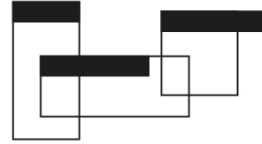


ARTISSIMA



PRESS RELEASE | Torino, 14 September 2020

Artissima presents Artissima XYZ

The three curated sections of Artissima are transformed into a digital experience thanks to an original cross-media platform. Online from 3 November to 9 December 2020

“The more life becomes complex, and the more dynamic are the relations with which man must come to terms, in particular as visual experiences, the more it becomes necessary to rethink the old concepts regarding the fixity of things, and to seek a new way of seeing that can interpret the human environment in its mutation.”
(G. Kepes)

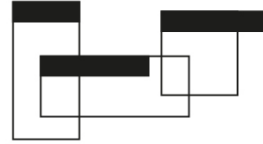
Artissima, International Fair of Contemporary Art, which will be held in Torino from 5 November (preview) to 8 November, is pleased to announce the creation of **Artissima XYZ, an original cross-media platform that transforms the curated sections of the fair into an immersive digital experience.**

This year the fair will take place both online and offline: Artissima XYZ, focusing on the curated sections, will be presented on a devoted online platform, whereas the 27th edition will be hosted at the OVAL pavilion welcoming Italian and international exhibitors and collectors and presenting the four sections **Main Section, New Entries, Dialogue/Monologue** and **Art Spaces & Editions.**

For the 2020 edition, the sections **Present Future** (curated by **Ilaria Gianni** and **Fernanda Brenner**), **Back to the Future** (curated by **Lorenzo Giusti** and **Mouna Mekouar**) and **Disegni** (curated by **Letizia Ragaglia** and **Bettina Steinbrügge**) will exist on the platform **Artissima XYZ online from 3 November to 9 December 2020.** Supported by **Fondazione Compagnia di San Paolo**, Artissima XYZ has been formulated in continuity with Artissima Digital, the digital ecosystem of the fair since 2017.

The **curated sections** will be presented in an innovative cross-media space capable of getting beyond the classic structure of the viewing room and digital catalogues, offering fresh experiential content to deeply explore the work of all the main figures involved: galleries, artists, curators. Each curatorial team—thanks to a constant, stimulating collaboration and dialogue with the galleries—has selected ten projects for each section, featuring ten artists each, presented by their galleries, and pursuing a precise thematic orientation. **3 sections, 30 artists for 30 galleries, 10 for each section.**

The layout of the platform will be immediate in its approach and easy to explore: after landing on a welcome page, visitors can enter the three sections in which each project has its own page, full of materials of different kinds for a 360° overview of the work and the artist, taking different paths of viewing and interpretation. Suggesting the axes of a Cartesian system, the name **XYZ** refers to the multi-dimensional and multi-media approach applied by the platform, designed to convey physical experience through virtual experience. Visitors can thus appreciate the value of a work of art not only by seeing it, but also by listening to its critical interpretation and discovering its creative genesis through **photographs, videos, interviews** and **podcasts** where artists, gallerists and curators are



the protagonists. With the help of the same remote technologies that have become everyday working tools for all of us in recent months, some of the contents will be produced directly by the galleries and artists, while others will be created by the editorial team **Ordet**—composed of **Edoardo Bonaspetti**, **Stefano Cernuschi** and **Anna Bergamasco**—who produced the *Artissima Stories* and *Pills* for Artissima over the last few years.

Ilaria Bonacossa comments: *The Artissima XYZ platform continues the concrete and experimental approach of Artissima, its commitment to research on new and emerging talents, and to the rediscovery of artists and stories that have made this fair one of the ten best in the world. Even in the era of the pandemic, Artissima moves forward with innovative responses to the necessities of the time, identifying flexible forms of observation and relation, to sustain the present methodologies of the art system and its players, transforming into a hybrid fair capable of narrating and revealing contemporary art. XYZ does not only suggest three spatial coordinates, but also the final letters of the alphabet, which brought together in an unpronounceable term open up the possibility of new and unexpected languages.*

Artissima XYZ is not just an authentic, creative and effective response to the limits imposed by the COVID-19 pandemic on fair events: this new online platform also offers an original and engaging experience to both collectors and those who want to learn more about contemporary art, accompanied by the voices of the personalities who customarily make the story of the fair, be it physical or virtual.

THE THREE CURATED SECTIONS

The curated sections of the fair are **Present Future**, **Back to the Future**, **Disegni**. The mechanism of selection of the galleries in these sections differs from that of the Main Section and New Entries, because it is guided by a pool of international curators and museum directors who invite the galleries to take part with special projects by international artists.

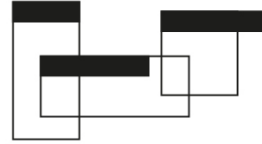
Present Future focuses on emerging talents not yet over 40 years of age. The artists are selected on the basis of projects submitted by their galleries of reference, or art research spaces. The curatorial team of **Present Future** is composed of the independent curators and writers **Ilaria Gianni** and **Fernanda Brenner**.

Ilaria Gianni and Fernanda Brenner, curators of *Present Future* comment:

Reflecting on the relationship between art, language and political turmoil, this special edition of Present Future will feature artists that see art as a toolbox and a way to explore their roles as citizens and social actors. Focusing on practices that listen and give voice to those who have not been in a social, political, geographical or cultural, situation of holding the microphone, instead of labeling and exploiting occurrences, the artists included in Present Future free narratives and imageries incapsulating multiple versions in History's timeline. Each work becomes an act of resistance, and as a breath itself, one for survival. Present Future 2020 involves the spectators in a complex discourse questioning languages and positions, visions and identities, offering a dynamic and plural interactive platform for discussion and interpretation that deliberately avoids all sorts of binary oppositions.

An international jury will evaluate the proposals of the online Present Future section and will assign the **Premio illy Present Future**, the award supported by **illycaffè**, now at its 20th edition, to the most interesting submitted project.

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Since 2012, this prize has granted its winner the exceptional opportunity to have a show at the **Castello di Rivoli Museo d'Arte Contemporanea**. On the occasion of Artissima 2020, the solo exhibition by **aaajiao**, winner of last year's edition, will open at the museum. The exhibition is curated by Marianna Vecellio.

Thanks to the contemporary vision of illycaffè and the active partnership with Castello di Rivoli, the Premio illy Present Future offers an important contribution to the success of emerging international talents, confirming the company's active role in the fair.

Back to the Future presents monographic projects for the rediscovery of great pioneers of contemporary art. The section, which is also open to artists' estates, brings together works made over a specific time span. This year the selected period is from 1960 to 1999. The curatorial team of **Back to the Future** is composed of the Director of GAMEC – Galleria d'Arte Moderna e Contemporanea di Bergamo, **Lorenzo Giusti**, and the independent curator and art critic **Mouna Mekouar**.

Lorenzo Giusti and **Mouna Mekouar**, curators of *Back to the Future*, comment:

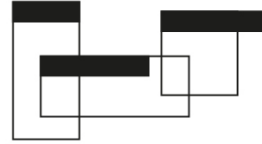
We have decided to give this edition of Back to the Future the same title as a work by David Lamelas, one of the artists involved in the project: When the Sky is Low and Heavy. While the representation of the man-nature relationship as a process marked by continuing strains and adaptations seems to shed light for an interpretation of our time, the fact that the work is now in precarious condition, running the risk of disappearing, also made it seem important in relation to factors that have always been the primary goals of this section: the conservation of memories and the current contextualization of languages.

Disegni presents monographic projects on contemporary experimentation with the practice of drawing, originally associated with paper and then impacted by radical transformations. The curatorial team of **Disegni** is made up of the independent curator **Letizia Ragaglia** and the director of the Kunstverein of Hamburg and managing director of Kunstmeile Hamburg **Bettina Steinbrügge**.

Letizia Ragaglia and **Bettina Steinbrügge**, curators of *Disegni*, comment:

In the Disegni section we have chosen to deepen multiple facets of the "drawing cosmos" through the works of ten women artists of different ages and origins. We want to explore the fluidity of the borders of this medium and discover how its inclination to contamination confers liveliness to it. Furthermore, we want to point out how every single artist finds freedom and an augmented possibility of experimentation (and risk and fun!) in the practice of drawing. That is because we want to see the future even if only momentarily.

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LIST OF GALLERIES

XYZ – PRESENT FUTURE

EDU DE BARROS, **SÉ GALERIA** Sao Paulo – SIMON DENNY, **ALTMAN SIEGEL** San Francisco – RADAMÉS “JUNI” FIGUEROA, **PROYECTOS ULTRAVIOLETA** Guatemala City – SHADI HAROUNI, **TIZIANA DI CARO** Napoli – LUÍS LÁZARO MATOS, **MADRAGOA** Lisbon – NOE MARTÍNEZ, **LLANO** Mexico City – SARA NAIM, **THE THIRD LINE** Dubai – ANTONIO OBÁ, **MENDES WOOD DM** Sao Paulo, Brussels, New York – MANUEL SOLANO, **PERES PROJECTS** Berlin – KANDIS WILLIAMS, **NIGHT GALLERY** Los Angeles

XYZ – BACK TO THE FUTURE

GUILLAUME BIJL, **HUBERT WINTER** Vienna – LISETTA CARMÍ, **MARTINI & RONCHETTI** Genova – FELICIANO CENTURIÓN, **WALDENGALLERY**, Buenos Aires – ISABELLA DUCROT, **T293** Roma – ROSE FINN-KELCEY, **KATE MACGARRY** London – JULIJE KNIFER, **FRANK ELBAZ** Paris, Dallas – DAVID LAMELAS, **JAN MOT** Brussels – IVENS MACHADO, **FORTES D'ALOIA & GABRIEL** Sao Paulo, Rio de Janeiro – MOHAMED MELEHI, **LOFT ART** Casablanca – REGINA VATER, **JAQUELINE MARTINS** Sao Paulo

XYZ – DISEGNI

SARAH ABU ABDALLAH, **ATHR** Jeddah – MONICA BONVICINI, **KÖNIG** Berlin – ELLEN CANTOR, **ISABELLA BORTOLOZZI** Berlin – KEREN CYTTER, **PILAR CORRIAS** London – SARAH FAUX, **CAPSULE SHANGHAI** Shanghai – HEIKE-KARIN FÖLL, **CAMPOLI PRESTI** London, Paris – MARGUERITE HUMEAU, **CLEARING** New York, Brussels – BETHAN HUWS, **VISTAMARE/VISTAMARESTUDIO** Pescara, Milano – OLIVIA PLENDER, **MAUREEN PALEY** London – IVANA SPINELLI, **GALLERIAPIÙ** Bologna

Project Main Partner

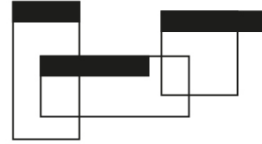


Fondazione
Compagnia
di San Paolo

Section Partner

(Present Future)





THE CURATORIAL TEAM

PRESENT FUTURE

Ilaria Gianni is an independent curator and art writer. She is co-founder of the *Magic Lantern Film Festival*, a thematic investigation of the interstice between visual art and cinema. Over the past years she has curated a number of exhibitions and independent research based projects in museums and institutions, as well as in project spaces, and galleries. From 2016 she is guest curator at the American Academy in Rome. Between 2009 and 2016 she was co-founding Director and curator of Nomas Foundation, where she was responsible of the artistic programming. She curated the *Opening* section at ARCOmadrid in 2018 and 2019. Between 2015 and 2017 she co-founded and curated the independent project *Granpalazzo*. She teaches at John Cabot University, Rome; Master of Art, Luiss, Rome; and IED, Rome. She has contributed with texts to numerous art catalogues and magazines. On the occasion of the Art Quadriennale in 2020, she curated the first edition of the Premio Accademibact, *Domani Qui Oggi*.

Fernanda Brenner is a curator and writer based in Sao Paulo, Brazil. She is the founder and artistic director of Pivô, a non-profit art space. Recent projects include group show *A Burrice dos Homens* (2019), Bergamin Gomide Gallery, Sao Paulo, Residents Section Art Dubai, UAE (2019), group shows *Neither* (2017), Mendes Wood DM, Brussels and the co-curation of *Nightfall* (2018), Mendes Wood DM, Brussels and *Black Box* (2018) at Fundação Iberê Camargo, Porto Alegre. She is a contributing editor for Frieze Magazine and her writings featured in number of publications and catalogues, such as Artreview, Mousse, Cahiers d'Art, Terremoto and The Exhibitionist, where she is part of the editorial board.

BACK TO THE FUTURE

Lorenzo Giusti is the Director of GAMeC – Galleria d'Arte Moderna e Contemporanea, Bergamo. From 2012 to 2017 he has been Director of the MAN Museum in Nuoro, after working as a curator at the EX3 contemporary arts centre in Florence. He staged shows dedicated to leading figures and movements from the history of 20th-century art, as well as curating contemporary art projects, collaborating with numerous institutions. In 2016 he joined the curatorial team of the Third Shenzhen Animation Biennale, and in 2018 he was of the curators of the curated by festival in Vienna. He is Vice President of AMACI – Associazione dei Musei d'Arte Contemporanea Italiani.

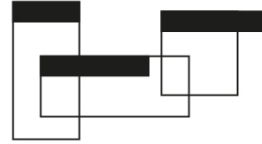
Mouna Mekouar is an independent curator and art critic based in Paris. She held curatorial positions at Centre Pompidou Metz, Metz (2008-2010) and at Palais de Tokyo, Paris (2011-2013). She has curated several exhibitions, among which: *Luogo e Segni* (2019) co-curated with Martin Bethenod at Punta della Dogana, Venice; *Garden of Memory* (2018) with Etel Adnan, Simone Fattal and Bob Wilson and *Christo: Femmes 1962-1968* (2019) at Musée Yves Saint Laurent, Marrakech; *Phillipe Parreno. Anywhere, anywhere out of the world* (2013) at Palais de Tokyo; *Tino Sehgal à Marrakech* (2016), a unique project that unfolded on the Jemâa el-Fna square in Marrakech. She has also curated solo shows with younger and talented artists such as Basma Al Sharif (2016, Rencontre d'Arles, Arles), Meriem Bennani (2016, PSA, Shanghai), Hicham Berrada (2013, Palais de Tokyo, Paris) among others. She has published numerous essays and publications and regularly collaborates with specialised magazines.

DISEGNI

Letizia Ragaglia is an independent curator. From 2009 to May 2020, she has been director of the Museion – Museum of Modern and Contemporary art in Bolzano, where she has curated solo exhibitions of Monica Bonvicini, Isa Genzken, Andro Wekua, VALIE EXPORT, Carl Andre, Claire Fontaine, Paweł Althamer, Rosemarie Trockel, Danh Vo, Klara Lidén, Ceal Floyer, Tatiana Trouvé, Rossella Biscotti, Cerith Wyn Evans, Francesco Vezzoli, Korakrit Arunanondchai, Judith Hopf Lili Reynaud Dewar, John Armleder, Keren Cytter, Haim Steinbach and Marguerite Humeau as well as several exhibition of the museum collection. She was a member of the jury for the 54th Biennale in Venice and for the Vienna-based project KÖR (Kunst im Öffentlichen Raum / art in public spaces) from 2010 until 2013. In 2016 she co-curated with Lu Peng the third International Nanjing Festival. She lives and works in Bolzano.

Bettina Steinbrügge is the director of the Hamburg Kunstverein and managing director of Kunstmeile Hamburg. She was director of Halle für Kunst Lüneburg, curator of Kunsthalle Mulhouse and senior curator and head of the contemporary collection at the Belvedere, Vienna. She has taught at the University of Lüneburg and at HEAD in Geneva. Since 2014, she is a professor of art theory at the Academy of Fine Arts in Hamburg. From 2007 to 2017 she has been a member of the programming team for Forum Expanded / International Film Festival in Berlin.

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Artissima // Artissima is Italy's leading fair of contemporary art. Since its founding in 1994, it has combined presence on the international market with a vivid focus on experimentation and research.

The fair is managed by Artissima srl, a company affiliated with Fondazione Torino Musei. The Artissima trademark belongs to Regione Piemonte, Città Metropolitana di Torino and Città di Torino. The 27th edition of Artissima is produced with the support of the three trademark holders, in collaboration with Fondazione CRT, Fondazione per l'Arte Moderna e Contemporanea CRT, Fondazione Compagnia di San Paolo and Camera di commercio di Torino.

illycaffè // illycaffè is an Italian family business, founded in Trieste in 1933, which has always set the mission to offer the best coffee to the world. illycaffè produces a single 100% Arabica blend, combining 9 of the best qualities according to the criteria of the company's tasters: every day 8 million cups of illy coffee are enjoyed in the world in more than 140 countries, in bars, restaurants and hotels, in cafes and in single-brand shops, and of course at home. The company's procurement strategy is based on four pillars: buying directly at the source, transferring knowledge to growers, recognizing them a premium price to make production sustainable and creating Circolo illy for producers. Since 2019 illycaffè is a Benefit Company. The company founded its University of Coffee with the aim of spreading the coffee culture at all levels. Everything that is 'made in illy' is enriched with beauty and art, the brand's founding values, starting with the logo, designed by the artist James Rosenquist, up to the cups that make up the illy Art Collection, decorated by more than 100 international artists. In 2019, the company employed 1405 people and has consolidated revenue of 520.5 million euros. illy single-brand stores and stores around the world are 269 in more than 40 countries.

ARTISSIMA – International Fair of Contemporary Art

Oval, Lingotto Fiere Torino

5 November 2020 | Preview

6-7-8 November 2020 | Open to the public

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