

OVAL  
TORINO

1—3  
NOV 2024

INTERNATIONAL FAIR  
OF CONTEMPORARY ART

ART/ISSIMA

design: FIONDA

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**PRESS  
RELEASE**

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## PRACTICAL INFO

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

### Preview

Thursday 31 October 2024 15.00–20.00 (upon invitation)

### Open to the public:

1-2 November 2024 12.00–20.00

3 November 2024 11.00–19.00

**Tickets** (available at [www.vivaticket.com](http://www.vivaticket.com)) with advance sale

Full price: € 24.00

Discount price: € 20.00 \*

Discount price 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 for children 0 to 11 years of age, disabled visitors and caregivers, without limitation of days or hours.

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*Digital press kit and high-res images, to download at the link:*

[bit.ly/Artissima2024\\_PressKit](http://bit.ly/Artissima2024_PressKit)

## ARTISSIMA

[www.artissima.art](http://www.artissima.art) | [info@artissima.it](mailto:info@artissima.it)

Facebook | X | Instagram | Youtube: Artissima Fair

#artissima #artissima2024 #artissimaVoiceOver

### **Artissima is a brand of**

Città di Torino

Regione Piemonte

Città Metropolitana di Torino

### **Part of**

Fondazione Torino Musei

### **With the support of**

Fondazione CRT

Fondazione per l'Arte Moderna e Contemporanea CRT

Fondazione Compagnia di San Paolo

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## ARTISSIMA 2024 31<sup>st</sup> EDITION

Torino, 17 September 2024 – **Artissima Internazionale d'Arte Contemporanea di Torino**, the only fair in Italy with an exclusive focus on contemporary art, announces its **31<sup>st</sup> edition**, directed for the third year by **Luigi Fassi** and organized with the support of Main Partner **Intesa Sanpaolo**. Artissima 2024 will offer initiatives that confirm its unique position on the European cultural scene and its ability to attract the most interesting galleries, artists, collectors and curators on an international level, with the promise – always kept – of an **experimental, cutting-edge event**.

From **Friday 1 November to Sunday 3 November 2024** the spaces of the **Oval in Torino** will host the four principal sections of the fair – **Main Section, New Entries, Monologue/Dialogue** and **Art Spaces & Editions** – and the three curated sections – **Present Future, Back to the Future** and **Disegni** – also on view at the digital platform **Artissima Voice Over**.

In 2024 Artissima welcomes **189 participating Italian and international galleries**, including **66 monographic projects**.

Director **Luigi Fassi** comments:

*The 31<sup>st</sup> edition of Artissima in Torino marks the fair's entry into its fourth decade of activity, as a brand that has asserted itself on a worldwide scale on the market for contemporary art fairs. This achievement has been made possible by Artissima's role as an incubator, conducted through ongoing research and global scouting, to continue to offer collectors and art professionals the enthusiasm of interaction with galleries and artists at the highest level in Europe, the Americas, Africa and Asia.*

*The 189 galleries from 34 countries taking part in Artissima in 2024, including debuts and returning presences, bear witness to the appeal of the fair and its status as a crossroads of relations, projects and investments, radiating outward from Torino to reach the national territory and the international context. At the same time, Artissima is a cultural institution that pursues a precise vision, that of spreading the social value of contemporary art through expertise and responsibility, within a logic of dialogue and cooperation with other institutions, public agencies and private brands. The guiding theme of*

*the 2024 edition – The Era of Daydreaming – underlines the boundless creative power of the mind as it develops our future with eyes wide open. In its history, Artissima has always been projected into the future, and to do this the institution has learned how to closely sustain the imagination of artists and gallerists in their work.*

*Internationalization, enterprise and cultural value are thus the three key terms for an understanding of how Artissima today has become an accelerator of intelligence and change at the service of Torino, Piedmont and the entire Italian and international art system.*

Internationally renowned for its focus on pioneering practices and its role as a launch pad for up-and-coming artists and galleries, Artissima attracts a large audience of collectors, sector professionals and art lovers every year. With each edition, the fair welcomes curators, directors of art institutions and foundations, as well as patrons of museums from all over the world who are involved in various ways in its programme. The vitality of Artissima resonates throughout the city, thanks to the many cultural projects produced in collaboration with public institutions, museums, foundations and galleries across the region. Artissima contributes to the growth of the Italian contemporary art market, stimulating and supporting collectors with an eye for innovation, and a continuously evolving critical and curatorial vision.

The organisation of Artissima is overseen by Artissima srl, a company affiliated with **Fondazione Torino Musei**, and formed in 2008 to manage the fair's artistic and commercial relations. The Artissima trademark belongs to **Città di Torino, Regione Piemonte** and **Città Metropolitana di Torino**. This edition of Artissima takes place with the support of the three brand-owning authorities, jointly with **Fondazione CRT** through **Fondazione per l'Arte Moderna e Contemporanea CRT, Fondazione Compagnia di San Paolo** and **Camera di commercio di Torino**.

**Massimo Broccio, President of Fondazione Torino Musei**, comments – *In 2024 Artissima moves forward with the fair’s international approach, as demonstrated by the number of foreign galleries arriving from 34 countries, and the capacity of the institution to play a decisive role of connection between the Italian and global art scenes. Here in Torino, in fact, thanks to Artissima, the world of Italian contemporary art has the most important opportunity for networking and relations of the year. The days of the fair foster contacts between gallerists, collectors, curators and corporate brands, leading to acquisitions, exhibitions and projects that will continue in the months to come. Once again this year, Artissima has implemented multiple cultural projects inside and outside the fair, to reinforce the participation of galleries and their artists. These initiatives nurture the field of art in Torino and narrate the identity of a fair that has become an institution of cultural production and enterprise, necessary to the city, its territory and the country as a whole. Fondazione Torino Musei will continue to accompany Artissima along its path of growth and reinforcement, in the conviction that it represents an irreplaceable phenomenon of innovation and internationalization.*

**Rosanna Purchia, Councillor for Culture of Città di Torino**, explains – *Artissima continues to grow, and with it grows the cooperation with the city’s public and private institutions, also in terms of awards and commissions. With galleries from 34 countries, the fair continues its process of internationalization, granting a structural meaning to the strategic presence of contemporary art in the city, during a moment of renewed dynamism in this sector. All this takes place thanks to expert and inclusive management, involving the entire team of the event.*

*Recognized on an international level as a great opportunity for emerging artists and experimental galleries, Artissima is a unique appointment that every year attracts a selected audience of collectors and sector professionals, but also many art lovers and tourists. It also represents a remarkable chance to visit Piedmont, a region rich in examples of excellence and one of the most competitive in terms of artistic offerings of high quality with an accent on the contemporary – say **the President***

**of Regione Piemonte, Alberto Cirio, and the Councillor for Culture, Marina Chiarelli.** – *We agree with the choice of a title for this edition, “The Era of Daydreaming”, which opens the way for a creative path, inviting the audience in an era of limitless connections to daydream, to take a thrilling voyage for the discovery of human creativity.*

*Fondazione per l'Arte Moderna e Contemporanea CRT, which operates on behalf and thanks to the contribution of Fondazione CRT in the field of contemporary art, renews its commitment to Artissima, the leading contemporary art fair in Italy – says **Patrizia Sandretto Re Rebaudengo, President of Fondazione per l'Arte Moderna e Contemporanea CRT.** – To further consolidate our role and to send a clear signal of support to the galleries and artists taking part, we have increased the budget for acquisitions during the fair earmarked for GAM and Castello di Rivoli, reaching a total of 280,000 euros, the highest budget over the last 12 years.*

*Fondazione Compagnia di San Paolo confirms its support for Artissima 2024 – says **Laura Fornara of Obiettivo Cultura in Fondazione Compagnia di San Paolo.** – This is the main contemporary art event in Torino, capable of nurturing and positioning the image of Torino on a national and international level, as a city of culture which again this year can rely on our foundation as an institutional partner with which to share visions and strategic assets. Enhancement of the value of cultural identity and the digital transition are the aims behind the choices of investment and support made by Obiettivo Cultura for projects capable of fostering paths of positioning and an integrated relationship between the world of culture, the economic context and the social community.*

*Artissima is an important occasion for sector professionals and an international showcase for our area. It has evolved in step with the times, creating a successful format, but always open to new projects, like the recent addition **MADE IN: a synergic collaboraton between emerging artists and innovative local companies – says **Dario Gallina, President*****

of **Camera di Commercio di Torino**. – *Furthermore, in these decades it has triggered a contagious cultural reawakening, enabling Torino to have a fine annual calendar in the world of art, with cutting-edge events of great quality. The Chamber of Commerce of Torino has always supported the contemporary art fair, collaborating to make the city more appealing in those days, promoting cases of local excellence and fostering related initiatives that increase the economic benefits, also for other sectors, including hospitality, restaurants and services.*

*Our relationship with Artissima is renewed and consolidated thanks to a growing sharing of content which makes the synergy with Gallerie d'Italia increasingly rich, close and fruitful. For the new edition we are working on a special initiative in which the Oval will host, as a preview, a photographic project from the museum in Piazza San Carlo. We firmly support one of the most important Italian fairs which keeps Turin at the center of an international dialogue between galleries, artists, collectors and enthusiasts, to which we contribute with our original story around contemporary photography — says **Michele Coppola, Executive Director Arte Cultura e Beni Storici and Director of Gallerie d'Italia of Intesa Sanpaolo.***

## THE THEME OF THE 31<sup>ST</sup> EDITION

*The Era of Daydreaming* is the theme of **Artissima 2024**, centred on *daydreaming* as a spontaneous manifestation of thought, a practice of creation projected into the future.

A topic of widespread reassessment on the part of neuroscientists, philosophers and artists, *daydreaming* is an everyday experience known to us all: the ability of the mind to generate its own inner dialogue and to develop a life story through constantly evolving forms of visual thinking. Decisive for creative reverie and artistic production, *daydreaming* is a spontaneous force that activates hopes, emotions and imagination, shaping the world to come and orienting it towards our expectations.

**Luigi Fassi**, Director of Artissima, comments:

*In an era of incessant connections and limitless external stimuli, a fascinating rediscovery is taking place: the inestimable value of impromptu thinking and daydreaming.*

*The reassessment of this unexplored territory of the mind represents a field of research that involves the cooperation of researchers in different areas, on the borderline between science and the humanities. Their findings reveal an unexpected power: the human ability to constantly imagine new scenarios and alternative realities, projecting us into a future rich in possibilities. Through daydreaming we continue to shape new relational scenarios, generating ambitious projects that revitalize our biographical development.*

*Wakeful dreaming has immense creative potential, employed primarily by artists to break down the barriers of what is known and predictable, to blaze new trails in the exploration of our time.*

*This year, Artissima invites you to listen to your reveries, summoning a community of daydreamers, of artists and those who accompany their work, in a thrilling voyage of discovery of the unlimited potential of the human mind”.*

The **FIONDA** graphic design studio based in Torino, directed by Roberto Maria Clemente, continues for a seventh year with the creation of the visual identity of Artissima 2024. A dynamic and fragmented visual narrative, which proposes a set of everyday images, day and night, treated as the frames of a film to investigate our lives and the paths traced by daydreams in real time.

*In any moment of the day, without warning, from a crack in our unconscious a visual shudder bursts forth – says Roberto Maria Clemente, creative director of Fionda – like a spasm of pleasure, in a crescendo that imprints and outlines our immediate future. The daydream unfolds through sequential images, **details of movements and actions**, plastic and often counter-gravitational gestures, in a suspension crystallized between reality and fantasy. This suspension is visually conveyed by a clock that indicates a random time, **to celebrate the uniqueness of everyday life and our ability to transform it.***

## PRESS RELEASE INDEX

### **THE FAIR AND THE GALLERIES** (for in-depth info, see page 7)

The sections of the fair; the selection committee and the curatorial committees; the curated sections and Artissima Voice Over; prizes and funds; the 189 Italian and international exhibiting galleries; countries and figures 2024.

### **SPECIAL PROJECTS**

#### **AT THE FAIR** (for in-depth info, see page 19)

**Projects with institutional and partners:** the Direzione Generale Creatività Contemporanea – Ministero della Cultura is on hand with a special institutional space for the presentation of initiatives activated to support the Italian contemporary art system and young artists; Fondazione Compagnia di San Paolo supports the second edition of *IDENTITY* devoted to the publishing sections with the project *WOW – Worlds of Words* and *Artissima Digital*; Lauretana, for the third consecutive year, supports the AudioGuides; Artissima podcast *Lo stereoscopio dei solitari* is available on all the leading digital audio platforms; *MADE IN*, a project supported by the Chamber of Commerce, presents the results of the second volume of artists' residencies inside companies; *Artissima Junior in collaboration with Juventus* celebrates a new edition under the guidance of Sara Enrico.

### **IN TOWN** (for in-depth info, see page 22)

Gallerie d'Italia – Torino welcomes the third edition of the video program in collaboration with the Main Partner Intesa Sanpaolo; the Museo Regionale di Scienze Naturali hosts a video installation for the first time in its spaces, *Objects in Mirror Might Be Closer Than They Appear*, by Julian Charrière and Julius von Bismarck; *Euridome*, created by Erik Saglia and curated by Artissima, is the new luminous installation supported by Consulta per la Valorizzazione dei Beni Artistici e Culturali di Torino and Unione Industriali Torino in the circuit Costellazione of Luci d'Artista 27; Hotel Principi di Piemonte welcomes Afasia 1.

### **OTHER INITIATIVES** (for in-depth info, see page 24)

**AT THE FAIR:** K-Way, Guido Gobino and Carioca confirm their support with iconic tributes and merchandising activities; the interior design of the fair, as always, features items by outstanding design and furniture brands; La Stampa organizes a program of talks at the Meeting Point; the editorial staff of *Giornale dell'Arte* is operating live inside the fair; the Bookshop presents a selection of publications in line with the contemporary character of the fair; an exclusive Press Tour in collaboration with local institutions; Piemonte Land of Wine and the Direzione Agricoltura e Cibo of Regione Piemonte invite visitors into a dedicated stand.

### **SYNERGIES WITH THE CITY'S ART INSTITUTIONS**

(for in-depth info, see page 26)

## **THE FAIR AND THE GALLERIES**

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

Artissima 2024 has **seven** sections.

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

- **Main Section** brings together **109** galleries, among the most representative of the worldwide panorama.
- **New Entries**, **15** emerging international galleries with less than five years of activity, appearing in the fair for the first time.
- **Monologue/Dialogue**, section dedicated to emerging galleries and/or galleries with an experimental approach, presenting either a monographic booth or works by two artists in dialogue, with **38 galleries**.
- **Art Spaces & Editions** includes galleries specializing in artists' editions and multiples, bookstores, project spaces and non-profit initiatives.

**Three sections are curated** by teams of international curators:

- **Present Future**
- **Back to the Future**
- **Disegni**

#### **The Selection Committee**

**Paola Capata**, Monitor gallery, Roma, Lisbon, Pereto;

**Raffaella Cortese**, Raffaella Cortese gallery, Milano, Albisola Superiore;

**Philippe Charpentier**, mor charpentier gallery, Paris, Bogotà;

**Nikolaus Oberhuber**, KOW gallery, Berlin;

**Antoine Levi**, Ciaccia Levi gallery, Paris, Milano;

**Elsa Ravazzolo Botner**, A Gentil Carioca gallery, Rio de Janeiro, San Paolo;

**Guido Costa**, Guido Costa Projects gallery, Torino.

The exhibiting galleries of Artissima 2024 arrive from **34 countries** and **4 continents**: Argentina, Austria, Belgium, Brazil, China, Colombia, Croatia, Cuba, France, Georgia, Germany, Greece, Hong Kong, Hungary, Israel, Italy, Lithuania, Mexico, Netherlands, Peru, Poland, Portugal, Romania, Slovakia, Slovenia, South Africa, Spain, Switzerland, Turkey, United Arab Emirates, United Kingdom, United States, Uruguay and Zimbabwe.

From the global context there is also a sizeable roster of galleries from geographical areas like **South America**, including Banda Municipal (Mexico City, Mexico), El Apartamento (Havana, Cuba), La Cometa (Bogotà, Colombia), Martins&Montero (Sao Paulo, Brazil), Remota (Salta, Argentina) and Rolf Art (Buenos Aires, Argentina), and **Eastern Europe**, including AV17 (Vilnius, Lithuania), Ivan (Bucharest, Romania), RAVNIKAR (Ljubljana, Slovenia), SANDWICH (Bucharest, Romania), Stereo (Warsaw, Poland), SUPRAINFINIT (Bucharest, Romania).

**There are 37 galleries taking part in the fair for the first time.**



In the *New Entries* section for emerging galleries that have been open for less than five years, the participants include, among others, Albion Jeune (London), Hatch (Paris), Anton Janizewski (Berlin), LOHAUS SOMINSKY (Munich), MATTA (Milano), Spiaggia Libera (Paris) and Triangolo (Cremona).

Some of the most outstanding galleries on the international scene have chosen to return to take part in Artissima: Mehdi Chouakri (Berlin), Rodolphe Janssen (Brussels), Krinzinger (Vienna), Layr (Vienna), and Wentrup (Berlin, Venezia).

Italian galleries renowned for their talent scouting and innovative research will also be taking part in Artissima: Clima (Milano), Fanta-MLN (Milano), Vavassori (Milano) and VEDA (Firenze).

Returning exhibitors with a history of participation at Artissima, including some with two decades of experience, confirm their support: Alfonso Artiaco (Napoli), ChertLüdde (Berlin), Continua (San Gimignano, Beijing, Les Moulins, Havana, Roma, Sao Paulo, Paris, Dubai), Martin Janda (Vienna), Sylvia Kouvali (Piraeus, London), KOW (Berlin), Urs Meile (Lucerne, Zurich, Ardez, Beijing), Francesca and Massimo Minini (Milano and Brescia), Franco Noero (Torino), P420 (Bologna), Gregor Podnar (Vienna), Lia Rumma (Milano, Napoli), Sies+Höke (Dusseldorf), Tucci Russo (Torre Pellice, Torino), Vistamare (Milano, Pescara), ZERO... (Milano).

## THE CURATED SECTIONS AND ARTISSIMA VOICE OVER

The three curated sections of the fair – *Present Future*, *Back to the Future* and *Disegni* – will be back with monographic booths, whilst also existing on the digital platform **Artissima Voice Over** with special in-depth features.

### **Present Future Committee**

**Léon Kruijswijk**, Curator, KW Institute for Contemporary Art, Berlin;  
**Joel Valabrega**, Head of program / Curator, Galeria Municipal do Porto, Oporto.

### **Back to the Future Committee**

**Heike Munder**, Independent Curator and Writer, Zurich;  
**Jacopo Crivelli Visconti**, Director, Albuquerque Foundation, Sintra.

### **Disegni Committee**

**Irina Zucca Alessandrelli**, Curator, Collezione Ramo, Milano.

## PRESENT FUTURE

For twenty-four years *Present Future* has been the Artissima section for **emerging talents**. Curated for the first year by **Léon Kruijswijk**, curator of the KW Institute for Contemporary Art, Berlin, and **Joel Valabrega**, curator of Galeria Municipal do Porto, Oporto, the section hosts monographic projects with the aim of focusing on new trends on the international art scene.

In the words of the curators: *Present Future presents a selection of artists with an interdisciplinary approach, combining sculpture, painting, installations, writings, performance, video and sound works.*

*The methods of reflection of these artists focus on modes of transition and transformation, delving into the enriching potential of liminal spaces and intermediate states. Their works open up new, at times vulnerable perspectives, offering ways of understanding the complexities of our constructed realities of today and tomorrow.*

In 2024 *Present Future* features the works of **10 artists** presented by **10 galleries**, **5** of which are Italian: all 10 presentations are original projects made specifically for the fair or being shown for the first time.

During Artissima, one of the artists in the section will be assigned the **illy Present Future Prize**, supported by **illycaffè** since 2001. In 2023 the prize went to the artist **Bekhbaatar Enkhtur**, presented by **Matèria** gallery, Roma, and his solo show will be held at **Fondazione Sandretto Re Rebaudengo** in coordination with Artissima 2024.

Thanks to the contemporary approach of illycaffè, the illy Present Future Prize makes an important contribution to the growth of emerging talents, confirming the innovative role of the fair in support to international artists.

## **BACK TO THE FUTURE**

*Back to the Future* is the curated section of Artissima that includes **monographic projects on great pioneers of contemporary art** whose oeuvre has played a key role in art history.

The curatorial team of *Back to the Future* is composed, for the first year, of **Heike Munder**, independent curator and writer based in Zurich, and **Jacopo Crivelli Visconti**, independent curator based in Sao Paulo.

In their words: *The influx of dramatic political events like World War II and the tensions that followed in its wake, as well as social tumult like that of the Prague Spring, can be seen clearly in this selection. Back to the Future presents works centring on inner traumas, the role of women, the struggle for emancipation, the culture of consumption and the relationship with nature. We have chosen artists whose works are not only interesting from an aesthetic standpoint, but also engaged, provocative, works that set out to refute notions rooted in the society, from the foundations of human relations to the role of art.*

In 2024 *Back to the Future* features **10 artists**, presented by **10 international galleries**.

## **DISEGNI**

*Disegni*, now at its 8th edition, **is the only section of an art fair in Italy devoted to drawing as a medium**. Curated by **Irina Zucca Alessandrelli**, curator of the Collezione Ramo in Milano, for the third year, it features projects conceived as solo shows to bring out the authenticity of works on paper. The section concentrates on the unique qualities of drawing and its intrinsic immediacy, with the aim of bringing out the expressive range and power of a medium whose value is still somewhat neglected today.

In the words of the curator: *Disegni is the only section inside an Italian fair on this medium of expression. It features projects conceived as solo shows, focusing on the authenticity and independence of works on paper. On an international level, the section investigates the techniques and contents of artists working in the field of drawing today, exploring the particular characteristics of the paper surface and the intrinsic immediacy it implies, as the first translation of an artist's idea in the world, and the sole path of access without filters to his or her way of creating.*

Through this section Artissima pursues the objective of presenting the most innovative research, in keeping with its strong identity as an experimental fair capable of foreseeing trends and exploring new ideas.

*Disegni* 2024 focuses on the works of **11 artists**, represented by **11 galleries**, **3** of which are Italian.

## **ARTISSIMA VOICE OVER**

The curated sections will also exist online on **digital platform Artissima Voice Over** with special in-depth coverage, produced thanks to the support of **Fondazione Compagnia di San Paolo**.

Artissima Voice Over is a cross-media space that offers an extensive overview of the work of all the players involved in every project: the galleries, the artists, the curators. The layout of the platform provides a simple approach to browsing: the visitor reaches a welcome page from which to branch out in various paths of interpretation and 360° in-depth coverage. Each project will have its own page providing a wealth of descriptive materials, presenting not only the works themselves but also the critical viewpoints and the creative genesis of the project, thanks to videos, interviews and podcasts. With the help of remote technologies, some of the contents will be produced directly by the galleries and artists, while others will involve the **editorial coordination** of the art project **Treti Galaxie** from Torino – consisting of **Matteo Mottin** and **Ramona Ponzini** – with the contribution of the video production company **Like Usual**, in collaboration with **FIONDA**.

The digital platform continues to evolve as an engaging, unique experience, aimed at the most expert collectors, but also at people who want to know more about contemporary art, accompanied by the voices of the personalities who write the story.

## **PRIZES AND FUNDS**

Artissima organizes, in collaboration with its partners, art institutions and foundations, **11 prizes, one acquisition fund and one fund for the galleries.**

The 2024 edition presents an important new development, with the creation of the **Orlane per l'Arte Prize**, sponsored by Orlane, one of the world's most famous brands in the sector of luxury cosmetics, joined by the confirmation and increase to **280,000 euros** of the established **Acquisitions Fund** organized by **Fondazione per l'Arte Moderna e Contemporanea CRT** to benefit the collections of GAM – Galleria Civica di Arte Moderna di Torino and Castello di Rivoli Museo d'Arte Contemporanea.

The new edition moves forward with the **Artissima New Entries Fund**, sustained directly by the fair to provide economic support for three galleries of *New Entries*.

Finally, the promoters of **ten historical and younger awards** continue to confirm their support for Artissima.

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

- the illy Present Future Prize, organized by illycaffé since 2001;
- the VANNI occhiali #artistroom Prize, organized by VANNI occhiali since 2021;
- the Tosetti Value Photography Award, sponsored by Tosetti Value - Il Family office since 2020;
- the Orlane per l'Arte Prize, organized by Orlane.

**Two awards** to commemorate outstanding figures in the art world:

- the Matteo Viglietta Award, promoted by Collezione La Gaia since 2022;
- the Carol Rama Award, promoted by Fondazione Sardi per l'Arte.

**Five institutional grants** for artists and galleries, organized by foundations and institutions:

- the Premio Diana Bracco — Imprenditrici ad Arte, created in 2023 and organized by Fondazione Bracco in collaboration with Fondazione Roberto De Silva & Diana Bracco of Milano;
- the Premio Pista 500, created in 2023 in collaboration with Pinacoteca Agnelli;
- the Oelle - Mediterraneo Antico Prize, promoted since 2022 by the namesake Foundation of Catania;
- the “ad occhi chiusi...” Prize, born in 2021 from the collaboration with the Fondazione Merz;
- the Ettore & Ines Fico Prize, organized by MEF Museo Ettore Fico in Torino since 2010.

The prizes are assigned by international juries during the days of the fair, from 1 to 3 November 2024.

## PRIZES

- The **illy Present Future Prize**, produced in collaboration with **illycaffè**, has been assigned for 24 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 goes to the project from the section considered most interesting by an international jury.

Thanks to the contemporary vision of illycaffè, the illy Present Future Prize offers an important contribution to the visibility of rising artists, confirming the fair's active role in the support of international talents.

The chosen artist will have the opportunity to present their work during the next edition of the fair, in the spaces of **Fondazione Sandretto Re Rebaudengo**, a leading art institution in Torino.

In coordination with Artissima 2024, the spaces of Fondazione Sandretto Re Rebaudengo will host a solo exhibition by **Bekhbaatar Enkhtur**, presented by the gallery Matèria of Roma, winner of the prize in 2023.

### **Jury illy Present Future Prize 2024**

**Maurin Dietrich**, Artistic Director, Kunstverein, Munich

**Joao Laia**, Artistic Director, Department of Contemporary Art, Galeria Municipal do Porto, Oporto

**Manuela Moscoso**, Executive Director, CARA, New York

**Vittoria Matarrese**, Director, Bally Foundation, Lugano

**Patrizia Sandretto Re Rebaudengo**, President, Fondazione Sandretto Re Rebaudengo, Torino

### **Winners of illy Present Future Prize's previous editions**

2023 Bekhbaatar Enkhtur, Matèria gallery, Roma

2022 Peng Zuqiang, Antenna Space gallery, Shanghai

2021 Diana Policarpo, LEHMANN + SILVA gallery, Oporto

2020 Radamés "Juni" Figueroa, Proyectos Ultravioleta gallery, Guatemala City

2019 aaajiao, House of Egorn gallery, Berlin

2018 Pedro Neves Marques, Umberto di Marino gallery, Napoli

2017 Cally Spooner, GB Agency gallery, Paris, and ZERO... gallery, Milano

2016 Cécile B. Evans, Barbara Seiler gallery, Zurich

2015 Alina Chaiderov, Antoine Levi gallery, Paris

2014 Rachel Rose, High Art gallery, Paris

- **VANNI occhiali**, the Torino-based brand of creative eyewear operating in over 40 countries around the world, confirms its support for Artissima which began in 2019 with the capsule collection by Cristian Chironi and presents the third edition of the **VANNI occhiali #artistroom Prize**, continuing its exploration of the possible cross pollination between contemporary art and eyewear design. Inside the fair, the prize sets out to select the artist – thanks to a jury of multi-sectorial experts – whose research offers an original perspective on reality, triggering an unexpected and surprising gaze, like looking through a lens. The winner, besides receiving a cash prize of 2,500 euros, will have the opportunity to collaborate on the design of a capsule collection of artist's eyewear, produced in a limited edition.

The new capsule collection signed by the winner of the 2023 prize, Elisa Alberti of Krobath gallery, Vienna, will be presented during Artissima 2024 at the VANNI showroom in Piazza Carlina in Torino.

### **Jury VANNI occhiali #artistroom Prize 2024**

**Dimitri Borri**, Store Planning Advisor

**Loredana Longo**, Artist

**Dino Vannini**, Head of Entertainment Content Management  
SKY Italia

### **Winners of VANNI occhiali #artistroom Prize's previous editions**

2023 Elisa Alberti, Krobath gallery, Vienna

2022 Teresa Giannico, Viasaterna gallery, Milano

2021 Catalin Pislaru, Nir Altman gallery, Munich

- The **Tosetti Value Award for photography**, born in 2020, this year is at its fifth edition. The prize establishes a dialogue with "Perspectives. The economy of images", a project on contemporary photography that began in 2014, curated by Tosetti Value per l'Arte with the objective of fostering debate and reflection on our globalized world through exhibitions and talks, in synergy with the economic research conducted by Family office. An international jury of experts will select the artist whose photographic work is seen as particularly interesting for an understanding of the historical-social and economic situation of our globalized world. The winning artist, besides receiving a cash award of 2,500 euros, will have the opportunity to develop a project – in a procedure indicated by Tosetti Value – in dialogue with "Perspectives. The economy of images" during the course of 2025. In the context of the project, a work will be acquired for the Corporate Collection of Family office

### **Jury Tosetti Value Award for photography**

**Lucrezia Cippitelli**, Co-Director contemporary art programme, Kunst Meran, Merano

**Walter Guadagnini**, Director, Camera – Centro Italiano per la Fotografia, Torino

**Lorenzo Vitturi**, Artist

### **Winners of Tosetti Value Award for photography's previous editions**

2023 Kiluanji Kia Henda, Fonti gallery, Napoli

2022 Oroma Elewa, In Situ - Fabienne Leclerc gallery, Paris

2021 Fatma Bucak, galleria Peola Simondi, Torino

2020 Raed Yassin, Isabelle van den Eynde gallery, Dubai

- The **Matteo Viglietta Award**, coordinated by **Collezione La Gaia** and now at its third edition, was created in 2022 to commemorate **Matteo Viglietta**: an outstanding, 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, in which the exhibition space of Collezione La Gaia at Busca (founded with his partner Bruna Girodengo at the end of the 1970s) was one of the most frequently visited locations. The Viglietta family, with the purpose of paying homage to the joyful, curious spirit that drove Viglietta's confident steps and voracious desire for art whenever he walked down the corridors of the fair. He was always interested in the discovery and rediscovery of radical practices, at times not rewarded with deserved levels of success in terms of audience and market. To some extent, the acquisition ratifies an established praxis of Viglietta, who every year would select a work having some degree of pertinence to the materials and utensils sold by his company – Viglietta Matteo SpA, a leader in the importation and wholesale distribution of hardware – for its catalogue, a book of 1200 pages full of various items. Once again this year, the work purchased at Artissima, besides becoming part of Collezione La Gaia, can be utilized as the cover of the "catalogue-pricelist", and in this sense it will have a connection with one of the hundreds of products or materials, 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 2024**

**Eva Brioschi**, Curator, Collezione La Gaia, Busca

**Lilou Vidal**, Founder, Bureau des réalités, Brussels

**Luca Lo Pinto**, Director, MACRO, Roma

### Winners of Matteo Viglietta Award's previous editions

2023 Igor Grubić, Laveronica gallery, Modica

2022 Vasilis Papageorgiou, UNA gallery, Piacenza

- The **Carol Rama Award**, organized by **Fondazione Sardi per l'Arte** and now in its fifth edition, will be assigned to the artist who embodies, through research and work, the ideal of unconventional female creativity and artistic freedom **Carol Rama** enacted and transmitted through her works and personality. The selected artist will receive a grant of 2,500 euros to support their practice.

The prize takes its cue from the ongoing lively interest of Pinuccia Sardi in Carol Rama. The apartment at Via Napione 15, where Carol Rama lived and worked from the 1940s until her death in 2015, welcoming many personalities and artists, was listed in 2016 as an important national cultural asset, protected as an artist's studio. In 2019 Fondazione Sardi per l'Arte acquired the complete contents of the residence from the artist's heirs, and then ceded it on loan to Archivio Carol Rama, the current handler, to allow the home-studio to become a living, vital location for knowledge and study of the painter's work, open to the public and researchers, to discover the creative independence of this artist who always eluded classification and the stereotypes of the world of women.

### Jury Carol Rama Award 2024

**Elisabetta Barisoni**, Head of Ca' Pesaro – Galleria

Internazionale d'Arte Moderna, Venezia

**Hélène Guenin**, Director, MAMAC Musée D'Art Moderne et Contemporain, Nice

**Martina Vovk**, Director, MSUM Museum of Contemporary Art, Ljubljana

### Winners of Carol Rama Award's previous editions

2023 Marwa Arsanios, mor Charpentier gallery, Paris

2022 Anna Perach, ADA gallery, Roma

2021 Ivana Spinelli, GALLLERIAPIU gallery, Bologna

2020 Zehra Doğan, Prometeo Gallery Ida Pisani, Milano and Lucca

- The **Premio Diana Bracco – Imprenditrici ad arte** 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 grow its 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 the contributions of women, the prize becomes part of a wider-ranging project of reflections and in-depth study of the figure of the women entrepreneurs in the art world, developed in dialogue with Il Giornale dell'Arte.

The interviews with the jurors and winner of the prize for 2023, narrating five entrepreneurial stories of passion and research, will be hosted on the social network channels of Giornale dell'Arte and Artissima.

### Jury Premio Diana Bracco – Imprenditrici ad arte 2024

**Isabella Bortolozzi**, Founder, Galerie Isabella Bortolozzi, Berlin

**Giovanna Forlanelli**, President, Fondazione Luigi Rovati

**Chiara Parisi**, Director, Centre Pompidou, Metz

### Winner of Premio Diana Bracco – Imprenditrici ad arte's previous edition

2023 Carla Chiarchiaro, ADA gallery, Roma

- Created in 2023 in collaboration with **Pinacoteca Agnelli**, the **Premio Pista 500** will grant an artist the opportunity to produce an artwork on a permanent billboard for the track on the roof of the Lingotto, in the proximity of Artissima. Pista 500 is the new project of site-specific art installations for the historic testing track of FIAT automobiles, now a spectacular panoramic promenade. Inside the fair, an international jury will select one artist, who will have the opportunity to create a specific work for the billboard, the monumental poster that features photographs, images and other visual projects. The work will be unveiled at the time of Artissima 2025. The award reflects the new direction taken by Pinacoteca Agnelli, a dynamic centre open to multidisciplinary languages of the present in dialogue with the historic collection of the institution, with a mission of inclusion of different, multiple audiences, also thanks to the expansion of programming in the spectacular spaces of the Pista 500. The work by Chalisée Naamani, the winning artist in 2023, will be presented during Artissima 2024.

#### **Jury Premio Pista 500 2024**

**Meriem Berrada**, Director, MACAAL, Marrakech

**Fatima Hellberg**, General Director, MUMOK Museum Moderner Kunst, Vienna

**Curatorial Department**, Pinacoteca Agnelli, Torino

#### **Winner of Premio Pista 500's previous edition**

2023 Chalisée Naamani, Ciaccia Levi, Paris and Milano

- **Fondazione Merz** returns with the “**ad occhi chiusi...**” **Prize**, the grant created in 2021 in collaboration with the fair, with the aim of selecting the international artist that corresponds best to the foundation's research on young artists of the Mediterranean. The selected artist will take part in a residency in Sicily.

#### **Jury “ad occhi chiusi...” Prize by Fondazione Merz**

**Beatrice Merz**, President, Fondazione Merz, Torino

**Sandra Patron**, Director, CAPC, Bordeaux

**Agata Polizzi**, Independent Curator

**Mirjam Varadinis**, Curator, Kunsthaus, Zurich

#### **Winners of “ad occhi chiusi...” Prize's previous editions**

2023 Marwa Arsanios, mor charpentier gallery, Paris and Bogotà

2022 ex aequo Alex Ayed, ZERO... gallery, Milano, and Nona Inescu, SpazioA gallery, Pistoia

2021 Heba Y. Amin, Zilberman gallery, Istanbul and Berlin

- **Fondazione Oelle** promotes for the third 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 Catania, aimed at producing a work that enhances the contemporary Sicilian and Mediterranean context. At the end of the residency, an exhibition will be produced and organized which will be hosted in one of the Foundation's exhibition venues. An experiential format dedicated to the "navigating artists" of the third millennium, it is designed to enhance contemporary artistic research, in particular from the "South of the world", aimed at the field of visual arts, photography, video, sound art and more (such as literature): actions understood as cultural crossings in Sicily and the Mediterranean.

#### **Jury Oelle - Mediterraneo Antico Prize 2024**

**Katerina Gregos**, Director, EMST, Athens

**Grazia Quaroni**, Director, Fondation Cartier pour l'Art Contemporain, Paris

**Caterina Riva**, Director, MACTE, Termoli

#### **Winners of Oelle - Mediterraneo Antico Prize's previous editions**

2023 Caroline Ricca Lee, HOA gallery, Sao Paulo

2022 Dala Nasser, Deborah Schamoni gallery, Munich

- The **Ettore e Ines Fico Prize**, organized with **MEF Museo Ettore Fico of Torino** and now at its 15th iteration, has been updated with a continuing focus on the promotion and support of the work of young artists, through an acquisition. Andrea Busto, President and Director of the MEF Museo Ettore Fico, with the help of a jury, will select the winner among the artists showing work at Artissima, thanks to his/her international research and poetics.

#### **Jury Ettore and Ines Fico Prize 2024**

**Andrea Busto**, Director, MEF Museo Ettore Fico, Torino

#### **Winners of Ettore e Ines Fico Prize's previous editions**

2023 ex aequo Francesca Ferreri, Peola Simondi gallery, Torino, and Samuel Nnorom, Primo Marella gallery, Milano and Lugano

2022 Kate Newby, Art : Concept gallery, Paris

2021 ex aequo Mimosa Echard, Martina Simeti gallery, Milano, and Namsal Siedlecki, Magazzino gallery, Roma

2020 Alessandro Scarabello, The Gallery Apart gallery, Roma

2019 Guglielmo Castelli, Francesca Antonini gallery, Roma, and Rolando Anselmi gallery, Berlin and Roma

2018 Georgia Sagri, Anthony Reynolds gallery, London

2017 David Douard, Chantal Crousel gallery, Paris

2016 Gian Maria Tosatti, Lia Rumma gallery, Milano and Napoli

2015 Anne Imhof, Isabella Bortolozzi gallery, Berlin

2014 Lili Reynaud-Dewar, Layr gallery, Vienna and Roma

2013 Petrit Halilaj, Chert gallery, Berlino

2012 Luca Trevisani, Pinksummer gallery, Genova

2011 R  Di Martino, Monitor gallery, Roma

2010 Rossella Biscotti, Prometeo Gallery Ida Pisani, Milano

- The 2024 edition presents an important new development, with the creation of the **Orlane per l'Arte Prize**, sponsored by Orlane, one of the world's most famous brands in the sector of luxury

cosmetics. The prize of 10,000 euros supports the research and entrepreneurial activity of one of the galleries taking part in Artissima. An international jury of curators will select the gallery offering the finest example of care and balance in the presentation of artists and their work. Founded in 1947 in France, Orlane intertwines history, innovation and luxury in its DNA, and celebrates art by rewarding the commitment and dedication of galleries in the promotion of the creative talent of artists.

#### **Jury Orlane per l'Arte Prize 2024**

**Krist Gruijthuijsen**, Independent Curator

**C line Kopp**, Director, Le Magasin, Grenoble

**Alberto Salvadori**, Director and Founder, Fondazione ICA, Milano



## **FUNDS**

- For 20 years **Fondazione per l'Arte Moderna e Contemporanea CRT**, the operative body of Fondazione CRT, has been an active partner of Artissima, supporting the fair with concrete initiatives hinging above all on a process of acquisitions, in the conviction that the fair represents an extraordinary opportunity for the city of Torino to confirm and consolidate its role on the international stage. For the 31st edition of Artissima, la Fondazione per l'Arte Moderna e Contemporanea CRT increases for the second consecutive year to 280,000 euros the historic **Acquisitions Fund** for the benefit of the collections of **GAM - Galleria Civica di Arte Moderna di Torino and Castello di Rivoli Museo d'Arte Contemporanea**, the highest budget in the last twelve years.

Over the years, through the acquisitions at Artissima, the Foundation has assembled an extensive collection of contemporary artworks that has become one of the most prestigious on a national and international level: over 930 pieces, ranging from painting to sculpture, video to photography, large installations to NFTs, produced by roughly 300 artists – for an overall investment of more than 41 million euros.

Always at the centre of consultation of the foundation regarding acquisitions, the **Expert Committee** takes part in the choice of works in the fair, in synergy with the **Directors and Head Curators of Castello di Rivoli Museo d'Arte Contemporanea** and **GAM – Galleria Civica d'Arte Moderna e Contemporanea**, selecting works that further enhance the artistic heritage of both museums, centres of excellence in Piedmont and reference points to bring art to a wider and heterogeneous public, on a national and international level.

- **Artissima New Entries Fund** is the fund supported by the fair to recognize the quality of three galleries participating in the 2024 edition, developed by Artissima in the context of the three-year IDENTITY program started in 2023.

*New Entries* is the section that includes the most interesting exhibitors taking part in the fair for the first time, as the result of Artissima's international scouting expertise. The commitment of Artissima to engage in the discovery of rising galleries and artists on the Italian and international scene has been a key factor of identity for the fair and its mission from the outset.

An international jury will assign the grant to three galleries in the *New Entries* section, chosen for the quality of their proposals for participation in the fair.

### **Jury Artissima New Entries Fund**

**Emma Enderby**, Director, Kunstwerke, Berlin

**Lauriane Gricourt**, Director, Les Abattoirs, Musée – Frac Occitanie, Toulouse

**Andrea Lissoni**, Director, Haus der Kunst, Munich

**Marcus Reymann**, Director, Ocean Space TBA21, Venice

In 2023 the fund was won by the galleries **Eugenia Delfini**, Roma, **HOA**, Sao Paulo and **Reservoir**, Cape Town.

## EXHIBITORS 2024 - GALLERIES

**MAIN SECTION** *109 of the most highly acclaimed galleries on the international art scene: the most established and emerging names to offer collectors and the public a overview of the highest quality*

**193 GALLERY** Paris – **A GENTIL CARIOCA** Rio de Janeiro, Sao Paulo – **A+B** Brescia – **ACAPPELLA** Napoli – **ADA** Roma – **AMANITA** New York – **ROLANDO ANSELMI** Roma – **FRANCESCA ANTONINI** Roma – **APALAZZOGALLERY** Brescia – **ALFONSO ARTIACO** Napoli – **ENRICO ASTUNI** Bologna – **PIERO ATCHUGARRY** Miami, Pueblo Garzón – **AV17** Vilnius – **BARBATI** Venezia – **UMBERTO BENAPPI** Torino – **SÉBASTIEN BERTRAND** Geneva – **BIASUTTI & BIASUTTI** Torino – **BLUE VELVET** Zurich – **BOCCANERA** Trento, Milano – **THOMAS BRAMBILLA** Bergamo – **CABLE DEPOT** London – **CAR GALLERY** Bologna – **CARDELLI & FONTANA** Sarzana – **GIAN MARCO CASINI** Livorno – **CHERTLÜDDE** Berlin – **MEHDI CHOUAKRI BERLIN** Berlin – **CIACCIA LEVI** Paris, Milano – **CLIMA** Milano – **CONTINUA** San Gimignano, Beijing, Les Moulins, Havana, Roma, Sao Paulo, Paris, Dubai – **RAFFAELLA CORTESE** Milano, Albisola Superiore – **GUIDO COSTA PROJECTS** Torino – **THOMAS DANE** London, Napoli – **MONICA DE CARDENAS** Milano, Zuoz, Lugano – **DE' FOSCHERARI** Bologna – **DEP ART** Milano, Ceglie Messapica – **DEROUILLO** Paris – **TIZIANA DI CARO** Napoli – **UMBERTO DI MARINO** Napoli – **EBENSBERGER** Berlin – **EX ELETTROFONICA** Roma – **FRANCISCO FINO** Lisbon – **FRITTELLI** Firenze – **FUOCHERELLO** Volvera – **GRAMMA EPSILON** Athens – **GREEN ART GALLERY** Dubai – **MARTIN JANDA** Vienna – **ANTONIA JANNONE** Milano – **JOUSSE ENTREPRISE** Paris – **NATHALIE KARG** New York – **SYLVIA KOUVALI** London, Piraeus – **KOW** Berlin – **KRINZINGER** Vienna – **KROBATH WIEN** Vienna – **L.U.P.O. LORENZELLI PROJECTS** Milano – **LA COMETA** Bogotá, Medellín, Miami, Madrid – **LAVERONICA** Modica – **GILDA LAVIA** Roma – **LAYR** Vienna – **LOOM** Milano – **MAGAZZINO** Roma – **PRIMO MARELLA** Milano, Lugano – **MASSIMOLIGREGGI** Catania – **MATÈRIA** Roma – **MAZZOLENI** Torino, London – **MAZZOLI** Modena, Berlin – **ME VANNUCCI** Pistoia – **MENO PARKAS** Kaunas – **MASSIMO MININI | FRANCESCA MININI** Brescia, Milano – **MONITOR** Roma, Lisbon, Pereto – **MOR CHARPENTIER** Paris, Bogotá – **BRUNO MÚRIAS** Lisbon – **FRANCO NOERO** Torino – **P420** Bologna – **ALBERTA PANE** Paris, Venezia – **GIORGIO PERSANO** Torino – **PINKSUMMER** Genova – **GREGOR PODNAR** Vienna – **PROMETEO GALLERY** IDA PISANI Milano, Lucca – **RAVNIKAR** Ljubljana – **REPETTO** Lugano – **MICHELA RIZZO** Venezia, Mestre – **ROMERO PAPROCKI** Paris – **RONCHINI** London – **ROSSI & ROSSI** Hong Kong – **LIA RUMMA** Milano, Napoli – **STUDIO SALES** NORBERTO RUGGERI Roma – **RICHARD SALTOUN** London, Roma – **SANDWICH** Bucharest – **FEDERICA SCHIAVO** Roma – **SIES + HÖKE** Düsseldorf – **MARTINA**

**SIMETI** Milano – **SIMÓNDI** Torino – **SOCIÉTÉ INTERLUDIO** Cambiano – **SOMMER CONTEMPORARY ART** Tel Aviv, Zurich – **SPAZIOA** Pistoia – **SPROVIERI** London – **SILVIA STEINEK** Vienna – **STUDIO G7** Bologna – **THE ADDRESS** Brescia – **THE GALLERY APART** Roma – **THE SUNDAY PAINTER** London – **TORNABUONI ARTE** Firenze, Milano, Forte dei Marmi, Crans-Montana, Paris – **TUCCI RUSSO** Torre Pellice, Torino – **VEDA** Firenze – **VIN VIN** Vienna, Napoli – **VISTAMARE** Milano, Pescara – **WENTRUP** Berlin, Venezia – **WHATIFTHEWORLD** Cape Town – **Z20 SARA ZANIN** Roma – **ZILBERMAN** Istanbul, Berlin

**NEW ENTRIES** *15 emerging international galleries, open less than 5 years and taking part in Artissima for the first time*

**ALBION JEUNE** London – **ALMA PEARL** London – **ALICE AMATI** London – **BANDA MUNICIPAL** Mexico City – **HATCH** Paris – **ANTON JANIZEWSKI** Berlin – **LOHAUS SOMINSKY** Munich – **MANUŠ** Split, Zagreb – **MATTA** Milano – **NENDO** Marseille – **REMOTA** Salta – **PETRA SEISER** Attersee – **SPIAGGIA LIBERA** Paris – **THESTABLE** S-chanf – **TRIANGOLO** Cremona

**MONOLOGUE/DIALOGUE** *38 galleries with an experimental approach, presenting a monographic booth or a dialogue between two artists*

**1/9UNOSUNOVE** Roma – **ANNEX14** Zurich, Bern – **ART : CONCEPT** Paris – **ATM** Gijón – **COLLI** Roma, Foligno – **EUGENIA DELFINI** Roma – **DÜRST BRITT & MAYHEW** The Hague – **EASTCONTEMPORARY** Milano – **EL APARTAMENTO** Madrid, Havana – **ERMES-ERMES** Roma – **EXILE** Vienna – **RENATA FABBRI** Milano – **FIRST FLOOR GALLERY** Harare, Victoria Falls – **FOCO** Lisbon – **FONTI** Napoli – **FUORICAMPO** Siena – **FELIX GAUDLITZ** Vienna – **GINSBERG + TSU** Lima, Madrid – **IVAN** Bucharest – **LABS** Bologna – **LC QUEISSER** Tbilisi – **LUCE GALLERY** Torino – **MADRAGOA** Lisbon – **ANI MOLNÁR** Budapest – **FRANCESCO PANTALEONE** Palermo, Milano – **QUADRADO AZUL** Oporto, Lisbon – **RIBOT** Milano – **ROSA SANTOS** Valencia, Madrid – **SEMIOSE** Paris – **STEREO** Warsaw – **SUPRAINFINIT** Bucharest – **TRAFFIC** Bergamo – **UNA** Piacenza – **FEDERICO VAVASSORI** Milano – **VIASATERNA** Milano – **VON&VON** Nuremberg – **ZERO...** Milano

## ART SPACES & EDITIONS

*Galleries, bookstores and spaces specialized in editions and multiples of contemporary artists*

**COLOPHONARTE** Belluno – **MARTINCIGH** Udine – **DANILO MONTANARI** Ravenna – **STUDIO BRUNO TONINI** Gussago, Milano

## PRESENT FUTURE

*10 monographic projects devoted to emerging talents*

Isabelle Andriessen, **BERTHOLD POTT** Cologne – Simnikiwe Buhlungu, **ELLEN DE BRUIJNE PROJECTS** Amsterdam – Costanza Candeloro, **MARTINA SIMETI** Milano – Elyla, **GIAMPAOLO ABBONDIO** Todi, Milano – Bastien Gachet, **ASTUNIPUBLICSTUDIO** Bologna – Louisa Gagliardi, **RODOLPHE JANSSEN** Brussels – Lenard Giller, **PETRINE** Paris – Nevine Mahmoud, **SOFT OPENING** London – Angharad Williams, **FANTA-MLN** Milano – Isadora Vogt, **BALENO INTERNATIONAL** Roma

## BACK TO THE FUTURE

*10 monographic booths dedicated to rediscovering the pioneers of contemporary art*

Anette Barcelo, **SEE YOU NEXT TUESDAY** Basel – Marion Baruch, **NAME DIFFUSION**, **URS MEILE** Lucerne, Zurich, Ardez, Beijing – Alberto Carneiro, **3+1 ARTE CONTEMPORÂNEA** Lisbon – Wanda Czełkowska, **MONOPOL** Warsaw – Carmen Dionyse, **RICHARD SALTOUN** London, Roma – Juraci Dórea, **MARTINS&MONTERO** Sao Paulo, Brussels – Ingeborg Lüscher, **GANDY** Bratislava – Liliana Maresca, **ROLF ART** Buenos Aires – Rose Wylie, **RENÉ SCHMITT** Berlin – Teresa Żarnower, **IMPORT EXPORT** Warsaw

## DISEGNI

*11 monographic projects on drawings and works on paper*

Johanna Calle, **MPA** Madrid – José Castiella, **PONCE + ROBLES** Madrid – Stefano De Paolis, **CASTIGLIONI** Milano – Nadine Fecht, **DRAWING ROOM** Hamburg – Oskar Holweck, **MARTIN KUDLEK** Cologne – Callum Innes, **TSCHUDI** Zuoz, Zurich – Concetto Pozzati, **SECCI** Milano, Pietrasanta – Frances Richardson, **TOM ROWLAND** London – Diet Saylor, **418GALLERY** Munich, Cetate – Hassan Sharif, **FRANCO NOERO** Torino – Pae White, **1301PE** Los Angeles

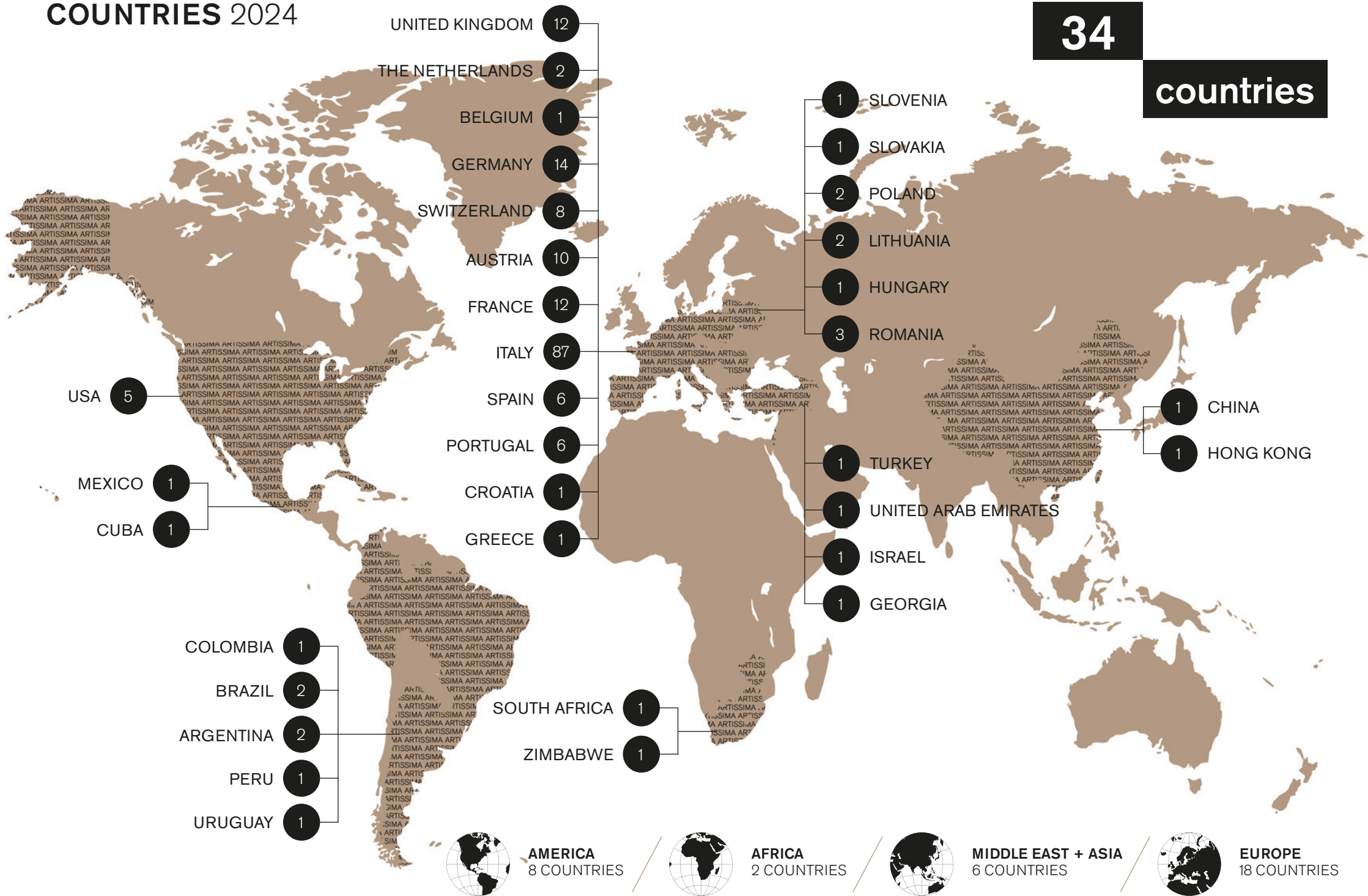
## MAGAZINES

**ARTE - CAIRO** Milano – **ARTFORUM INTERNATIONAL** New York – **ARTRIBUNE** Roma – **CANVAS** Dubai – **CURA**. Roma – **ESPOARTE** Albissola Marina – **EXIBART** Roma – **FLASH ART** Milano – **IL GIORNALE DELL'ARTE** Torino – **MOUSSE** Milano – **SEGNO** Pescara.

# COUNTRIES 2024

34

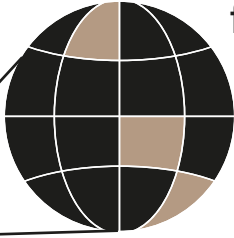
countries



FIGURES 2024

189

galleries at the fair



from 34 countries

66

monographic projects

54%

foreign exhibitors

37

galleries are exhibiting for the first time

over

50

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

7

sections

of which

3

curated

11

prizes

1

acquisitions fund

1

fund for the galleries

20'000 m<sup>2</sup>

of exhibition space

## SPECIAL PROJECTS

### AT THE FAIR

#### Projects with institutional and brand partners

### The Direzione Generale Creatività Contemporanea – Ministero della Cultura

From 31 October to 3 November 2024, the Direzione Generale Creatività Contemporanea – Ministero della Cultura (DGCC) will be at the fair with its own **institutional space, presenting all the initiatives that have been activated to support the Italian contemporary art system and young artists, in a national and international context.** Artissima, together with Fondazione Torino Musei, is proud to be able to launch a dialogue that emphasizes research and internationalization, as strategic themes shared by the three institutions involved, in a logic of systematic interaction.

### IDENTITY 2024 | WoW – Worlds of Words

Born with the support of **Fondazione Compagnia di San Paolo**, **IDENTITY** is a new initiative that consists of a **three-year programme** of enhancement of the **identifying characteristics of the fair**, which for each edition will offer in-depth focal points to shed light on the strategic lines that have contributed, across 31 years of history, to the present positioning of Artissima in the art world. In 2023, the first focus was on the *New Entries* section, set aside for rising international galleries, emphasizing the value of the fair's intensive talent scouting.

In 2024, the project **WoW – Worlds of Words** is presented, focusing on the **world of Italian and international magazines and publishing projects**, which the fair has always spotlighted as fundamental voices in

the process of creation of a narrative on contemporary art, capable of reflecting the transformations in progress and shaping the cultural enterprises of reference. The initiative underscores one of the identifying factors that makes the fair a hub of detection and monitoring of new cultural territories and outlooks.

**WoW** narrates the present world of publishing, which is increasingly projected towards hybridization, interdisciplinary studies, relationships and – at the same time – the creative power of words, demonstrating how they can not only describe but also generate scenarios that did not exist previously.

**WoW** brings into the fair a wide, variegated selection of international magazines and projects, to enliven the debate by building new perspectives for reflection, addressing the entire audience of the fair: from gallerists to collectors, professionals in related worlds and art lovers in general.

**WoW** takes concrete form in 3 spaces:

- **TALKING MAGAZINES:** a space for talks coordinated by Francesca Spiller (founder of *Reading Room*, Milano), which from 1 to 3 November will welcome a **multiplicity of voices from the universe of contemporary magazines**, while surveying new communities in this area, along with various cultural and artistic dimensions. The speakers include magazine founders, artists, authors, curators and educators, interacting in the fair thanks to a program of novel debates.

The program will explore **the hybridization of contemporary art with fashion, design and music**. Three specific clusters will thus investigate these various contaminations through constant formulas: the focus on an artist who has worked closely with a magazine, the archival focus on one magazine, the dialogue between two publishing experiences; with the participation, among others, of: ARCHIVIO, Cactus, C41, Cose, Epoch, Flash Art Xpages, Middle Plane, MOUSSE, Outpump, Tank, Urbano.

The space design of the area TALKING MAGAZINE is curated by **Bolzan**.

- **EDICOLA:** a true newsstand curated by Francesca Spiller with an exclusive selection of important titles in Italian and international publishing, to offer an opportunity to become acquainted with visionary initiatives that redefine the system of periodicals and the meaning of the printed page.
- **EDITORIAL AREA:** a nucleus of individual booths and single displays created specifically to offer maximum visibility to the participating magazines and publishers. With the participation of Arte - Cairo Editore, Atribune, CURA, exibart, Flash Art and MOUSSE.

The space for the publishing sector has been transformed and enhanced thanks to the precious contribution of **Dott. Gallina** and the innovation of the company's polycarbonate panels.

## Artissima Digital

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** and **Artissima Voice Over**, 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** from the website, making it possible to explore galleries, artists and works in an interactive way, and by using the **online agenda**, which offers rapid access to scheduled events, which can be selected and saved in the personal area of preferred appointments. This context also features the **AudioGuides** in digital format, which for the second year offer a choice

of six visit itineraries, to discover the galleries and works taking part in the fair.

## Lo stereoscopio dei solitari – Artissima podcast

For the 2023 edition the new **podcast *Lo stereoscopio dei solitari***, produced by Artissima in collaboration with Il Giornale dell'Arte, was presented by the leading digital audio platforms. Gallerists, playwrights and writers will alternate at the microphones to tell stories about life, obsessions and passion, as well as biographical notes connected with the world of contemporary art, to accompany listeners until November 2024. As in the principle of stereoscopic images – the title references that of a novel by J. Rodolfo Wilcock (published by Adelphi) – the contributions will attempt to suggest the living three-dimensional nature of the narrated figures, giving concrete form to the irreducible singularity of each of us through words.

## MADE IN

**MADE IN** is a residency programme created by Artissima with the support of **Camera di commercio di Torino**, based on the desire to foster a dialogue between contemporary art and the flourishing entrepreneurial context of Torino.

For the occasion of Artissima 2024, the third edition of the project will be launched with four exceptional new partners – **Azimut Yachts**, **Manifattura Tessile DINOLE®**, **Sabelt** and a fourth partner to be defined – which will welcome into their companies, from the beginning of 2025, four new artists.

Starting with the idea that corporate know-how and specialized production processes can become a precious resource for the creation of works of art on the part of artists, like an academy **MADE IN** allows four young artists to live inside four companies in the territory, absorbing and incorporating the technological and operative expertise with which they come into contact into their own practice. During the residency the artists are flanked by four prestigious Torino-based galleries from the Artissima circuit, which monitor the progress of the work, providing an opportunity for interaction with entrepreneurial figures in the world of art

as well. The objective is to enhance the territory in which the fair began and has grown, constantly weaving synergic relationships with the aim of underscoring characteristic values, giving Torino greater visibility in the world.

**Luce Gallery, Mazzoleni, Franco Noero and Simóndi Gallery** are confirmed for the 2025 edition of *MADE IN*.

The project, launched in 2022, featured the interaction with the partner companies Carioca, Mattioli, Pattern Group and Prima Industrie for its first edition, and with Dott.Gallina, Guido Gobino, Kistina Ti and Pininfarina Architecture for its second. The project is curated by **Sonia Belfiore**, founder of Ultravioletto Arte + Impresa.

The four winners of the **second edition**, selected on the basis of in-depth analysis conducted by the Committee of *MADE IN* chaired by Artissima in the person of the director Luigi Fassi and composed of representatives of the first four participating galleries are: **Lorena Bucur** paired with **Kristina Ti** – supervising gallery: **Franco Noero, Christian Offman** paired with **Guido Gobino** – supervising gallery: **Luce, Jacopo Naccarato** paired with **Dott.Gallina** – supervising gallery: **Simóndi Gallery, Giulia Poppi** paired with **Pininfarina Architecture** – supervising gallery: **Mazzoleni**. Inside the fair, a special stand for the project will display the works created during the second edition of *MADE IN*.

## AudioGuides

From the standpoint of the expanded digital offerings of the fair, Artissima has identified the audio/podcast formula as a direction of growth and integration in its own ecosystem, producing **AudioGuides** for a third year to accompany visitors on an autonomous, personal visit to the fair. 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 are an updated version of the previous guided visits to Artissima. The AudioGuides can be utilized by all visitors at any moment of the event, from 1 November to 3 November. By logging into the *artissima.art* platform with a 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 of **Arteco**. Five paths are

available in Italian as well as one in English, flanked by a transcription with the translation.

The project sponsored by **Lauretana** is part of the developments of Artissima Digital powered by **Fondazione Compagnia di San Paolo**.

## Artissima Junior

**Artissima Junior** is the project created in 2018 through the collaboration between Artissima and Juventus, interacting with younger visitors at the fair, from 6 to 11 years of age, to create a choral artwork under the guidance of an artist-tutor. This year **Sara Enrico** (Biella, 1979) plays this role, represented by the gallery **Vistamare**, Milano-Pescara. The artist will conduct a workshop involving young visitors in reflections on the key values of the process of growth inside a collective context, utilizing contemporary art.

The title chosen by the artist this year is ***sognare di lato, di qua, di là*** as an invitation to have an experience of empathy and sharing, to open up the boundaries of subjectivity and individuality and to delve into a process of group imagination driven by daydreaming. A space that becomes a dream world, where words, images and videos based on the personal memories and imaginaries of all participants reawaken an emotional world that becomes collective in the group's choral interaction. Across past, present and future, dreaming stimulates chains of association, helping us to grow through the value of imagination and thinking outside the box, as tools with which to come to terms with critical issues and relationships. The collective work of ***sognare di lato, di qua, di là*** invites children to look beyond appearances, to explore reality through the transformative power of dreaming, which permits us to shift away from limited individuality, relating to the thinking and dreaming of others, creating a dream chair of shared imagination in an ideal situation of teamwork.

The stand of Artissima Junior will also host ***IL TAPPETO VERDE***, a **short film** by the artist and director Yuri Ancarani (Ravenna, 1972), represented by the galleries **Isabella Bortolozzi**, Berlin, and **ZERO...**, Milano, shot inside the Juventus Stadium and dedicated to childhood dreams. This project was produced during a special edition of Artissima Junior.



## **IN TOWN**

### ***The Underground Cinema* at Gallerie d'Italia – Torino**

The collaboration between Intesa San Paolo and Artissima continues with the third edition of the exhibition project on images in motion, hosted in the spaces of **Gallerie d'Italia – Torino**. The exhibition is called *The Underground Cinema* and is curated by **Irene Calderoni**. In dialogue with the wider thematic framework of Artissima, the exhibition explores dream images suspended between waking and sleeping, light and darkness, reality and its projection on the screen of the unconscious. Taking its cue from the features of the exhibition space, an immersive underground architecture, the title evokes the reflections of Robert Smithson on cinema as a physical and psychological experience of abandon, torpor, in which memory gets lost in a “forest elsewhere”.

The selection of the works presented in a sequence of kaleidoscopic montages triggers multiple reflections with this near-hypnotic, liminal state, but not as a form of detachment from reality. Instead, it is like a strategy of access to a deeper level of memory, desire, knowledge and action. The program of works, on view until Sunday 3 November, includes artists represented by the galleries participating in Artissima.

Within the framework of this collaboration, *La Condizione Umana*, curated by Jacopo Crivelli Visconti, was presented in 2023, and *Collective Individual*, curated by Leonardo Bigazzi, in 2022.

**The dialogue with Intesa Sanpaolo also continues inside the fair** with the presentation of an original exhibition project that confirms the value of the partnership with Artissima: a selection of Olivo Barbieri's photographic works that will anticipate the photographer's exhibition scheduled for February 2025 as part of the initiative *La Grande Fotografia Italiana*.

### ***Objects in Mirror Might Be Closer Than They Appear* at the Museum of Natural Sciences**

The installation ***Objects in Mirror Might Be Closer Than They Appear*** by **Julian Charrière and Julius von Bismarck**, in collaboration with the gallery **Sies + Höke**, will be on view during the week of Artissima in the reopened spaces of the Museo Regionale di Scienze Naturali di Torino, offering visitors an opportunity to be immersed in a work of contemporary art that investigates the relationship between geological time and human time, the impact of climate change and the necessity of critically rethinking the man-nature relationship. The work activates an original dialogue between Artissima and the Museum, approaching crucial themes of our time in an innovative way thanks to the language of contemporary art. The same themes are also present in the visit itinerary of the museum, thanks to its extraordinary collections.

### ***Euridome, a Light for Consulta di Torino and Unione Industriali Torino***

Artissima curates the production of ***Euridome***, a luminous installation supported by **Consulta per la Valorizzazione dei Beni Artistici e Culturali di Torino** and **Unione Industriali Torino**, created by **Erik Saglia** (Torino, 1989), **Thomas Brambilla** gallery, Bergamo.

The installation joins the circuit *Costellazione* of Luci d'Artista 27.

The project celebrates the assignment to Torino of the title of Capitale della Cultura d'Impresa 2024, offering the territory and the community a tangible sign of this achievement.

*Euridome* will be installed on the façade of the headquarters of the city's business associations (Via Fanti 17) starting on 25 October, the opening day of Luci d'Artista, and it will continue to be visible to the public over time.

Erik Saglia has created this new site-specific installation in continuity with his latest series of works, *Manifesti Satellite*, inspired by the natural satellites of the solar system. With this work, he wants to recreate a cosmogony made of lines that cross, curve, combine and remove themselves, to the point of generating patterns that can be containers of knowledge. An orbital movement around the façade of the Unione Industriali Torino building – also the location of the Consulta since its founding in 1987 – evokes the attractions and influences of the satellites

generated by the planets to which they belong. The concept promotes the development of the territory through culture.

Every satellite in the work has the capacity to reflect light, symbolizing the spread of knowledge and ideas, with the aim of recognizing the value of each single business, each single project of revitalization and development of heritage, each single satellite idea that contributes to the evolution of a society based on innovation and culture, key values in the operation of Unione Industriali and Consulta.

A project that emphasizes the importance of the match between culture and enterprise, contributing to generate opportunities, wellbeing and social inclusion. A principle around which the entire program of initiatives organized by Unione Industriali Torino is organized, in collaboration with its partners for Torino Capitale della Cultura d'Impresa 2024, which includes a talk focusing precisely on this theme, held at the Meeting Point of Artissima.

## ***Afasia 1***

### **at the Hotel Principi di Piemonte | UNA Esperienze**

Thanks to the renewed dialogue between **Artissima** and **UNA Esperienze**, a UNA Group brand, the Salone delle Feste of the historic Hotel Principi di Piemonte | UNA Esperienze in the centre of Turin is hosting a contemporary art exhibition project for the fifth time in collaboration with Artissima.

***Afasia 1***, by **Arcangelo Sassolino**, is one of the artist's earliest works where he applies physics to sculpture, exploring the concept of speed.

In *Afasia 1*, the artist invites us to reflect on the power of gesture and the emotional tension of waiting. The work addresses themes of change and time, revealing how what appears definitive can suddenly and unexpectedly transition into a new reality. The destructive action of an ordinary, everyday object undergoes a metamorphosis—a transformative process that sees the object dissolve and reorganize itself in a new dimension, reflecting the ever-changing nature of matter.

This project is in collaboration with **Galleria Continua** (San Gimignano, Beijing, Les Moulins, Havana, Roma, Sao Paulo, Paris, Dubai).

## OTHER INITIATIVES

### AT THE FAIR

#### Iconic merchandising

The support of **K-Way** has been confirmed. A long-term partner of the fair since 2009, the company will present an iconic new shopping bag for the 31<sup>st</sup> edition of Artissima, while welcoming the Artissima audience outside the pavilion with a graphic installation that underlines the 15 years of collaboration with the fair. **Carioca** has also confirmed its support for the fair, offering the public a special marker branded with this year's graphic identity. **Guido Gobino** will delight guests and galleries at the fair with special gifts dedicated to them.

#### Special Areas

Artissima returns to offer its guests embellished areas thanks to excellent synergies. The **VIP Lounge** will host a site-specific furnishing project by **Paola Lenti**, a brand that combines rigorous attention to the quality of materials with a special harmony between colours, lines, shapes, craftsmanship and technological innovations thanks to continuous experiments on yarns and fabrics. In a setting that graphically reinterprets the magic of the seabed, the space invites guests into a fairy tale populated by animal creatures and plant organisms, leading them to reflect on the importance of water and the miraculous dream that arises from this element. The background, conceived by the company and created in collaboration with **Oikos - La Pittura Ecologica** and **Color Designer Vicky Syriopoulou**, reproduces the movement of water, creating a dynamic and restful environment.

The VIP Lounge will also welcome an excellent welcome for guests of the fair thanks to the historic support of **Art Defender**.

The **restaurant** will be led for the third consecutive year by the **Costardi Bros**, interpreters of the Piedmontese territory but capable of looking beyond its borders. A duo of chefs who are now a defined and recognizable brand that are expressed in diversified realities without ever losing the value of their origins and the identity that characterizes them:

from the famous "Christian & Manuel" restaurant in Vercelli to the reopening of the Caffè San Carlo and the Scatto restaurant at the Intesa Sanpaolo Gallerie d'Italia, signs of the cultural and food and wine rebirth of Piazza San Carlo in Turin. For Artissima they will propose a menu designed specifically for the guests of the fair.

The **Bistrot** reconfirms the management of **To Be**, a group specialized in innovative *food and beverage* themed formats and catering, as well as manager of the renowned Otium Rooftop.

On the balcony, the Artissima lounge dedicated to VIP guests, created to offer them an even more exclusive and peaceful space, sees a new layout curated by **Celeste Italia**, a young company born on the shores of Lake Como from the love and knowledge of fabrics of excellence of true Made in Italy.

The **Celeste lounge** will offer furnishings with bold designs and refined color combinations that embellish the space with character and dynamism.

Finally, in the space at the center of the fair, **Meritalia®** will set up two multifaceted and surprising compositions of its iconic **La Michetta** modular sofa, designed by Gaetano Pesce. La Michetta will comfortably welcome visitors to Artissima with her radical irony

#### Meeting Point by La Stampa

A special area of the fair by **La Stampa** is reserved for conversations and debates as well as for the presentation of projects, research and events, in collaboration with museums, institutions and art realities: a unique opportunity to meet and discuss with some of the protagonists of the international art scene. The invited speakers are artists, curators, collectors and experts from various disciplines, who will bring their own research, reflections and studies to the attention of the public.

The programme is an opportunity to meet some of the protagonists of the exhibition events scheduled in the city during the period of Artissima and to explore some of the artistic research presented in the curated sections of the fair and the collateral events.

Space design: **Pedraï**

## **The editorial staff of *Giornale dell'Arte* inside the fair**

**Artissima** and **Il Giornale dell'Arte**, two historic Torino-based institutions of international renown, have updated their media partnership for the third year.

During Artissima 2024 a special outpost of the editorial staff of *Il Giornale dell'Arte* will work directly in the fair on the days in which it is open to the public. The initiative is coordinated by Jenny Dogliani, a journalist who has worked with the publication for many years, and *blondewithstendhal*, a social networking project by Rachele Barotto Dalla Vecchia that narrates art in an innovative way.

Allemandi will be present inside the fair with a stand that narrates its own past and present.

## **Bookshop and bookstores**

Once again, this year the Bookshop is run by **Librerie Corraini**, presenting a selection of publications in line with the contemporary character of the fair.

A selection of outstanding **bookstores** will also present monographs, artists' books and multiples, including works never offered elsewhere.

## **Press Tour**

This year, Artissima will once again welcome guest journalists with an exclusive press tour, offering the opportunity to discover a rich calendar of events beyond the expansive spaces of the Oval, reaching the charming corners of a city buzzing with energy. The Artissima press tour, considered an outstanding feature in the international fair scene, includes an exclusive itinerary with visits to major art institutions such as the Castello di Rivoli Museum of Contemporary Art, the Fondazione Sandretto Re Rebaudengo, the Fondazione Merz, the GAM – Civic Gallery of Modern and Contemporary Art, the Pinacoteca Agnelli, the Gallerie d'Italia – Torino, and the Regional Museum of Natural Sciences. Thanks to the collaboration with Visit Piemonte, the in-house company of the Piedmont Region and Unioncamere Piemonte dedicated to tourism and agri-food promotion, Artissima will offer

international journalists an immersive cultural experience in the heart of Turin. This journey will be enriched by contemporary art installations and a special focus on sustainability and ecology. This collaboration is part of the memorandum of understanding signed between Artissima and Visit Piemonte, which aims for ongoing cooperation and exchange of expertise. The goal is to enhance and promote the cultural, artistic, and gastronomic heritage of Turin and Piedmont, both in Italy and internationally, through targeted and strategic initiatives.

## **Piemonte Land of Wine**

Artissima's collaboration with **Piemonte Land of Wine** and the **Direzione Agricoltura e cibo della Regione Piemonte** continues in 2024, a dialogue in progress with the fair since 2014 for the selection of one young contemporary artist assigned the task of creating the institutional image of Piemonte for the moment of its participation in Vinitaly. The vineyard and wine consortia represented by Piemonte Land of Wine will be on hand at the fair, offering exhibitors and visitors a chance to learn more about the outstanding wineries of the region and will be characterized by the winning graphic design of the tenth edition of the project, made by **Ambra Viviani**. During the fair, there will also be the launch of a new competition to select an artist's project to represent Piedmont at the 57<sup>th</sup> edition of Vinitaly.

## SYNERGIES

As every year, the project of Artissima 2024 has been organized in synergy with the many cultural and artistic institutions operating in the territory. In coordination with the fair, Torino offers an exceptional programme of contemporary art exhibitions in its **museums, foundations and galleries**.

**Fondazione Torino Musei**, in the spaces of **GAM – Galleria Civica d'Arte Moderna e Contemporanea**, hosts the exhibitions *Mary Heilmann*, curated by Chiara Bertola, *Maria Morganti*, curated by Elena Volpato, and *Berthe Morisot. Pittrice Impressionista*, with exhibit design by Stefano Arienti, curated by Maria Teresa Benedetti and Giulia Perin. The reopening of the second floor features a part of the collections, presented as a *Deposito Vivente*, and Stefano Arienti is the first Intruso: the first artist called to establish a dialogue with the historical exhibition and the collections.

For the 140<sup>th</sup> anniversary of the diplomatic treaty between Korea and Italy, the **MAO Museo d'Arte Orientale** of Torino presents the exhibition project *Rabbit Inhabits the Moon. L'arte di Nam June Paik allo specchio del tempo*, on the work of the great Korean artist, interacting with works of contemporary art and a selection of refined Korean artefacts, curated by Davide Quadrio, director of the museum, and Joanne Kim, a Korean critic and curator, with Anna Musini and Francesca Filisetti. During Artissima, on Saturday 2 November MAO presents the second edition of *Declinazioni Contemporanee*, the program of artists' residencies and site-specific commissions that utilizes contemporary art as a means to interpret, reassess and enhance the museum's heritage, bringing it into the present to identify connections and novel meanings between different epochs and cultures.

For Artissima 2024, **Palazzo Madama – Museo Civico d'Arte Antica di Torino** has the pleasure of presenting the project *Crossing*, an exhibition that brings together four artists with different backgrounds who have agreed to come to terms with the majestic spaces, the long history and vast collection of Palazzo Madama, and the exhibition *Change! Ieri, oggi*

*e domani, il Po* produced in collaboration with Politecnico di Torino, confronting the theme of climate crisis in synoptic vision of epochal changes along the course of the Po River.

The exhibition projects of the museums in the territory include, at **Castello di Rivoli Museo d'Arte Contemporanea**, the shows *Mutual Aid – Arte in collaborazione con la natura*, curated by Francesco Manacorda and Marianna Vecellio, Rossella Biscotti. *Titolo primo, Ho sognato, Clara e altre storie*, curated by Marianna Vecellio, Paolo Pellion di Persano. *La semplice storia di un fotografo*, curated by Marcella Beccaria and Andrea Villani.

**Fondazione Merz** presents the exhibition by **Mario Merz** *Qualcosa che toglie il peso... che mantiene l'assurdità e la leggerezza della favola...* organized for the centenary of the birth of Mario Merz and presenting a selection of works, including installations, igloos, tables, canvases and works on paper.

The spaces of **Fondazione Sandretto Re Rebaudengo** host the exhibitions *Mark Manders. Silent Studio*, *Stefanie Heinze. Your Mouth Comes Second* and the show by Bekhbaatar Enkhtur, winner in 2023 of the illy Present Future Prize.

**Gallerie d'Italia – Torino di Intesa Sanpaolo** presents the exhibitions *Mitch Epstein. American Nature*, curated by Brian Wallis, and *Antonio Biasiucci. Arca*, curated by Roberto Koch.

**Pinacoteca Agnelli** presents *Arrivare in Tempo*, the largest posthumous exhibition of the artist Salvo, curated by Sarah Cosulich and Lucrezia Calabrò Visconti, and two new site-specific installations on the Pista 500, by Monica Bonvicini and Chalisée Naamani, winner of the Premio Pista 500 in 2023.

**OGR Torino** welcomes the exhibition by *Cyprien Gaillard. Retinal Rivalry*, curated by Samuele Piazza.

At **PAV – Parco Arte Vivente** the exhibition by *Adrien Balseca* is on view, while at the **MEF Museo Ettore Fico** visitors can see the exhibition *Sogni* curated by Andrea Busto.

On Saturday 2 November, museums, galleries and art spaces are open until late in the evening for the traditional **Contemporary Arts Night**.

### **HOSTING VENUE: OVAL LINGOTTO FIERE**

Created in 2006 as an ice rink for the Torino Winter Olympics, the Oval is a glass pavilion of 20,000 square metres in the heart of the Lingotto neighbourhood, the historic industrial district converted for the city by Renzo Piano as a trade fair facility for the city.

### **ARTISSIMA SRL**

The organization of Artissima is overseen by Artissima srl, a company affiliated with **Fondazione Torino Musei**, and formed in 2008 to manage the fair's artistic and commercial relations. The Artissima trademark belongs to **Città di Torino, Regione Piemonte** and **Città Metropolitana di Torino**. The 31<sup>st</sup> edition of Artissima takes place with the support of the three brand-owning authorities, jointly with **Fondazione CRT** through **Fondazione per l'Arte Moderna e Contemporanea CRT, Fondazione Compagnia di San Paolo** and **Camera di commercio di Torino**.

### **FONDAZIONE TORINO MUSEI**

**A reality increasingly connected, between past, orient and future.**

Fondazione Torino Musei protects and manages the historical and artistic legacy of the Città di Torino aiming to offer different perspectives on historical eras and apparently distant yet intensely interconnected worlds. Its mission is to conserve this heritage and bring out its value.

The activities range from continuous research and updating to the display and communication of works, making them available for the experience of a constantly growing and varied audience.

The museums managed by the Foundation are Palazzo Madama - Museo Civico d'Arte Antica, MAO Museo d'Arte Orientale and GAM – Galleria Civica d'Arte Moderna e Contemporanea; Fondazione Torino Musei is the sole partner of Artissima s.r.l., the most important international contemporary art fair in Italy.

The Foundation pays close attention to issues of accessibility and education, for children and young people of all ages and their families; it provides support for the development of artistic and curatorial projects on a regional level; it works with local and international businesses to foster collaboration between cultural and entrepreneurial organisations; it

defines its cultural contents in relation to a perspective on the world that permits the development of its own heritage, programming and exporting its exhibitions.

Palazzo Madama, MAO, GAM and Artissima are deeply connected institutions, capable through their activities of triggering relations across past, orient and future. Art is the most ancient form of connection.

## BIOGRAPHICAL NOTES

### Luigi Fassi

*Director of Artissima* from February 2022, Luigi Fassi has been the artistic director of MAN, the Museum of Art of the Province of Nuoro, from 2018 to 2022. He held the position of visual art curator at the Steirischer Herbst Festival in Graz, Austria, from 2012 to 2017, and from 2009 to 2012 he was the artistic director of Kunstverein ar/ge kunst in Bolzano. A Helena Rubinstein Curatorial Fellow at the Whitney Museum ISP of New York in 2008-09, in 2007 he was artistic director of the 5<sup>th</sup> 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, Malmö, Sweden; La Friche Belle De Mai, Marseille, France; GAM, Torino, Italy; Marino Marini Museum, Firenze; Galleria Civica, Trento; Kunsthalle Helsinki, Finland; Morra Greco Foundation, Napoli; 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 16<sup>th</sup> edition of the Art Quadriennale of Roma. 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 Art-o-rama 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 was 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 curator at KW Institute for Contemporary Art in Berlin and works as a freelance curator and writer. With his curatorial practice, Kruijswijk addresses themes at 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 head of program / curator of Galeria Municipal do Porto. She holds a Master's degree in Architecture (Politecnico di Milano and IUAV Venezia). She has previously worked in institutions such as Hangar Bicoocca, Triennale di Milano and V-A-C Foundation, as well as in independent spaces such as MEGA and THEVIEW Studio. She was Curator of Performance and Moving Image at Mudam Luxembourg since 2020. In 2024, Valabrega curated the Luxembourg Pavilion at the 60<sup>th</sup> International Art Exhibition of La Biennale di Venezia. She has curated exhibitions including group surveys such as *After Laughter Comes Tears – A Performative Exhibition in Four Acts* and *The Illusion of the End*. She has also curated performances and major new commissions with artists including Tarek Atoui, Alexandra Bachzetsis, Pauline Boudry & Renate Lorenz, Cecilia Bengolea, Trajal Harrell, Ligia Lewis, Taus Makhacheva, Ari Benjamin Meyers, PRICE, Éliane Radigue, James Richards, Michele Rizzo, and Nora Turato. 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 on a retrospective of Maria Pininska Béres with Jaroslav Suchan for the National Museum Wrocław (2024), the Kunstmuseum Den Haag (2025) and the Galerie für zeitgenössische Kunst, Leipzig (2025). 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 director at Albuquerque Foundation in Sintra, Portugal.

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 59<sup>a</sup> Biennale di Venezia, Italy (2022); *Faz escuro mas eu canto*, 34<sup>a</sup> Bienal de São Paulo, Brazil (2020-2021); *Untimely, Again*, Cyprus Pavilion at the 58<sup>a</sup> Biennale di Venezia, Italy (2019); *Brasile – Il coltello nella carne*, PAC – Padiglione d'arte

contemporanea, Milan, 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, Ecuador (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* (Milan 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 Milan in 2018 with the exhibition "Chi ha paura del Disegno?" (Nov 2018-Jan 2019). She wrote for ILSOLE24ore, Arteconomy page (2007-2013).