



INTERNATIONAL FAIR
OF CONTEMPORARY ART
2012

Press Release

ARTISSIMA 2012

International Fair of Contemporary Art

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Torino, 11 November 2012 – Energy and excitement was in the air at Artissima 2012, the nineteenth edition of the fair and the first under the direction of Sarah Cosulich Canarutto, which closed today with highly satisfying results.

This year, Artissima **bolstered its identity** as a special showcase for the finest work in the field of the visual arts, building on its quality and expanding its international scope, while preserving its flair for cultural innovation. Artissima 2012 proved itself to be a high-profile event, an international meeting ground for everyone in the sector, but also a driving force that focuses attention on the city.

Overall, the four days of the event (one reserved for professionals and three open to the public) drew over **50,000 visitors** to the fair, a significant increase from previous years. This was in addition to more than 10,000 visitors recorded over the last four days at the various venues hosting Artissima's two parallel projects.

Within the setting of the Oval, which housed the fair for the third year running, visitors could enjoy booth presentations by the **172 galleries** (53 from Italy and 119 from abroad) that Artissima featured this year, divided into its four traditional sections (Main Section, New Entries, Present Future and Back to the Future). Together, the galleries presented a total roster of some **900 artists**, with the works on view spanning a period from the Sixties (Back to the Future) to the present.

The following awards were presented over the course of Artissima 2012:

illy Present Future Prize

Now in its twelfth year, the illy Present Future prize has introduced major innovations that build on its formula, showing the vitality of the partnership: in 2012, the illy Present Future prize was awarded for the first time to multiple recipients, the three artists **Vanessa Safavi (Switzerland – Chert, Berlin)**, **Santo Tolone (Italy – Limoncello, London)** and **Naufus Ramírez-Figueroa (Guatemala – Proyectos Ultravioleta, Guatemala City)**. For the first time, the prize consists in the production of a group show by the three winning artists in the prestigious setting of the Castello di Rivoli Museum of Contemporary Art, during Artissima 2013. For years now, Present Future has served as a launch pad for the latest generation of artistic talent. This year, 20 artists were presented by their galleries in a special exhibition space within the fair.

Guido Carbone Prize – New Entries

The jury, made up of Los Angeles curator Douglas Fogle; Rodrigo Moura, Deputy Director of Art and Cultural Programmes for Inhotim, Minas Gerais, Brazil; artist Laura Viale, a permanent member representing the family of Guido Carbone; and Hamza Walker, Director of Education at The Renaissance Society, University of Chicago, singled out the winner from among the 32 galleries selected for the New Entries section, choosing to confer the honour on **Temnikova & Kasela** from Tallinn, Estonia. The Guido Carbone Prize, consisting in 5,000 euros, was awarded this year “for the elegant selection and installation of works by the two artists that were presented, Dénes Farkas and Mikko Hintz, but also for the well-pondered curatorial connection between the pieces on display”.

Once again, Artissima reached many different audiences, ranging from professionals, to art lovers, to curious members of the general public; but above all, it managed to bring in a significant number of Italian and international collectors, a key element in Sarah Cosulich Canarutto's vision for the event. This year, a major effort was undertaken on multiple fronts to attract a large pool of collectors to the city and the fair, selected in



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accordance with the type of work presented at Artissima, and their numbers were expanded to include potential buyers from emerging countries such as Turkey, Brazil, and Saudi Arabia.

Sarah Cosulich Canarutto's vision for Artissima 2012 included an innovative **parallel programme** that **extended the fair's sphere of activity** from the Oval out into the city and its environs.

It marked a special **collaboration between Artissima and ten of the city's cultural institutions** – not all of them specifically dedicated to contemporary art – through two ambitious, synergetic, projects: **'It's Not the End of the World'** and **'Artissima Lido'**, which helped expand the exhibition programme of local museums and foundations. All the institutions involved have expressed satisfaction with the outcome of the joint initiative, which generated a steady flow of visitors throughout the day, but above all during the special opening hours in the evening. **Castello di Rivoli Museo d'Arte Contemporanea, GAM Galleria Civica d'Arte Moderna e Contemporanea, Fondazione Merz, Fondazione Sandretto Re Rebaudengo and Palazzo Madama**, Artissima's partners for the project "It's Not the End of the World", and **Archivio di Stato, MAO – Museo d'Arte Orientale, the Museo della Sindone, the Museo di Antichità and the Museo Diffuso della Resistenza, della Deportazione, della Guerra, dei Diritti e della Libertà**, who teamed up with Artissima for the LIDO project, played a key role in the renewed wave of energy that enriched Torino's cultural life during Artissima 2012.

Michele Coppola, Piedmont's Regional Councillor for Culture, had these comments on the 2012 fair: *"Artissima has once again shown itself to be an extraordinary cultural force capable of attracting art fans from throughout Italy and from around the world, in addition to visitors from our region. I would like to thank Sarah Cosulich Canarutto, who in this edition managed to draw on the resources of the entire contemporary art system, with no less than ten local museums and institutions joining forces with the fair to present a lavish array of highly prestigious cultural offerings. Artissima is a fair where supply meets demand, so a fundamental role was played by the 180 invited collectors in attendance, who boosted sales to the great satisfaction of gallery owners. One should also stress the fact that the positive economic fallout for the area over the last four days has been extraordinary."*

Maurizio Braccialarghe, Torino's Councillor for Culture and President of Fondazione Torino Musei, added: *"Artissima's first season under its new artistic director has concluded in a very positive way, capped off by a weekend of outstanding attendance that put Torino at the centre of the world's best contemporary art, thanks to the many high-quality events that were obviously driven in part by the leading role of the fair. This year, Artissima saw a major influx of galleries and collectors from around the world, and in partnership with the city's leading museum institutions, it organized a series of exhibitions that will continue through 6 January. These solo shows are in addition to the extensive calendar of Artissima Lido, which kept many venues of the Quadrilatero Romano district open far into the evening. Despite the bad weather, the special late-night openings enjoyed unexpected attendance, with the assortment of initiatives piquing the interest of a great number of visitors."*

At the close of the fair, **Sarah Cosulich Canarutto** expressed full satisfaction with the outcome of Artissima 2012: *"the excellent attendance, the enthusiasm shown for all the events on the calendar, but above all the many expressions of appreciation from gallerists tell us that the path undertaken by this year's fair is the right one, and encourage us to forge ahead in seeking out, selecting, and expanding the geographic range of the galleries at Artissima. We're committed to making Artissima an international touchstone for contemporary art, and a force of cohesion for all the cultural energies in the city. I am grateful to all the museums, foundations, and city institutions that took part in the joint initiative and to the sponsors who trusted me with this task"*.

ARTISSIMA is a brand name that belongs to **Regione Piemonte, Provincia di Torino and Città di Torino**. On behalf of these three authorities, it is promoted by **Fondazione Torino Musei**, which has been set up by the City of Torino to foster and develop its artistic heritage and museums. The nineteenth edition of ARTISSIMA has been made possible by support from the three brand owners, together with **Camera di Commercio di Torino, Compagnia di San Paolo and Fondazione per l'Arte Moderna e Contemporanea CRT**. The organization of ARTISSIMA is overseen by ARTISSIMA srl, a company founded in 2008 to



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manage all artistic and commercial operations related to the fair.

The event was also made possible by the collaboration of:

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PRESS OFFICE

Paola C. Manfredi Studio

Via Marco Polo, 4 – 20124 Milano

T +39 02 87238004 – F + 39 02 87238014

press@paolamanfredi.com

Paola C. Manfredi – M +39 335 54 55 539 – paola.manfredi@paolamanfredi.com

Francesca Buonfrate – M +39 393 46 95 107 – francesca.buonfrate@paolamanfredi.com

Fondazione Torino Musei

T +39 011 4429523 – F +39 011 4429550

Daniela Matteu – daniela.matteu@fondazionetorinomusei.it

Tanja Gentilini – tanja.gentilini@fondazionetorinomusei.it