the immediacy of the process that from thought leads to creative gesture.

The stats for Artissima 2017: **206 galleries from 32 countries**, with a **62%** share of foreign exhibitors (**80 Italians** and **126 foreigners**). As a whole, in the **7 sections** of the fair, which included three curated projects, over **2000 works** were presented. The fair welcomed more than **300** international curators and museum directors from all over the world, including **89** professionals taking part in the various fair initiatives (boards, juries, encounters, Walkie Talkies, etc.). Collectors and decision-makers from **23 countries**, including **7** from outside Europe (mostly South America and the US), joined the **5000** people strong crowd that animated the city of Torino in occasion of the fair. This year, many collectors came to Artissima for the very first time, proving the efficacy of the fair's expansion programme, and **9** museum boards from around the world visited the fair, including the Garage Museum of Contemporary Art of Moscow, Palais de Tokyo of Paris, MALBA – Museo de Arte Latinoamericano of Buenos Aires, the Museum of Contemporary Art of Warsaw, the Friends of Zachęta and the Patrons of Manifesta 2018.

The three curated sections that reinforced Artissima's unique identity were particularly striking. **Back to the Future**, with a focus on the 1980s, was curated by a board headed by **Anna Daneri** and presented **27 artists** across **29 galleries** (**12 Italian, 17 foreign**). **Present Future**, curated by a board chaired by **Cloé Perrone**, saw a surprising variety of works by **20 artists** presented by **23 galleries** from a wide geographical range (**17 foreign, 6 Italian**). The new **Disegni** section, dedicated to the medium of drawing as a particular form of expression, featured works by **26 artists** represented by **26 galleries** (**10 Italian, 16 foreign**), and it was coordinated by **Luís Silva and João Mourão**.

The 2017 edition of Artissima coincided with the 50th anniversary of Arte Povera, which was examined in two special projects: the **Deposito d'Arte Italiana Presente** and **Piper. Learning at the discotheque**, both of which generated extensive interest and attracted many visitors.

Curated by Ilaria Bonacossa and Vittoria Martini, *Deposito d'Arte Italiana Presente* was a new cultural project focusing on Italian art and hosting works by 128 artists made from 1994 to the present. The project was possible thanks to prestigious loans from Piedmont-based institutions and galleries taking part in the fair.

Piper. Learning at the discotheque was the title of a programme of events that took place within Artissima and were coordinated by *the classroom*, a centre of art and education directed by Paola Nicolini that aims to reinvent the relations between practices of teaching and exhibiting. Having started on the opening day of the fair, the initiative included lectures, interviews, conversations, film screenings and DJ sets, and involved over 43 international artists, experts and curators.

Other initiatives that met the audience's success were the **Walkie Talkies by Lauretana**, coordinated by **Abaseh Mirvali**, a cycle of informal tours guided by two personalities that explored the fair through the eyes of collectors and curators; the **Ypsilon St'Art Tour by Lancia**, which offered a free programme of thematic visits to the gallery booths; and the **UniCredit Art Advisory**, a programme that provided the first free and independent consulting service for new collectors and the general public.

Artissima 2017 also stood out for major digital innovations. The fair catalogue was published in digital form and it was accessible from www.artissima.art, also from special workstations inside the fair. The **online agenda** allowed registered visitors to plan a schedule of their favourite events such as talks, guided tours, prize ceremonies and encounters.

The fair also presented the third edition of **#ArtissimaLive**, featuring on-line magazines, bloggers and websites collaborating on the creation of content produced live from the fair, and the new **#SocialRoom**, which offered a device recharge station that enabled visitors to become protagonists of the social network pages of Artissima.

Finally, Artissima 2017 updated the range of prizes assigned during the fair. While some of the existing awards are now true launching pads for emerging creative talents and represent important incentives for galleries, four new prizes – for a total of **seven awards** – underlined Artissima's concrete commitment to support novelty and creativeness in the artistic field.

- **Premio illy Present Future**

A historic award at Artissima, now at its 17th iteration, it is dedicated to the most interesting artist in the emerging talents section *Present Future*. This year the prize went to **Cally Spooner**, presented by the galleries **GB Agency** (Paris) and **Zero...** (Milano) for the work *Soundtrack for a Troubled Time*, 2017. The prize grants the artist the opportunity to have an exhibition in a museum in the city of Torino, during the 2018 edition of Artissima.

The jury also gave a special mention to **Nicolás Lamas**, represented by the gallery **Sabot** (Cluj-Napoca), and **Joanna Piotrowska**, represented by the gallery **Madragoa** (Lisbon).

- **Premio Sardi per l'Arte Back to the Future**

The 5th edition of Premio Sardi per l'Arte Back to the Future, based on the partnership with Fondazione Sardi per l'Arte, offers a prize of 5000 euros to the gallery with the best presentation and the highest level of historical relevance. This year the award was assigned to the gallery Loevenbruck, Paris, for a project on **Jean Dupuy**. The jury also gave a special mention to the gallery **Eastward Prospectus** (Bucarest) for its project on **Marilena Preda-Sânc**.

- **Premio Fondazione Ettore Fico**

Established in 2009, this award focuses on emerging talents and was assigned to **David Douard**, presented by **Galerie Chantal Crousel** (Paris).

- **OGR Award**

A new prize that consists in the acquisition of a work by the Fondazione per l'Arte Moderna e Contemporanea CRT, this award went to **Rokni Haerizadeh**, presented by the gallery **Isabelle van den Eynde** (Dubai) in the **Disegni** section.

- **Refresh Premio Irinox**

A new prize worth 5000 euros, it focuses on the new Disegni section of the fair, and it was assigned to **David Haines**, presented by the gallery **Upstream** (Amsterdam). The jury also decided on giving an honorable mention to **Ulla von Brandenburg**, represented by the gallery **Produzentengalerie Hamburg**, and **Ferdinand Penker**, represented by the galleries **Daniel Marzona** (Berlin) and **nächst St. Stephan Rosemarie Schwarzwälder** (Vienna).

- **Campari Art Prize**

A prize created in 2017 for an artist under 35 participating in one of the various sections of the fair, who receives a prize award and a solo show at the museum Galleria Campari. The prize was assigned to **Sári Ember**, presented by **Ani Molnár Gallery** (Budapest).

- **Premio CARIOCA KIDS**

The first edition of this prize worth 4000 euros focuses on teachers and creative languages, to activate new paths of teaching in the elementary schools of Torino. The prize was assigned to **Theo Drebbel** presented by **Viasaterna** (Milano). The jury also gave an honorable mention to **Alicja Bielawska** represented by the gallery **Kasia Michalski** (Warsaw) and **Simone Monsi** represented by the gallery **Placentia Arte** (Piacenza).

Among the many museum acquisitions, this year Artissima was again an important event for **Fondazione per l'Arte Moderna e Contemporanea CRT**, which acquired 9 works for Castello di Rivoli Museo d'Arte Contemporanea and GAM - Galleria Civica d'Arte Moderna e Contemporanea di Torino – for an overall budget of **300,000** euros. Moreover, **MEF – Museo Ettore Fico** purchased 6 works to further enhance the collection of the museum.

During the opening and in preparation for a future action in collaboration with the fair, Artissima hosted *Fossil of Experience*, an original action by Nico Vascellari in collaboration with Rocco Rampino with Gang of Ducks,

At the conclusion of the event, Ilaria Bonacossa remarked: “I am thrilled. The results, both in terms of size and quality of the audience throughout the event, are a reflection of the strong identity and rigour of the fair. I am thrilled about the positive feedback received from the galleries, our primary counterparts with whom we celebrated the start of Artissima with a toast to good fortune. I am pleased to see Torino becoming once more an international art crossroad. Above all, I am thrilled to have experienced for the first time the magic of creating this fair, an event I have always attended as a curious and enthusiastic visitor before becoming its director. The months of preparation behind the scenes and the final days leading up to the fair were each a chance to learn, to expand my knowledge of the contemporary art world. They gave me a glimpse and a better understanding of its developments. I would like to thank Fondazione Torino Musei and the other institutions of the city as well as the region for this opportunity. And I am grateful to the entire Artissima team for their enthusiastic participation in this adventure.”

The fair has always been considered a pivotal event for the city of Torino due to its ability to attract large international audiences and to activate effective economic and cultural processes. The impact on the city and on the region of the 2017 edition will be analysed through and in-depth research, which Camera di commercio di Torino has commissioned to the Department of Management of Università di Torino, confirming its interest in the fair. The results will be released in 2018.

ARTISSIMA 2017 International Fair of Contemporary Art

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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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