

RADIO SICK

N°3 / 2008

Electric Repair Enterprise

An Artissima production

ARTISSIMA 15

In Torino one needs passion and curiosity

Artissima 15 is a fair which I and my staff have built up with great passion, aiming to create an elegant and sophisticated event, something very close to an intellectual adventure. We have relied on a large network of international curators to find the greatest talents among young galleries throughout the world. Artissima aims at being a place where the best information and news are brought together in real time, a window on the contemporary world and young art.

The fair has been designed as a place of research, and has thus been created with real collectors in mind. In other words, it is still important to bring passion and curiosity to bear in Torino, to understand art and have personal taste.

Artissima is also an event for the young: our hope is to provide input, to encourage the circulation of ideas, and to provide opportunities for encounters. This is why, during

Artissima this year, we shall be presenting a number of cultural events, including an authentic art school, the *École de Stephanie* – a sort of great situationist happening which will take the place of the classic conference model. On the Rampa of Lingotto, the day that Artissima opens, and just a few metres away from the fair, there will be a concert-performance by the New York group *New Humans*, and this will be followed a few days later by a concert with *Jamie Shovlin*. The night of Saturday 8 November will be entirely devoted to contemporary art with a special opening of galleries, museums and T2, the second Torino Triennale, curated by *Daniel Birnbaum*. Towards midnight the great closing festa of Artissima and Club to Club will get under way at Lingotto, with DJs such as *Ellen Allien* (Berlin) and *Theo Parrish* (Detroit).

Andrea Bellini

MAIN SECTION 1/9 unosunove, Roma – AMT / Alberto Matteo Torri, Milano – Paul Andriesse, Amsterdam – Arario, New York, Beijing, Seoul – Art: Concept, Paris – Artericambi, Verona – Alfonso Artiaco, Napoli – Laura Bartlett, London – Catherine Bastide, Brussels – Bortolami, New York – Brändström Stockholm, Stockholm – Kevin Bruk, Miami – Canada, New York – carlier | gebauer, Berlin – Antonio Colombo, Milano – Continua, San Gimignano, Beijing, Le Moulin – Raffaella Cortese, Milano – Cosmic (Bugada & Cargnel), Paris – Guido Costa Projects, Torino – Chantal Crousel, Paris – Ellen de Bruijne, Amsterdam – Monica De Cardenas, Milano – Massimo De Carlo, Milano – Alessandro De March, Milano – Elizabeth Dee, New York – Umberto Di Marino, Napoli – e/static, Torino – Frank Elbaz, Paris – Feinkost, Berlin – Figge von Rosen, Cologne – Emi Fontana, Milano, Pasadena – Fonti, Napoli – Enrico Fornello, Prato – Fortes Vilaça, São Paulo – Fruit and Flower Deli, New York – gdm, Paris – Vera Gliem, Cologne – Moti Hasson, New York – Reinhard Hauff, Stuttgart – Herald St, London – Hotel, London – In Arco, Torino – Alison Jacques, London – Michael Janssen, Berlin – Kamm, Berlin – francesca kaufmann, Milano – Klerkx, Milano – Christine König, Vienna – Le Case d'Arte, Milano – Federico Luger, Milano – Lumen Travo, Amsterdam – Magazzino d'Arte Moderna, Roma – Giò Marconi, Milano – Primo Marella, Milano, Beijing – Maze, Torino – Sara Meltzer, New York – Kamel Mennour, Paris – Francesca Minini, Milano – Massimo Minini, Brescia – Mitterrand & Sanz, Zurich – Monitor, Roma – Motive, Amsterdam – Murray Guy, New York – Museum 52, London – Newman Popiashvili, New York – Franco Noero, Torino – Noguera Blanchard, Barcelona – Noire, Torino – Lorcan O'Neill, Roma – francesco pantaleone, Palermo – Alberto Peola, Torino – Peres Projects, Berlin, Los Angeles – Giorgio Persano, Torino – Perugi, Padova – Photo&Contemporary, Torino – Photology, Milano, Bologna – Pianissimo, Milano – Pinksummer, Genova – Produzentengalerie, Hamburg – prometeogallery, Milano, Lucca – Regina, Moscow – Anthony Reynolds, London – Sonia Rosso, Torino – Perry Rubenstein, New York – Lia Rumma, Napoli, Milano – Nikolaus Ruzicska, Salzburg – S.A.L.E.S., Roma – schleicher + lange, Paris – Anna Schwartz, Melbourne – Mimmo Scognamiglio, Napoli, Milano – Suzy Shammah, Milano – ShangART, Shanghai, Beijing – Shugoarts, Tokyo – Side 2, Tokyo – FRANCOFFIANTINO, Torino – Sprovieri, London – Studio Dabbeni, Lugano – Studio Guenzani, Milano – Jiri Svestka, Prague – Ileana Tounta, Athens – TUCCI RUSSO, Torre Pellice – V.M.21, Roma – Georges-Philippe et Nathalie Vallois, Paris – van Gelder, Amsterdam – Vistamare, Pescara – Max Wigram, London – Wilkinson, London – Xippas, Paris, Athens – ZERO, Milano – **NEW ENTRIES** BALICEHERTLING, Paris – Chert, Berlin – Lucile Corty, Paris – Croy Nielsen, Berlin – Dicksmith, London – freymond-guth & co, Zurich – James Fuentes LLC, New York – Alexander Gray, New York – Grimm, Amsterdam – Hollybush Gardens, London – Jarach, Venezia – Klemm's, Berlin – Office Baroque, Antwerp – Project Gentili, Prato – ProjecteSD, Barcelona – Rodeo, Istanbul – Sutton Lane, London – TRIPLE V, Dijon – Jocelyn Wolff, Paris – **PRESENT FUTURE** Sara Barker, Glasgow – Sophie Bueno-Boutellier, Cardenas Bellanger, Paris – Sebastian Diaz Morales, carlier | gebauer, Berlin – Wouter Fejyaerts, Transit, Mechelen – Rolf Graf, Ruzicska//Weiss, Düsseldorf – Stef Heidhues, Grunert, Hamburg – Nathan Hylden, Art: Concept, Paris – Justin Matherly, Dispatch, New York – Philip Metten, Annette De Keyser, Antwerp – Carter Mull, Rivington Arms, New York – Lisa Oppenheim, Harris Lieberman, New York – Stephen G. Rhodes, Overduin and Kite, Los Angeles – Alberto Tadiello, T293, Napoli – Mateo Tannatt, Marc Foxx, Los Angeles – Kristof Van Gestel, Tatjana Pieters/OneTwenty, Gent – Torbjörn Vejvi, Raucci/Santamaria, Napoli – Freek Wambacq, Elisa Platteau, Brussels

NEW ENTRIES

For the 2008 version of New Entries, the section devoted to emerging galleries that have been open for less than 5 years and that are taking part in the fair for the first time, the Board of Directors and the Consultative Committee of Artissima have selected 19 galleries from 10 countries.

This year's selection includes some of the most interesting names on the international scene of young art. There will be some brand-new galleries, such as Chert in Berlin, the city which is also home to the experimental Croy Nielsen and Klemm's, while BALICEHERTLING will be coming from Paris, as will Jocelyn Wolff and Lucile Corty. Visitors will be able to admire the Dicksmith, Hollybush Gardens and Sutton Lane galleries from the United Kingdom, and the emerging Rodeo from Turkey.

There will be two galleries from New York, which will each have a monographic stand: James Fuentes LLC with Agathe Snow, and Alexander Gray with Karen Finley. Freymond-guth & co from Zurich, Grimm from Amsterdam, Office Baroque from Antwerp, ProjecteSD from Barcelona and TRIPLE V from Dijon will be boosting numbers from Europe, and Italy will be represented this year by Jarach from Venice and Project Gentili from Prato.

During the fair, an international jury will award the Guido Carbone prize, which was set up in 2006 by Artissima in memory of the Torino-born gallery owner. It will be reserved for galleries in the New Entries section. The members of the jury are Nicolas Bourriaud, contemporary art curator, Tate Britain, London; Heike Munder, director, Migros Museum Fur Gegenwartskunst,

Zurich; Marc-Olivier Wahler, director, Palais de Tokyo, Paris; and the artist Laura Viale, a permanent member as representative of the Organising Committee of the award.

When reaching its decision, the jury will focus on the work carried out by the galleries to discover and promote young artists.

The Galleries
BALICEHERTLING, Paris; Chert, Berlin; Lucile Corty, Paris; Croy Nielsen, Berlin; Dicksmith, London; freymond-guth & co, Zurich; James Fuentes LLC, New York; Alexander Gray, New York; Grimm, Amsterdam; Hollybush Gardens, London; Jarach, Venezia; Klemm's, Berlin; Office Baroque, Antwerp; Project Gentili, Prato; ProjecteSD, Barcelona; Rodeo, Istanbul; Sutton Lane, London; TRIPLE V, Dijon; Jocelyn Wolff, Paris

“Willoughby Sharp...
mighty mogul of the
art scene.”

The
Sol S. Hurok
of
The International
Art World
seeks
engagements
at greatly
reduced rates.

Send Inquiries to:

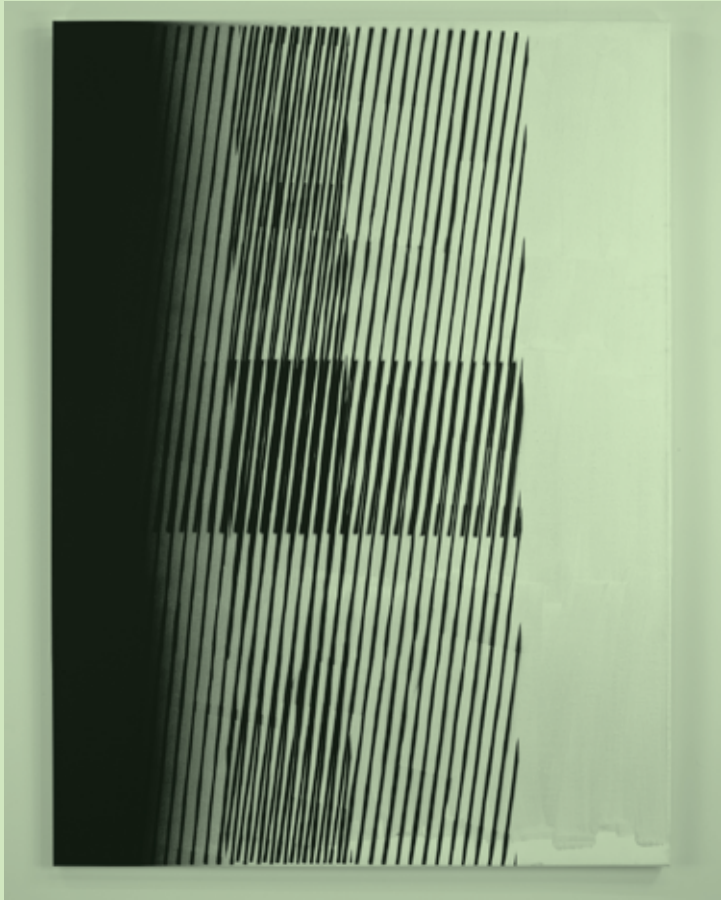
Willoughby Sharp
Avalanche
93 Grand Street
New York, N.Y. 10013

Or telephone:
212-255-3804
212-431-6560



W.S. after the deposit of an undisclosed sum at The Banker's Trust, Woolworth Building, New York City on Friday November 10, 1972.

PRESENT FUTURE



For eight years now, Present Future has been an important launching platform for the latest generation of emerging talents. A unique event in the panorama of art fairs in Italy, Present Future is a showcase for the public and critics alike, where they can discover the latest trends on the international art scene. With a team of curators who carefully examine studios and galleries halfway round the world, and under the watchful eyes of a jury that rewards the most interesting artist, Present Future has always set its sights on the most advanced frontiers of research.

This year, Present Future is taking place in an independent structure within the main pavilion, a “castle” where the visitors will be invited to openly circulate among the works of 17 artists selected by a team of international curators composed by: Cecilia Alemani, Michael Ned Holte, Thibaut Verhoeven, and Aurélie Voltz.

The curators have focused their attention on young artists who have not yet made their name in Italy, but who are coming to the fore in such countries as the United States, Britain, Germany, the Netherlands, Belgium and France.



Cecilia Alemani, an independent curator based in New York, has selected a group of artists working with different mediums. Some, like Lisa Oppenheim, Sebastian Diaz Morales and Torbjörn Vejvi, create narratives out of personal memories or archival materials, re-shaping the past through videos, sculptures and photographs. Others, like Alberto Tadiello and Justin Matherly, seem to be building a parallel world using everyday materials, although there is always something oddly out of place in their sculptures.

LISA OPPENHEIM (1975) – Harris Lieberman, New York

In her photographic series, slide installations, and 16mm film projections, Lisa Oppenheim explores history through the mechanisms connected to our memory. Often appropriating images and contents from public archives, the artist collapses the temporal and spatial gap that separates us from the past, thus rewriting her own personal history.

Oppenheim’s work has been featured in many exhibitions in New York such as “Quiet Politics” at Zwirner and Wirth, “The Why of Life” at The Swiss Institute, and abroad, such as the Liverpool Biennial, and at Galerie Juliette Jongma, Amsterdam and STORE, London.

SEBASTIAN DIAZ MORALES (1975) – carlier | gebauer, Berlin

Argentinean artist Sebastian Diaz Morales is well known for his mesmerizing video installations that plunge the viewer into another dimension. Their narrative is suspended between reality and fiction, and yet there is always something almost mythic in them. Often his videos are shot in Patagonia, a deserted land that perfectly works as a backdrop for his dreamlike sceneries. His works have been exhibited all over the world, in shows such as “Resonant visions: Contemporary video from Latin America” at National Gallery of Victoria, Melbourne, Australia and “Animated Paintings” at San Diego Museum of Art, USA.

ALBERTO TADIELLO (1983) – T293, Napoli

One of the most interesting young artists emerging on the Italian scene, Tadiello is building a body of work that merges sound art with a deep understanding of space. His complex installations often combine mechanic and technologic aspects with an invisible – and uncontrollable – element of randomness. Tadiello’s work was featured at Via Farini, Milano and Fondazione Bevilacqua la Masa, Venezia, and was part of group shows such as “Silenzio. Una mostra da ascoltare” at Fondazione Sandretto Re Rebaudengo, Torino. Tadiello will be also part of T2, the second edition of the Torino Triennale.

TORBJÖRN VEJVI (1972) – Raucci Santamaria, Napoli

Like Lisa Oppenheim, Torbjörn Vejvi’s work is connected to the field of memory, although his main medium is sculpture. In his work, the Swedish artist quotes details of his personal life as to create a physical container for all his memories – a three-dimensional rendering of an introspective investigation. Vejvi currently lives in Los Angeles. His work was featured in group exhibitions such as “Against Adolescence”, at Leo Koenig Inc., New York, and “8 Sculptors from Los Angeles” at Sabine Knust Gallery, Munich.

JUSTIN MATHERLY (1972) – Dispatch, New York

Reinterpreting the tradition of the ready made, Justin Matherly questions the complex relationship of the viewer in front of a work that seems to be familiar and yet presents a striking ambiguity. His sculptures play on contradictions between adopted materials and evoked forms. One of his main focuses is the idea of a barricade, both in a literal sense and as a philosophical concept. Matherly has recently graduated from Hunter College, New York. He has shown in group exhibitions such as “Un Balance” at Jack Shainman Gallery New York, and “Loot from Wars of Nationalist Aggression Between the 18th and 71st Parallels (1981-1994)” at Gavin Brown’s enterprise @ Passerby, New York.

Michael Ned Holte, an independent curator and art critic based in Los Angeles, has selected four artists who: “represent an impressive emerging generation of Los Angeles artists, but hopefully in a way that viewers might not expect or immediately recognize. There are formal and thematic relationships between these artists, both insistent and subtle, but also many interpersonal connections, suggesting a loose, energetic dialogue behind the scenes. For example, Hylden and Rhodes went to graduate school together; and Hylden, Mull, and Tannatt have all exhibited together at PAULINE and on other occasions.”

NATHAN HYLDEN (1978) – Art : Concept, Paris

Since 2007, Nathan Hylden’s paintings, sculpture, and works on paper have been featured in solo exhibitions at Art : Concept in Paris, Richard Telles in Los Angeles, Misako + Rosen in Tokyo, and most recently, Johann König in Berlin.

CARTER MULL (1977) – Rivington Arms, New York

Carter Mull’s photographs and installations have been seen in group shows such as “Fresh Kills” at the Dumbo Arts Center in Brooklyn and “Bunch Alliance and Dissolve,” at the Contemporary Art Center in Cincinnati, Ohio, and solo exhibitions at Rivington Arms in New York, and Marc Foxx and Champion Fine Arts in Los Angeles.

STEPHEN G. RHODES (1977) – Overduin and Kite, Los Angeles

Stephen G. Rhodes’s frenetic multimedia installation in “Present Future” follows closely from his sprawling contribution on native turf at the 2008 New Orleans Biennial, “Prospect 1.” His work was previous included in the exhibitions “U.S.A. Today” at the State Hermitage Museum, St. Petersburg, Russia, and “Between Two Deaths” at ZKM Center for Art and Media, Karlsruhe, Germany, and a solo exhibition at Overduin and Kite, Los Angeles.

MATEO TANNATT (1979) – Marc Foxx, Los Angeles

Fluently moving between sculpture, photography, video, sound, and other media, Mateo Tannatt has had solo exhibitions at Guild & Greyskul in New York, and most recently at Marc Foxx, as well as group shows at Gavin Brown’s Enterprise at Passerby and Daniel Reich Gallery in New York. He is also the owner of the homespun Los Angeles gallery PAULINE.

Present Future is a showcase for the public and critics alike, where they can discover the latest trends on the international art scene.



Thibaut Verhoeven, curator at SMAK Gent, has invited four emerging Belgian sculptors. He explains his choice: "The four young artists selected for Present Future are all sculptors in an almost "new classical" way, because they have a literal plastical thinking as their common artistic mentality. Their main concern thus emerges from more "formal" and "classical" elements as material, form, space and relationship artwork-viewer. Moreover, this selection is an exclusively Belgian one. And this is not at all meant as a "nationalistic" argument, but on the contrary as a self-critical one. The Belgian art world nowadays is still more focused on a what I should call an "internationalistic" movement, where the focus lies more on bringing young international artists in the country in order to realize projects, instead of promoting good local artists – and there are for sure - abroad..."

WOUTER FEYAERTS (1980) – Transit, Mechelen
Wouter Feyaerts is a sculptor with an explicit anti-intellectual attitude towards his medium. He moulds – almost in a "classical" way – his sculptures from leftover-materials like cardboard boxes, tape and bookbinders-glue. Herewith he creates strange anthropomorphic figures that seem to derive from underground comic-culture, but with a great touch of humor, both towards reality as towards the art world itself. Feyaerts exhibited in different solo-and group shows in Belgium (Pocketroom, Antwerp; SMAK@Lineart, Gent) and abroad (MAMA, Rotterdam; The Agency, London; University of Westminster, London).

PHILIP METTEN (1977) – Annette De Keyser, Antwerp
Philip Metten is a sculptor that takes his sculptural language from underground city culture as graffiti tags, punk music and comics. He uses in a classical sculptural way the formal language of the underground scene – which he himself is explicitly part of – that he samples, cuts up and pasts again in imposing, almost ethnical sculptures. Metten exhibited in several solo and group shows in Belgium such as SMAK, Gent and Middelheimmuseum, Antwerp and abroad, during ARCO, Madrid, at Haas&Fischer Gallery, Zurich and MAMA, Rotterdam among others.

KRISTOF VAN GESTEL (1976) – Tatjana Pieters/OneTwenty, Gent
Kristof Van Gestel is a sculptor that plays with (modernistic) sculptural tradition in an almost "human" or even animistic way. He sees his abstract sculptures as "living things" with their own character, place in space and position in/towards everyday reality. In that way, Van Gestel's sculptures are always subject to change – in character and in position – and are therefore almost the contrary of the classical sculptural idea of steady objects in a predefined (ideological) space. Often the artist photographs his sculptures, where they're placed in different (private) environments, so you can clearly see how they "behave" differently in different contexts. Van Gestel exhibited in several solo and group shows in Belgium (Museum Dhondt-Dhaenens, Deurle) and abroad (W139, Amsterdam; Art Basel, Basel; Gallery Annex14, Bern)

FREEK WAMBACQ (1978) – Elisa Platteau, Bruxelles
The work of the sculptor Freek Wambacq can almost not be defined more open than "sculpture", in a positive way. The artist chooses primary materials that always are inherently – social-culturally and purely plastical – linked with the medium sculpture and its specific conditions, like construction or do-it-yourself-materials. Wambacq's work can thus also be seen as a subtle but inherent critic towards his own medium and the classic artistic perception of it. Wambacq exhibited already in different solo and group shows in Belgium, at SMAK, Gent and Muhka, Antwerp and abroad at W139 Amsterdam.

Through the selection of four emerging artists, **Aurélien Voltz** will create a small exhibition within the section Present Future. Here her motivations: "As an alternative to the art fair, the show «Retour à soi» proposes a materialist intimacy in an open space. The group exhibition will present four European artists working with sculpture, often displayed in installations, as a part of an own world. The works are an attempt to escape a certain reality, trying to find accomplishment in one's own mind, searching for a mental space, like a personal quest. Sophie Bueno-Boutellier finds her inspiration in theosophy and romanticism, while literature and assertion of female independence are a source for Sara Barker. The work of Rolf Graf deals with human nature in the ethnological sense and the installations of Stef Heidhues question the existence in a narrative way. Working with different processes, the material as such is definitely the clue for all the artists, revealing fragility, depth or a spirituality, in relation to forms. From one work to another, the visitor will find a melody."

SARA BARKER (1980) – Mary Mary, Glasgow
The sculptural work, through numerous processes, adaptation and filtering of familiar or literary sources, presents a vast language of forms and symbolic reference. Within the work there is a continual reworking of material. Whilst works are broken down or disrupted to their most base forms or functions, there is a desire to reveal the maker and their activities. Barker studied at the Glasgow School of Art, where she currently lives and works. She exhibited in Great-Britain and abroad (Studio Voltaire, London; Doggerfisher, Edinburgh, Andrea Rosen Gallery, New York in October).

SOPHIE BUENO-BOUTELLIER (1974) – Cardenas Bellanger, Paris
The sculptures and installations of Sophie Bueno-Boutellier take their source in the writings of Mircea Eliade, theosophy and an idea of romanticism. Her work is an interrogation around manifestations of the spiritual, confronted to reality of experience. The architecture of her installations takes form through an intuitive, process-oriented relation to symbolically loaded materials. Bueno-Boutellier studied at the Villa Arson in Nice, and currently lives and works in Berlin. Her work has been shown in several exhibitions including "le Voyage Interieur" at Electra, Paris, Rental Gallery, New York, Galerie Sandra Bürgel, Berlin.

ROLF GRAF (1969) – Ruzicka /// Weiss, Düsseldorf
Rolf Graf's work is not bound to a specific material or medium, but rather open to any formal experience. Videos, photographs as well as objects or installations, deal with a certain interest for ethnology and human nature. His own observations, history and personal recollections often constitute the starting point for his art, where knowledge and rituals are passed down, memories are remembered, and the boundaries between nature and art are blurred. Graf studied at the Kunstacademie in Düsseldorf with Jannis Kounellis and currently lives and works in Berlin. He exhibited in solo shows in Switzerland at Kunstmuseum Solothurn, Kunstraum Kreuzlingen, Kunsthau Glarus and Art Basel.

STEF HEIDHUES (1975) – Grunert, Hamburg
On one side, the objects, collages and installations of Stef Heidhues question proportions, dimensions and perspective of surroundings and architecture as a living and human space. On the other side, using pages of magazines, rests or elements as material as such, she combines many worlds (fashion, literature, cinema, architecture, nature) to relate fragments of stories, in a melancolic way. Heidhues studied at Hochschule für bildende Künste in Hamburg with Franz Erhard Walther, and currently lives and works in Berlin. She exhibited in group shows in Berlin (The Forgotten Bar Project, der Garten Eden, SAMSA. and in Hamburg (Golden Pudon Club, Kleefeld).



Sophie Bueno-Boutellier, *Préface pour un traité du vide*, 2008 – installation view *Remind Us that Saturn's Rings are not Eternal*, Cardenas Bellanger, 2008. Photo: Aurélien Mole. Kristof Van Gestel, *Situation Posters and Sculptures*, 2008. **Left:** Nathan Hylden, *Untitled*, 2008. Courtesy Art : Concept, Paris. Torbjörn Vejvi, *Untitled*, 2008. Courtesy Raucci/Santamaria gallery, Napoli.

illycaffè is Artissima partner for Present Future since eight years.

CONSTELLATIONS

In a large area by the entrance to the fair, installations, sculptures, and large-format works by famous and emerging artists will be shown in a museum-like exhibition. Stéphanie Moisdon, independent art critic and curator, and co-curator of the 2007 Lyon Biennale and Manifesta 4, and Susanne Pfeffer, curator of Kunst-Werke, Institute for Contemporary Art, in Berlin, have selected 11 artworks among more than 80 projects submitted by the galleries taking part in the fair.

TANIA BRUGUERA

(Havana, Cuba, 1968. Lives and works in Havana and Chicago)

The body as political territory, and politics from the standpoint of the body: these are the fundamental criteria behind the work of the Cuban artist Tania Bruguera, the protagonist of performances that bring back to the world of art the tough and brutal physicality of female body artists of the 1970s, from Gina Pane to Ana Mendieta. With these very direct works, with their huge emotional impact, and with other more conceptual ones, Bruguera presents an analysis of the relationship between individuals and ideology, in Cuba and elsewhere, taking into consideration factors such as slogans, music, propaganda imagery, and so on. *Objects of Desire (Selling Cuba)* is a performance in which a number of actors dressed up as real-estate agents offer properties in Cuba to the public. With the assistance of sales assistants, the public can phone the owners to negotiate the price, even though the sale of such properties to foreigners is officially prohibited on the island. The work touches on a number of issues: the cautious opening up of Cuba to a capitalistic economy, the ethical and ideological conflicts, and the debate that they lead to, and the relationship between art and the market. The performance itself is for sale. The purchaser will have the right to show it again, in compliance with the initial conditions and without obtaining any profit from any sales that might be made.

Objects of Desire (Selling Cuba), 2008
FRANCOSOFFIANTINO, Torino

ALFREDO JAAR

(Santiago, Chile, 1956. Lives in New York)

Alfredo Jaar is an artist for whom aesthetics and ethics, art and civic commitment are as one. With an austere language, which shuns simplistic effects but which is not without powerful emotional impact, he has created works that tell us of the tragedy in Rwanda and of how it is impossible to represent it, of Gramsci's imprisonment under Fascism, and of our relationship with images and of their control by the media. *Opus 1981 / Andante desesperato* is a work of 1981 which consists of a video and the photograph that inspired it. This was taken by the photographer Susan Meiseles in Nicaragua in 1979. The photograph shows two Sandinista guerrillas hiding behind a barricade during a fight, while a third one, seen standing, is playing a clarinet. Both incongruous and poetic, the photograph inspired Jaar to make a video in which the artist, seen against a white wall, blows into a clarinet as hard as he possibly can until he is exhausted, and the effort and tension make him burst into tears. As Nicole Schweizer has written, the work "uses displacement, the substitution of one story to stand for another otherwise unspeakable one": the story, full of hope and suffering, of the Sandinista revolution in Nicaragua.

Opus 1981 / Andante desesperato, 1981
Lia Rumma, Napoli, Milano

JOSEPHINE MECKSEPER

(Lilienthal, Germany, 1964. Lives in New York)

Josephine Meckseper borrows the display techniques used in the windows of department stores or boutiques and she uses it to exhibit groups of articles that at first sight appear incongruous: a stuffed rabbit and the European flag, parts of a mannequin and a plumber's plunger. Comparable in their forms to the displays of Koons and Steinbach, Meckseper's showcases and window-dressings acquire a more explicit political dimension. By juxtaposing luxury items and pictures of demonstrations, the artist alludes to a creeping standardisation of disapproval of the rules of marketing. Placing veiled stockings alongside bathroom-cleaning products, she speaks of the representation of women in the media and in their real world, and by including abstract collages in her compositions, she does not allow the spectator to harbour illusions about the position of art in a world of commodities. *Ten High* is a large display in black, white, and silver. On a shiny black platform placed opposite a wall of black plexiglas, mannequins and a group of objects offer a parody of the "American Way of Life": a bottle of whisky is placed next to a Bible, and a sports car advertisement next to a walking frame for the disabled. There is also a cross: it is printed on the ties around the necks of the mannequins.

Ten High, 2008
Elizabeth Dee, New York

DEVA GRAF

(Lafayette, Indiana, 1974. Lives in Mount Baldy, California)

Deva Graf, who came to the fore at the Whitney Biennale in 2006, uses traditional materials, such as bronze, terracotta, and papier maché, and more unorthodox ones like sports clothes, fabrics, and newspaper cuttings, to create rough busts and grotesque, enigmatic heads, which appear to encourage psychological interaction with the viewer, only to deny it. The sculptures rest directly on the ground, or on plinths that thus form part of the work, and special attention has been paid to their arrangement in space. The study of Zen Buddhism, of which the artist is a follower (she lives in a Buddhist monastery in California), has profoundly influenced her recent works. The *God is War* solo exhibition (2008) aimed to express one of the most arduous intuitions of Zen philosophy: if every aspect of reality is a reflection of the divine, then God must be as much in a beautiful flower as in war and violence. The exhibition revolved around an installation, *Untitled*, which consisted of two large feet that made reference to the iconography of the *Bodhisattva* – "he who has vowed to reach enlightenment" – and a pile of rubble. Standing out from the debris and plaster there was a sculpture in painted bronze which depicted a bloodied stick, rammed in from above. Next to this stood another small sculpture: the stylised image of a man meditating.

Untitled (Feet), 2008
Project Gentili, Prato

MARTIN CREED

(Wakefield, England, 1968. Lives and works in London and Alicudi, Italy)

Winner of the Turner Prize in 2001, Martin Creed returns to the canons of minimal and conceptual art to change and overturn their meaning, creating a new vision for the present day. From the use of repeated minimal units to the use of neon scripts and the impersonality of his shapes, much of his work recalls the aesthetics of the 1960s, but the neon scripts send out insults and ironic messages to the spectator, and the minimal units are chords that are always the same and that the artist plays with his rock band. Impersonality becomes a mask behind which a typically English form of derisory humour is concealed. *WORK NO. 920 + WORK NO. 928* is an installation consisting of two works: a wall painting and a sculpture. The first is a grid of green bands whose width (which is calculated each time according to the size of the wall) makes the painted area exactly the same size as the part that is left blank. The second one consists of a pile of four tables of decreasing size. Intentionally alluding to the signature pieces of other artists (such as Sol LeWitt and Armleder), Creed reasserts his obsession for geometry and for a universe of forms that emerge from rational criteria. At the heart of all his work, as he himself states, there is an attempt to "put some order in chaos".

WORK NO. 920 + WORK NO. 928, 2008
Lorcan O'Neill, Roma

SIGALIT LANDAU

(Jerusalem, 1969. Lives in Tel Aviv)

The works of Sigalit Landau often feature the artist's body and the natural landscape of her country, Israel: the Dead Sea, the desert, and the fruit cultivated in fertile areas. The third characteristic element is a constant awareness of one of the most difficult geopolitical situations in the world. In one of the videos in the *Cycle Spun* (2007) trilogy, which has recently been shown at MoMA in New York, the artist floats nude on the waters of the Dead Sea among an expanse of water melons. With one hand she touches a group of fruits that, split open, form a garish red stain in the expanse of green. In another video in the trilogy, this "wound" becomes cruelly literal. Nude in front of the sea, Landau whirls a hula-hoop of barbed wire around her waist, and every time it passes it rips her skin. The work, *Barbed Salted Lamps*, consists of metal structures that, after a long immersion in the Dead Sea, are covered in salt crystals. Suspended and illuminated from within, they glitter and project evocative geometrical shadows. But once again the material used is barbed wire, and its beauty is filled with anxiety and threat: one's thoughts are inevitably taken to the troubled frontiers that the barbed wire defends.

Barbed Salted Lamps, 2007
Kamel Mennour, Paris

GIANNI MOTTI

(Sondrio, Italy, 1958. Lives in Geneva)

Gianni Motti's works target the establishments that organise – but at the same time also limit and distort – human life in the present age: from politics to the economy, through to the media and the art system itself. With great determination and daring, Motta infiltrates their nerve centres, replicating their own tactics in order to challenge them. *The Victims of Guantanamo Bay (Memorial)* came from the artist's desire to draw public attention to the area of the US prison in Guantanamo, which is outside of international law. In 2004, together with the Swiss artist Christoph Büchel, he attempted to purchase the area (which the United States occupies illegally, as the Cuban government terminated the contract for perpetual concession in 1959) in order to build a "cultural base". Two years later, Motti created another work on the theme: he had the names of all those who have been imprisoned there or who are still there today engraved on eight sheets of metal. His Memorial is doubly provocative. It celebrates those whom the American government has considered so dangerous for its security as to imprison them in the harshest conditions, without due trial, and he does so by intentionally adopting the form of another memorial: the one to the victims of 9/11.

The Victims of Guantanamo Bay (Memorial), 2006
Triple V, Dijon

MICHAEL SAILSTORFER

(Vilsbiburg, Germany, 1979. Lives in Berlin)

Michael Sailstorfer made a name for himself on the international art scene with a series of sculptures and installations (some of which were shown as videos or photographs) in which everyday objects, vehicles and street furniture are altered, deconstructed, and shown in hybrid and astonishing forms. The subject of some of these works is the home, and he approaches it from the standpoint of someone who appears incapable of coming to terms with sedentary life: provisional dwellings are made out of vehicles, bus shelters, or bits of caravans, while permanent homes dissolve and are blown away (in the 3 *Ster mit Ausblick* video, 2002, a wooden chalet is burnt bit by bit to keep its own stove going).

This theme is also taken up in the 16 mm film *Untitled (Lohma)* – the subtitle comes from the name of the town in Thuringia where the artist filmed it. A very basic house – a sheet-metal hut without visible openings – isolated in a snowy landscape, expands and then contracts repeatedly in the grip of a mysterious force. The artist obtained this effect by using an explosive charge, the destructive power of which is transformed into poetic intensity: the little house appears to be breathing.

Untitled (Lohma), 2008
Zero, Milano

ALBRECHT SCHÄFER

(Stuttgart, 1967. Lives in Berlin)

More than brand-new creations, Albrecht Schäfer's works are transformations of what already exists and can be found all around us: a lamp, a flight of stairs, a portable radio, and so on. Working with precision and insight on the form, function and positioning of these objects, the artist delves into the perception we have of them, or suggests another, alternative view. He eliminates their more evident characteristics so that the spectator can focus on the others (in *Schwarzes Licht*, 2007, a lamp bulb is painted black, and only its heat shows if it is on or off), and he restores hidden details to view (*Aussicht*, 2005, an architectural operation in the Kamm gallery in Berlin). He also deconstructs in order to reveal construction processes (*Noguchi Split*, 2005, Isamu Noguchi paper lamps cut along the ribs of bamboo). *Suite* is one of this series of works. Wickerwork rattan chairs are soaked in water to soften the fibres, then taken apart and recomposed in abstract forms (angular structures enclosed in woven cocoons). These elegant sculptures are quite different from the original object and, on the contrary, reveal the natural growth of the climbing plants from which they are made: the strips of rattan appear to have grown spontaneously around what were originally the frames of the chairs.

Suite, 2008
Kamm, Berlin

THOMAS SCHEIBITZ

(Radeberg, Germany, 1968. Lives in Berlin)

Scattered fragments of various kinds; collections of typefaces and heraldic crests; architectural façades and ruins; patterns and mosaics. These are just some of the sources of inspiration for Thomas Scheibitz, which the artist systematically publishes as iconographic references in his catalogues. It is a list that introduces some basic trends in his painting, which is complex and cannot be attributed to the categories of abstraction or representation: trends include the reuse of motifs taken from various systems of symbols in an incongruous and discordant manner, with an interest in architecture and a peculiar balance of order and chaos.

Sir Louise M. is a brilliant example of Scheibitz's sculpture, the importance of which has now attained that of his painting. After all, the two genres maintain clear links. His sculptures emerge as an articulation of flat surfaces in space, which are then painted in a style similar to that of his paintings. *Sir Louise M.* is a simple and yet elusive form. The circular shape at the top gives it a vaguely anthropomorphic air, while the work as a whole suggests a combination of parts of typeface created in three dimensions. As for the title, as the artist himself explained in a recent interview, "I try to make it so that when I add [...] the title to the work [...], the work controls the title and not the other way round".

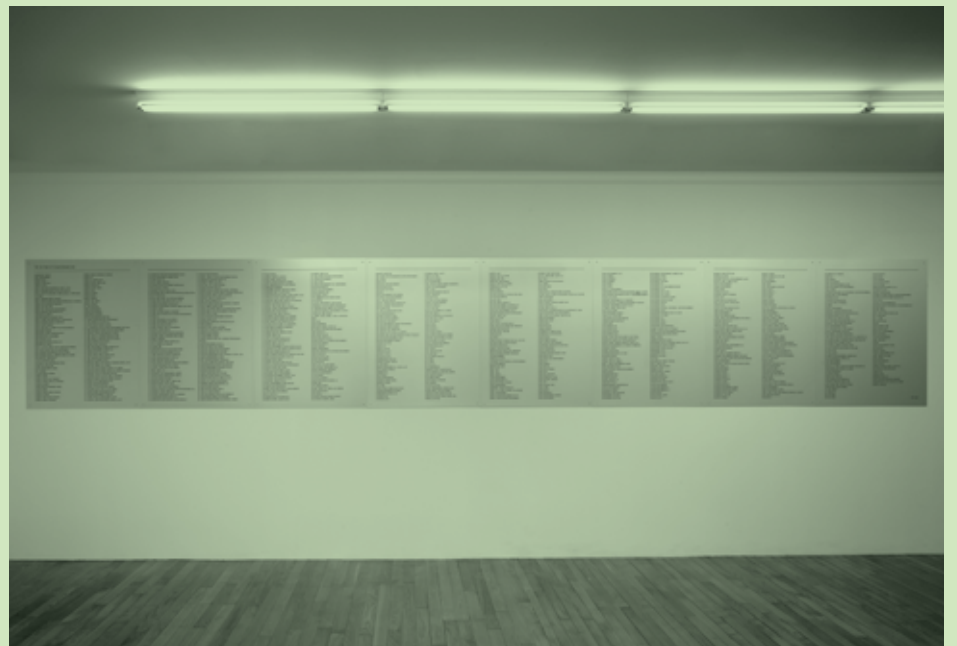
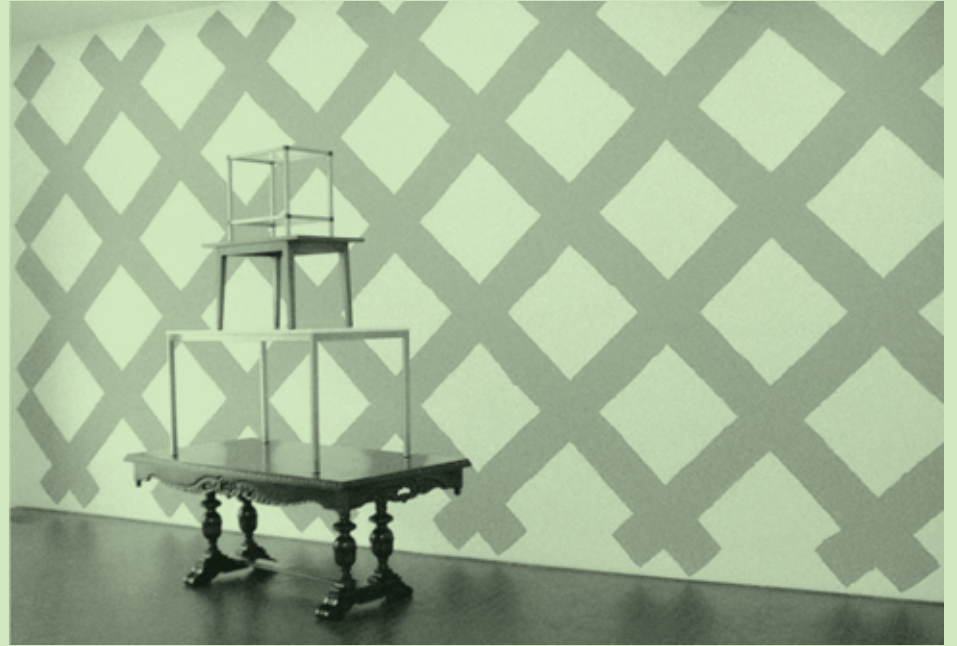
Sir Louise M., 2007
Produzentengalerie Hamburg, Hamburg

ANDREAS SLOMINSKI

(Meppen, Germany, 1959. Lives in Hamburg)

A love of nonsense, the ability to defy expectations, and humour as a form of critical thought are the artistic resources brought to bear by Andreas Slominski. His favourite way of working is to invent the most complex processes to obtain the simplest results, bringing out all the potential for humour that this leads to, and attacking the predominant principle of efficiency. The artist's contribution to the "State of Play" group exhibition (Serpentine Gallery, London, 2004) consisted of no more than a wall – but the wall had been built from the top down, with all the logistical difficulties one might imagine. Slominski's most famous works are his *Fallen* – fully functional animal traps. By playing on the formal level with the conventions of contemporary sculpture, they offer a parallel between works of art and hunting devices in the way they entice and capture the prey. Some of them, like the church-shaped mousetrap, reveal a satirical approach. *Untitled (Goal)* is one of these. It is designed for human beings, and its operation is symbolic. It is designed as a life-size soccer goal, with the opening facing the entrance to the room. By going in, one is caught up in the net. The irony is quite clear and in an Italian context, as one can imagine, it is particularly scathing.

Untitled (Goal), 1988
Produzentengalerie Hamburg, Hamburg



Martin Creed, *WORK NO. 920 + WORK NO. 928*, 2008. Courtesy Galleria Lorcan O'Neill, Roma. Gianni Motti, *The Victims of Guantanamo Bay (Memorial)*, 2006. Courtesy Triple V, Dijon. Photo: André Morin. Albrecht Schäfer, *Suite*, 2008. Installation view KW Institute for Contemporary Art, Berlin. Photo: Uwe Walter. Courtesy Galerie Kamm, Berlin.

VIDEO LOUNGE

X, Y, etc.!

Curated by Latitudes (Max Andrews & Mariana Cánepa Luna)

X, Y, etc.! is an array of film and video artworks, a curatorial selection motivated by the methodological project of Charles Fort (1874–1932). A quack to some, a visionary to others, Fort was a relentless researcher of “paranormal” phenomena *avant la lettre*, yet he made no attempt to present a coherent theory or to endorse the material which he compiled through years of work in the British Museum and New York Public Libraries. Instead, his accounts of uncanny artifacts, unexplained disappearances, objects falling from the sky, etc. comprise a satire of acceptable theories and beliefs.

Fort’s project presents a potentially treacherous parallel world for the curator and the artist. Does one have to

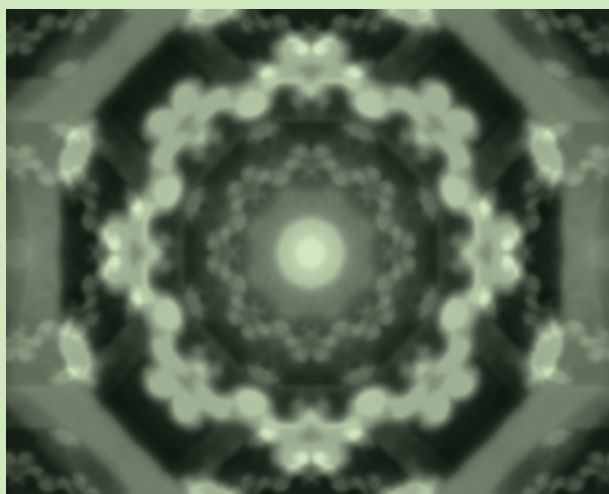


AURÉLIEN FROMENT (Angers, France, 1976) presents *Théâtre de Poche* (2007, 12min). A dapper vaudevillian magician is seen performing sleight-of-hand movements and careful visual choreography as he conjures and arranges a series of picture-cards which seem to hover in a black expanse. Images of antiquities, a golf ball, butterflies, a ferris wheel, knots, a taxidermy duck, etc., invoke a mystical order and evoke an age in which the boundaries of science, art, religion and the occult were more equivocal.

(Production still courtesy the artist and Motive, Amsterdam. Photo: Aurélien Mole.)

believe in what one presents, or should interpretation be completely agnostic? “I offer the data. Suit yourself”, he remarked. How can a selection of artworks or a communication of ideas be made in good faith? “Accept anything. Then explain it your way”, he wrote, “anything that assimilates with one explanation, must have assimilable relations, to some degree, with all other explanations.” Fort’s questioning of epistemological certainty foreshadowed Thomas S. Kuhn’s renowned *The Structure of Scientific Revolutions* (1962), and anticipated post-structuralist thought’s destabilization of “authorized” meaning.

Fort worked by accumulating and archiving tens of thousands of fragmentary scrap-paper notes into a shoe-box filing system of his own devising. His books, with their often inscrutable literary style – “he writes like a drunkard” commented H.G.Wells – were brought to life through this extraordinary elaborate and arcane categorization system. Written through the Prohibition as well as the heyday of Al Capone, Fort’s masterful collections of oddities can seem random and jumbled, yet they are also a carefully clustered and juxtaposed

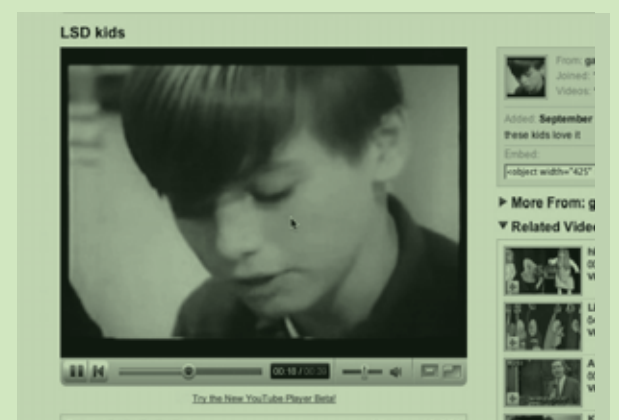


MARK TITCHNER’s (Luton, UK, 1973) *Ivy Meet Mike* (2007, 3min 42) is animation based on 1952 footage from “Operation Ivy” and its explosion of the first nuclear fusion bomb, code-named “Mike”. A rapid succession of psychedelic and kaleidoscopic patterns are accompanied by a blistering soundtrack and a computer-generated voice that relentlessly repeats “yes” as if following electrical impulses.

(Production still courtesy Vilma Gold, London, and Peres Projects, Berlin / Los Angeles)

continuum of humor, data, wonder, and ridicule. Fort’s skeptical philosophy and his magnitudinous capacity for conjecture and information retrieval could be seen as a prescient analogy for the arch relativity and seeming arbitrariness of search engines and the Internet. He trusted in what he termed a hyphenated existence: e.g. “positive-negative”, “hero-villain”, “genuine-bunk” – or his tomato-peach sauce invention “topeacho”. Hence in **X, Y, etc.!** everything has been considered plausible: the banal and the unique, artistic with non-artistic, fact with fake, sincere with insincere, correct with incorrect, etc. Art is encountered, and artists encounter the world, as a fundamentally unexplained phenomena. **X, Y, etc.!** participates in Fort’s universe by presenting a contrary borderland of knowns and unknowns, cynicism and speculation, science and fiction. Here everything is anomalous and underdetermined. Art and reality are far more mysterious, complex and nuanced than we realise.

At Artissima15, the programme will be shown continuously each day in a specially-constructed screening environment, and will also be available on three video-on-demand consoles. “It does not matter where we begin”, Fort wrote, “whether with stars, or laws of supply and demand, or frogs, or Napoleon Bonaparte. One measures a circle beginning anywhere.”



In *Favourite Things* (2008, 15min) we see a computer desktop as artist **JORDAN WOLFSON** (New York, US, 1980) navigates through his “favourite” clips encountered on the video sharing website YouTube. Accompanied by music clicked from his iTunes library, the viewer joins Wolfson through a personal file of apparently miscellaneous footage: kids describing LSD experiences, an alphabet scene from Sesame Street, an IBM advertisement, a surfer riding a giant wave, and so on.

(Production still courtesy the artist, T293, Naples, and Johann König, Berlin)

L'ÉCOLE DE STÉPHANIE

L'école de Stéphanie is a place for screening, working, conveying and exchanging knowledge.

By Stéphanie Moisdon with Pierre Joseph



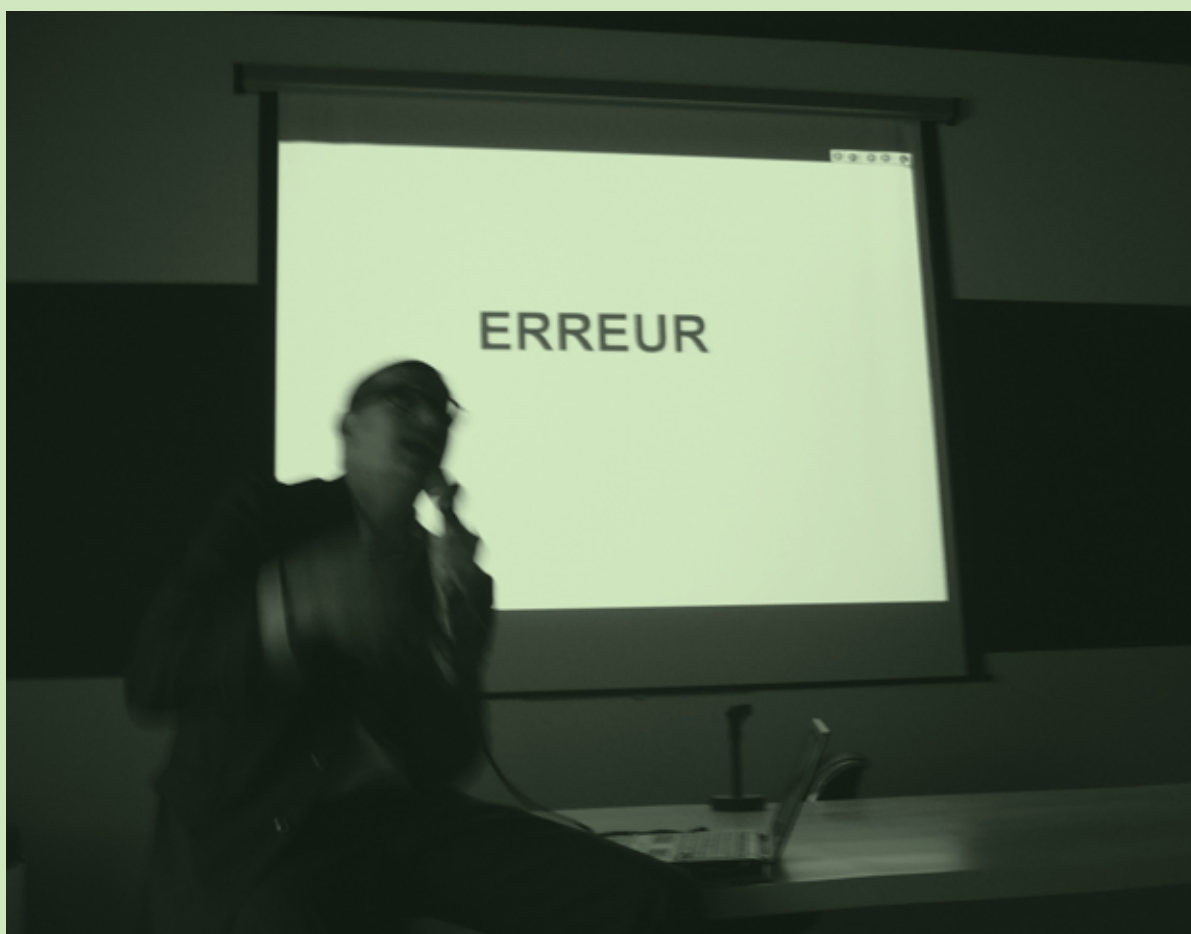
The experimental model of L'école de Stéphanie is a prototype exhibition which is neither a fiction, nor a parody, but rather the model of a school, a situation destined to change and renovate itself. L'école de Stéphanie is a place for screening, working, conveying and exchanging knowledge. A small temporary school where questions about imagery, representation and art forms circulate freely. It is a place free of rules and authority, with no classifications or disciplines, and which works without pre-established programmes and with no textbooks.

For the whole duration of the event, during the opening hours of the fair, "schoolmasters" and "school mistresses" will be intervening at an intense pace in the school. They do not try to dominate, but simply to invent personal links and approaches, as well as educational methods and instruments. They teach for one whole lesson – a lesson on things and on words.

Featuring:

Nicolas Bourriaud, art critic and curator; Roberto Cuoghi, artist & Andrea Viliani, art critic and curator; François Cusset, historian of ideas and writer; Karen Finley, artist; Bruce Hainley, art critic and curator & Daniel Bauman, art critic and curator; Anselm Jappe, philosopher; Francesco Manacorda, curator; Hans-Ulrich Obrist, curator; Ruwen Ogien, philosopher; Blake Rayne, artist; Tino Sehgal, artist; Sturtevant, artist & Stuart Comer, curator; Jean-Luc Verna, artist; Anton Vidokle, artist and others...

L'école de Stéphanie takes place in an area that is a sort of model, with all the basic facilities of a school classroom. It has been designed by the artist Pierre Joseph. The classes will be held on 7, 8 and 9 November. Six sessions are scheduled each day. The sessions will start at 11.30 a.m. and will end at 7.30 p.m. From 1 p.m. to 2 p.m. the school area will screen videos and films. The lessons will be given in English, Italian or French.



ARTISSIMA CINEMA

Not Only China, please!

by Davide Quadrio

On the occasion of Artissima 2007, I curated a selection of short movies and video art that testified the development of the city of Shanghai, a sort of celebration of the city by local and international artists (Shanghype!).

For this edition I asked the contribution of some local partners in the network I developed in Asia in the last few years through the initiatives of BizArt and, since last year, of Arthub¹. This work has been carried on by my collaborators, artists, academicians and myself throughout the vast territories that link Far East to the Arab countries as far as Africa crossing the overrated but yet not well known silk roads². Despite the project is only a year old, I strongly believe that this network of collaborative intelligences, capable of interpreting the socio-cultural and artistic contexts of diversified Asian regions, has got stimulating and innovative resources represented by exceptional individuals. For this reason I invited Agung Kurniawan (Indonesia) and Defne Ayas (Turkey) to curate a selection of animation artworks from Indonesia and China.

Starting from the “metaphorical place” represented by China, a country that symbolizes the inevitable new order of the world, the two programs present a selection of animation short videos that reveal different contents and sensibilities and that are linked to the tradition of the shadows theatre (China) and the puppet theatre (Indonesia). The two programs will be presented independently showing unexpected artistic productions.

This project is connected to a wider analysis of the Chinese Diaspora – or the intra Asian network of Chinese communities – that I am exploring by traveling beyond the proper China territories. As I am now based in Bangkok, after 15 years spent in China, my previous experience gives me a solid back-ground to start up a new adventure. This video selection is part of an on-going practice that brings genuine and, hopefully, refreshing images from Asia.

¹ For details activities, projects and background please check www.arthub.org.cn.

² I use a plural form for Silk Roads, since there are many roads that link China and Far East to Europe via sea and land. The most known one is of course the silk road that follows the path to Oxiana, but there are others like the one that goes from China to Moluccas and then India...



Focus on Indonesia

Moving Imagination or Animated Illusion

By Agung Kurniawan and Davide Quadrio

Motus perpetuum is a constant feature of the region of Yokyakarta, with its ocean and volcanoes, modernity and tribal traditions. Agung Kurniawan, one of the most influential artists in Java, will present a review of animation shorts that interpret the process of “animated” creation from the “wayang” (puppet Theatre) through to animation shorts of the present day. The review ends with a documentary on a divinatory tribal rite that illustrates one possible proto-idea of “animated illusion”.

In this review, Agung interprets animation films from this point of view, offering a selection of shorts that run along three main lines, that of time (the history of animation shorts in Java), media (manual and mechanical animation) and historical background (mind motion, the idea of animation in a tribal rite):

“I start from a ‘wayang’ performance (shadow puppet performance) punctuated with various 2D and 3D animations and I will end this selection by a ‘mind animation’ performance: ‘mind animation’ is a picture which is moved by the collective mind, a sort of ‘imagined’ picture”

This review will thus embark upon a possible journey through animation video from Java, including it in a “magical” and divinatory tradition:

“Just like the Torino’s cloth (the Holy Shroud) that has left a picture of Jesus Christ, animation in Java is not only ‘moving pictures’, but, most importantly, is based on pictures that move the imagination.”

AGUS SUWAGE (1959)

Macho Man (2008), Gus Chimp Bush (2008)
Agus Suwage is an artist who works with many media. Now, he works more on painting than other media. In this exhibition he will show two animation shorts made in 2008. Agus animations try to see the world’s recent political context through satire. He does not criticize it in a hard way, he is rather mocking the global political situation nowadays. A parody that forces the audience to jest themselves.

EKO NUGROHO (1977)

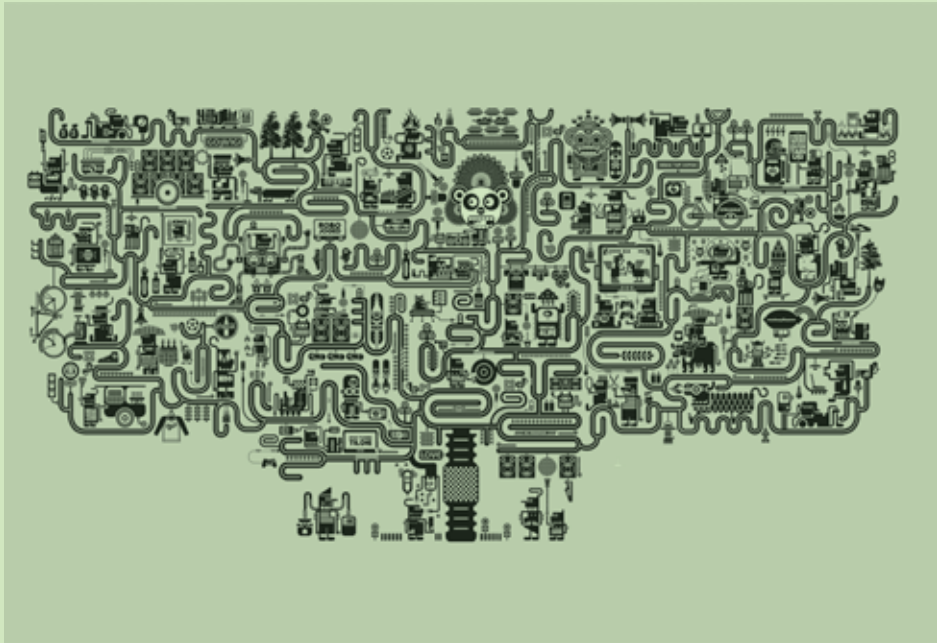
Bercerobong (2002), The Breeder (2002), Let Me Love Me (2008)
Eko started his career as an underground comic artist. He considers comic as an open medium that can be infiltrated by everything: from moral lessons until the visual garbage. Starting from comic Eko explores other media like painting on city walls and animation. Eko’s animations are pieces of pictures roughly revived. They are two dimension animations just like comic strips coming from an absurd world. Eko’s images present a failing future world, where technology turns into garbage and becomes a laughing matter.

TERA BRAJAKHOSA (1981)

Wise Words (2005), Biscuit Bizznes (2006), Jihad Troop (2008)
Unlike Eko Nugroho, Tera started his works with animation. As an artist with an education in graphic design, he is very expert at computer programming and software programs designing. Nevertheless he does not make sophisticated or complicated animations, he rather creates animations inspired by games or comics from the 70s / 80s in Indonesia. His works are a form of imaginative dialog with nowadays situation by borrowing retro icons from his childhood memory. Besides being an artist, Eko is also a hip hop musician, and his musical roots can be felt in his animation works.

POPOK TRI WAHYUDI (1973)

Light house (2008)
Popok is a painter frustrated with his own work. As one of the most prominent visual artist in Indonesia in the 90’s, he considers the present visual arts situation in his country very chaotic. He spent many years hidden in his studio, then he “arose” back starting to work with a new spirit. His animation works are part of new comic serials made featuring his *Wayang Golek* (traditional wood puppet from West Java, Indonesia). In the *Lighthouse* series Popok represents a messed up world. The lighthouse failed to guide people, and people surround the lighthouse trying to crush it.



INDIE GEURILLAS

Bayan Tree Lounge (2008)

Indie Geurillas is the name of a group of artists established by Santi Ariestyowati and Miko Bawono (Otom). The group started working together in design studio. Since the last few years they began creating artworks such as paintings, objects, and toys. Their animation works are about a bayan tree that becomes a place where people gather. The tree becomes a sort of hang out venue. This theme is based on the traditional idea of the big tree as a public space, where people get together. A shady tree in a tropical country is for travelers a heavenly place, where to stop by and interact.

YUDHA SANDY (1982)

Video Comic (2006-7), Colaborasional (2008)

Sandy is the youngest artist in this selection. He started his career as a comic artist together with a group of young artists called *Pisang Seger* (fresh banana). Sandy's works are *wayang* (traditional puppets). Or at least puppets are processed using animation, just like ancient Javanese gods who reborn on a screen lightened by yellow lamps. His works tell about the difficulty of meeting and communicating. His animation is a sort of video clip of Yogyakarta local bands playing Sex Pistol's or The Smith's music. To Sandy's generation, making art (whether it is drawing, music, or painting on city walls) means meeting, gathering. The art medium is a tool to make young people meet and have chit-chat. Their artworks are "flat", without a structured story. They are the golden generation of New Order Fascism (1965 – 1998) who live in world already filtered and weaned. A generation that stutters when trying to express himself directly, and prefers to speak through picture and the nasal sound of music instruments played incorrectly. Visual arts, music, fashion are the hidden language of this generation.

MARZUKI (1976)

Corruptor Pig

Marzuki is a visual worker. He works with various media in visual arts, from performance, film, design to electronic music, and hip hop music. His works mostly is about split identity between the past and the present, between local and global. Split culture is nowadays atmosphere for the Indonesian youngsters. Marzuki's animation is about how corruption is part of the cultures in nowadays Indonesian society. Corruption, however, is something that he is fighting, but that constantly reappears. A humor from exhausted people.

ARAMAIANI (1960)

Ngelmu Pring, 2005 (Javanese for Bamboo Worship)

This animation work is the result of a collaboration among some artists from various generations, and coordinated by Iani. This artist mostly works with such media as body language and installation. She was the representative of a critical generation in the 80's, accustomed to have confrontation with the country and the well-established system. This animation work is a "homage" to a poem about bamboo trees. Bamboo is a typical plant of the tropical area that usually grows wildly in the edges of rivers. Bamboo is usually related to dirty and humid places, where poisonous snakes live in, hiding places for people wanting to gamble or to have a cock fight. Bamboo is a plant underestimated by modern cities in Java. Those dirty bamboos are related as well to urban "kampongs", that now have been dragged and replaced by shopping centers and luxury real estate. This animation is about how important is the bamboo in Javanese culture. This plant is used from birth (a thin slice of bamboo is a sterile natural knife to cut the baby's placenta) until death (bamboo is used to pick up the dead's body). Bamboo is the past which is forgotten in the Javanese modern culture. To respect bamboo means to respect culture and tradition.

Davide Quadrio After managing BizArt Art Centre in Shanghai, the first not for profit independent creative lab in China for a decade, Davide created in 2007 Arthub a platform to support artistic endeavors in Asia. He curated shows worldwide. On the cultural development side Davide has been working with ASEF and international governments consulting among others Pro Helvetia, the Foreign Ministry of the Netherlands, of Ireland and UK.

Agung Kurniawan Agung Kurniawan (1968 – East Java, Indonesia) studied archeology and graphic art. His themes focus on violence and oppression, such as in the political system. He does this in a very subtle way. He has had exhibitions in Indonesia and Japan, Korea, Singapore, Australia as well as Europe. He has exhibited in the Netherlands before in 2000 with the exhibition "AWAS" in Museum Nusantara, Delft.

Un unforgettable tour

A selection of animation shorts from China. By Defne Ayas



Although China's golden age of animation would come to a complete halt when Mao Zedong jumpstarted the Cultural Revolution, animation has again become a highly ubiquitous medium not only within the moving image culture but also the visual art culture in this country today. As in the rest of the world, some select artists in China have increasingly been using animation to create narratives of space in time, incorporating it into their installations and exhibitions. The medium's capacity to embrace a sense of critical playfulness, while visually presenting complex scripts and scenarios that have no other way of representation has certainly captured the artists' mind and imagination. A short but dynamic season of animated films made by a new generation of Chinese artists explore the medium's myriad forms and applications, while giving a fascinating tour of an imaginary China. Implemented frame by frame through various techniques such as in ink, line or vectorized drawings, or with additional digital forms and effects, these expressive animations present a number of radical scenarios and forms in relation to the Chinese society.

In these fascinating condensed epics of loss and control, fantastical characters and creatures, post-apocalyptic and futuristic landscapes are abound, as well as more universal themes, such as urbanization, consumerism, sexual politics, historical memory and amnesia, the imaginary in the cultural record.

Hoping to facilitate a deeper examination of animated space in relation to the cultural and visual conventions found in China today, this program will feature the work of the following proposed Chinese artists: Bu Hua, Wu Junyong, Guo Yuan Yuan / Peng Penghua, Feng Mengbo, Sun Xun, Qiu Anxiong, Chen Shaoxiong, Tao Maohong, and Eric Siu.

Defne Ayas native of Istanbul, Ayas splits her time between New York and Shanghai, where she is overseeing, in Adjunct Faculty capacity, the development of the Art Program of New York University in Shanghai. Ayas also works as a consultant and lecturer for a number of projects and institutions including Bizart/Arthub's Prince Claus Fund-the Netherlands Network Partners 2008-2010 program in Shanghai, China Academy of Art in Hangzhou, Central Academy of Fine Arts in Beijing, and Center for Contemporary Art in Kabul. Her expertise is primarily in performance and new media, and her interest in cultural exchanges and cultural policy making.

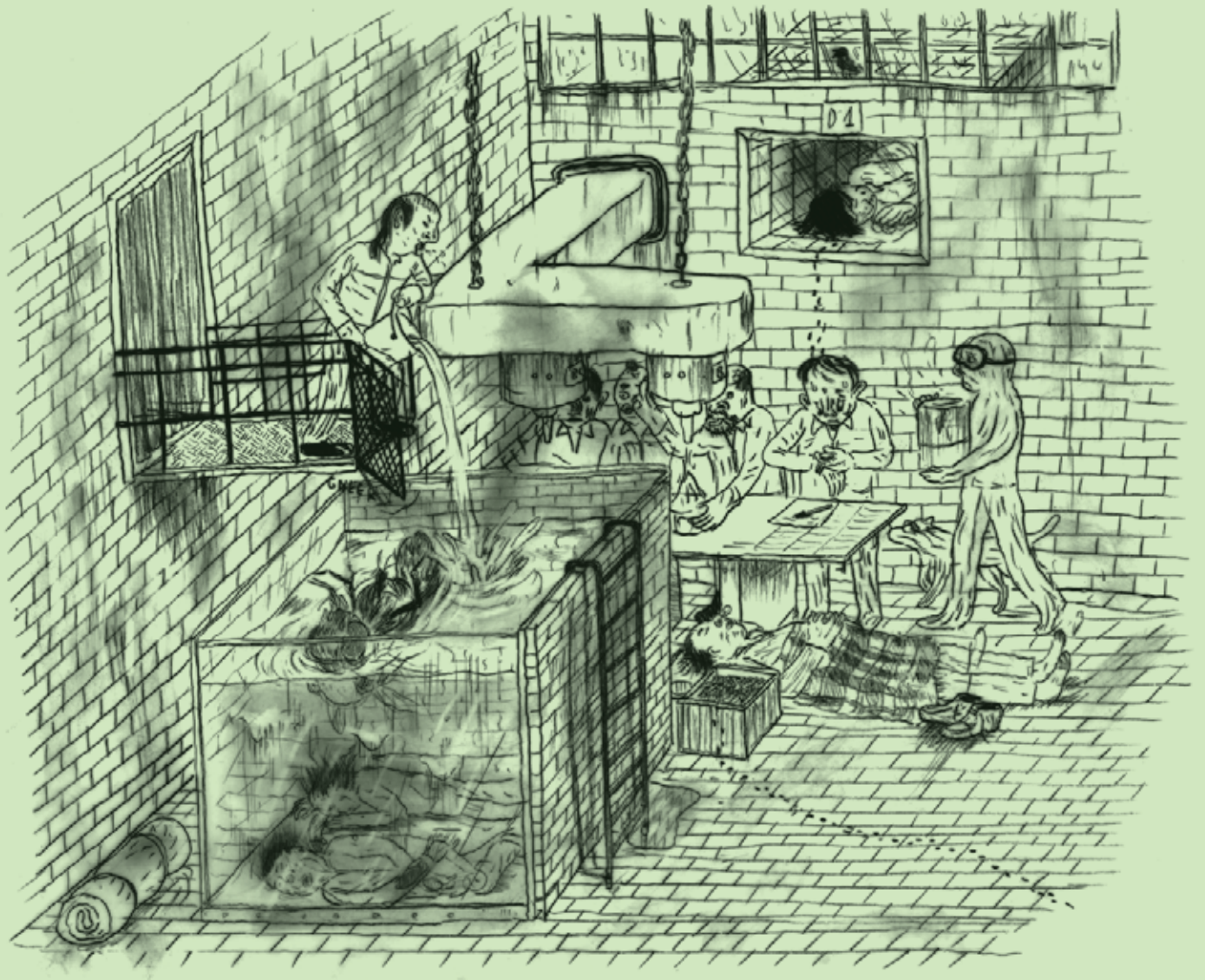
ARTISSIMA FUMETTO

A melancholy and enigmatic atmosphere



The Artissima event devoted to comics will this year be putting on a solo exhibition of works by the talented young Michelangelo Setola.

Michelangelo Setola (Bologna, Italy, 1980) has already published a number of plates in various magazines in the sector, including *Hamelin*, *Lo straniero*, *Sugo*, *Black*, *Frame* and *Glömp*. He has also published comic-strip stories, in collaboration with Edo Chierogato, in *Canicola*, *Orang*, *De Brakke Hond*, *Strapazin* and *Internazionale*. With Amanda Vähämäki he put on the "Un cuculo di cento chili" show in Hamburg in 2006, from which the Souvlaki Circus album was taken.



In the spring of 2008 the Comics Festival in Lucerne, one of the most authoritative events on the international stage, devoted a solo exhibition to him as the winner of the previous year's contest. On that occasion, Setola created his *Bar Miki* book, the plates for which will be on show in Torino, together with other drawings, some of which have never been shown before. In September, Setola took part in two exhibitions with the *Canicola* group: "Patto di sale" in Modena during the FestivalFilosofia, and a show at the Boomfestival in St Petersburg. Formed in 2004 in Bologna, within the space of just a few years the *Canicola* group has proved to be one of the most interesting international phenomena in the world of experimental contemporary comics. Consisting of Andrea Bruno, Davide Catania, Giacomo Monti, Giacomo Nanni, Michelangelo Setola, Alessandro Tota, and Amanda Vähämäki, and coordinated by Edo Chierogato and Liliana Cupido, *Canicola* has received several national and international awards, and has been invited to a number of European festivals (Helsinki, Stockholm, Angoulême, Hamburg, St Petersburg).

The Setola exhibition in Torino, which is being organised in collaboration with the Lucerne Comics Festival, is making Artissima an even more complex and wide-ranging cultural event, devoted to the promotion of young Italian and international talents.

As Andrea Bellini points out in the exhibition catalogue, Setola "mainly draws with pencil and micro-lead, almost always on normal paper, and when building up his images, he often uses a cinematographic view, made of close-ups and sudden long shots, with a constant alternation of different perspectives and points of view... [the] interaction between the spontaneity with which Setola draws and the effort of creating the narrative sequence gives his plates a rhythm that is both unique and fascinating, alternating words and silence, solids and voids, natural gestures and calculations... Setola alternates an almost obsessive attention to detail with areas that are left undrawn and blank. By resorting to the halftones of graphite, he also gives the various sequences an atmosphere that is as coherent as it is melancholy and enigmatic."

Bar Miki. Michelangelo Setola
Palazzo Birago di Borgaro
Via Carlo Alberto 16
4-23 November 2008
Opening on 3 November, 7.30 p.m.



Michelangelo Setola, Plates.

In collaboration with Camera di commercio di Torino

ARTISSIMA VOLUME ...dissonant and rhythmic soundtrack

This year Artissima Volume, the section of the fair devoted to contemporary music curated by Nero Magazine, will be moving along two parallel lines: performance and entertainment. On the one hand, there are two important projects, which have been specially commissioned and created, which will take place on the great Rampa at Lingotto on the days when the fair is open. On the other, two musical evenings will provide a night-time backdrop to the opening days and will take place in the stunning setting of the Circolo Esperia di Torino. Lastly, there will be collaboration with *Club To Club* on Saturday night, now renamed the Contemporary Arts Night. Here is some advance information about the programme: the start will be on Thursday 6 November, the day when the fair opens, with the Italian debut of New Humans, a young but already highly acclaimed group of New York artists and musicians who work on the borderline between musical performance and the visual arts. A complex and fascinating performance that will be followed, on the same evening, by the inauguration party with the exclusive DJ set of Francisco. A transversal journey through disco music with an Italian DJ-producer who is one of the most popular among the public and international critics. House, disco, kitsch inspirations, techno, funk, soundtrack music and irresistible dance visions. The following evening, on Friday, again at the Circolo Esperia, after the official Artissima dinner, there will be an auteur after-hour, with an original set by Paolo Di Nola, an Italian DJ and producer from New York, and one of the first to rediscover and spread the word of cosmic music. His musical pseudonym is indeed Cosmic Metal Mother, and represents a mixture of disco, 1970s psychedelic funk, Italo, Afro-beat, and the original house. Groove and musicality, sexy sounds and relentless rhythms all come together in his sets. The programme will come to an end on Saturday 8 November with two separate events: there will be a performance by Lustfaust, the legendary and mysterious German band of the 1980s. The event will be presented by Jamie Shovlin, the successful young English artist who has promoted this strange, and profoundly ambiguous, musical rediscovery. The performance will once again take place in the Rampa area. This final evening will come to a close late with *Club To Club* – now a historic Torino festival of club culture – which will present a huge event: a sort of legal rave night in which Artissima will curate the visuals with a previously unscreened video by the legendary artist, curator, and editor Willoughby Sharp.

NEW HUMANS/ Mika Tajima

Performance curated by Nero Magazine with Cecilia Alemani

Countering the legacy and function of the Lingotto factory as an icon of Futurist progress, productive efficiency, and modernist architecture, New Humans will present a performance that is a scene for a post-industrial disassembly line located at the bottom of the Rampa – the original starting point for Fiat car production. Consisting of an installation of an overturned car on top of large sheets of mirrored glass, towers of beverage products, and prop-like sculptures by artist Mika Tajima, New Humans will methodically destroy and disassemble the car and the constructed scene using power tools as part of a sonically intense sound performance. The tools, car, and mirrors will be microphoned, sampled, and amplified live along with guitar and drum sound sequences. Instead of sounds of a production assembly, New Humans will invigorate the space with noises of a working factory occupied with the methodical destruction of a car as its falling parts crack the surrounding floor of fragile mirrors, creating a dissonant and rhythmic soundtrack for the deconstruction of ideological and physical space. The performance draws on the specific political strains of destructive Fluxus happenings of the 1960s led by such artists as Gustav Metzger and Raphael Ortiz among others while connecting persistent visual and sonic themes from the past to the present using the context of the Lingotto as a backdrop.

Starting from Marinetti's precipitous Bugatti car crash in 1908 to the Jean Luc Godard's car accident strewn cultural landscape of late capitalism; from early revolutionary factory worker councils to the new "children of Marx and Coca Cola"; New Humans proposes a new unexpected function for the once active factory space: the production of contradictions.

Opened in 1923, the Fiat Lingotto building was touted as a symbol of architectural modernism and technological achievement. Described as the "first invention of Futurist construction" by Filippo Marinetti, the building had soon come to embody proto-nationalist ideas of convulsive industrialism, Fordist efficiency, and mechanized speed. While capturing the imagination of the cultural avant garde, this revolutionary ideology as it entered the social sphere became fated with the conflicted political forces of the time, highlighting the fine line between cultural radicalism and reactionary conservatism.



Mika Tajima/New Humans, 2007. Photo of the performance "Dissassociate" at Elizabeth Dee Gallery, NYC

Founded in 2003, New Humans is a New York based noise band and moniker for collaborative work by Mika Tajima with musicians, artists, and designers. The objects and elements making up Tajima's projects slip from foreground sculptures to background props, staging markers, and functional structures, their status in continual transition and production. New Humans sound performances employ repetitive aural patterning and a working use of piercing drones, voluminous sheer static, and low bass frequencies. Members for this performance are Howie Chen, Mika Tajima, and Eric Tsai.

As a group, New Humans have presented installations and performances at P.S.1 Contemporary Art Center, Reina Sofia Museum, Swiss Institute, Walker Art Center, Whitney Museum, and Circuit, among others. Recent New Humans recording releases include "AKA" on Berlin-based Semishigure label, featuring New Humans sound collaboration with architect/artist Vito Acconci and musician C. Spencer Yeh. Mika Tajima's work was recently featured in the 2008 Whitney Biennial this year in addition to a solo exhibition at The Kitchen, New York. Her work is currently included in the traveling exhibition "Sympathy for the Devil" organized by Museum of Contemporary Art, Chicago, with upcoming New Humans/Mika Tajima project at the San Francisco Museum of Modern art. Mika Tajima is represented by Elizabeth Dee Gallery, New York.

Lustfaust / Jamie Shovlin Performance

Lustfaust is said to be a German band that came together in the mid-1970s in West Berlin. Yet information is hard to come by and, even though their music is beginning to be appreciated, few people are aware of their ambiguous and uncertain past. With the help of the English artist Jamie Shovlin, who in 2006 set up an exhibition of their archive of memorabilia, thereby contributing to their rediscovery, Lustfaust are now back on the wave crest. Shovlin is the behind-the-scenes director in all this. While we do have information, testimonials and period documents of many other bands who were their contemporaries, such as Bauhaus, Neu!, Can and Throbbing Gristle, about Lustfaust we know practically nothing. Even so, they say they have never stopped playing in thirty years, and what really matters today is that they play really well. This is all it takes to dispel any doubts there may be about their past. As well as taking part in a number of festivals, they have recently started working with some leading exponents of the contemporary music scene – for example, in 2007 they performed with Schneider TM, one of the world's most promising talents in electronic music, with whom they also published a 7" on the Mirror World Music label. Together with their music, visual aesthetics is an integral part of the Lustfaust project. Right from the beginning, they have personally looked after their own image and the design of all the material they produce, from record covers to posters, cassettes, and even their own advertising. They will be making their debut performance in Italy on the Rampa at Lingotto in Torino, for Artissima Volume.

(in collaboration with 1/9 unosunove, Rome)



Gian Enzo Sperone, Sonnabend Gallery, 1969, Paris

Paolo Mussat Sartor. The photographer who works with artists.

Paolo Mussat Sartor trained as a photographer in a very unusual situation: a “place” that tended to characterise the very quality of his vision. This place was the Torino art gallery of Gian Enzo Sperone, which he went to just about every day from 1968 to 1975. In Turin and in Italy in those days, Galleria Sperone was an authentic powerhouse of ideas, where an extraordinary group of artists used to meet and discuss their work. These included such personalities as Giovanni Anselmo, Alighiero Boetti, Mario and Marisa Merz, Emilio Prini, Pier Paolo Calzolari, Giorgio Griffa, Giuseppe Penone, Michelangelo Pistoletto, Salvo and Gilberto Zorio. No assessment of Paolo Mussat Sartor’s work can ignore the intellectual and human relations he entertained, and still entertains with some of these artists.

At the age of just twenty, the young photographer was called upon to record the unique creative season of Arte Povera, and to photograph performances, precarious installations and works made with ephemeral materials. In his everyday and sometimes very close friendship with the artists, Mussat Sartor thus built up his professional skills and his own personal approach to photography. This is why one can find a special quality in his photographs, and one that is fundamentally due to his proximity to what he sees in the viewfinder. Together with a considerable number of shots that have since become authentic icons of Arte Povera, this exhibition also includes a series of previously unseen works from Mussat Sartor’s archives. Together they form a complete piece of

art history which is particularly – though not exclusively – linked to the Torino-based group. As well as those artists who revolved around Galleria Sperone, we do find other legendary figures in the world of Italian art in the second half of the twentieth century, such as Gino De Dominicis, Mario Schifano, Luciano Fabro, Jannis Kounellis, Enzo Cucchi, Luigi Ontani, Emilio Vedova, and others. During the 1970s he also met and photographed a substantial number of international artists including Joseph Beuys, Daniel Buren, Arman, Joseph Kosuth, Richard Long, Christo, Tony Cragg, Lawrence Weiner, and Douglas Huebler.

The exhibition layout follows no particular chronological or stylistic trend or current: our aim has, on the contrary, been to focus on echoes and cross-references between

images, associating gestures, expressions, places and situations, and highlighting the profound coherence of what are now his forty years as a photographer in contact with artists.

(From the introduction by Andrea Bellini to the exhibition catalogue)

Paolo Mussat Sartor. Luoghi d’arte e di artisti. 1968 – 2008.

Palazzo Cavour, Torino

1 November 2008 – 6 January 2009

Vernissage 31 October – 6 p.m.

The exhibition is part of Artissima Design, a new collateral initiative promoted by Artissima on the occasion of Torino World Design Capital 2008.

ASCOLTA CHI SCRIVE / LISTEN TO THE WRITER

Ascolta chi scrive (“listen to the writer”), the special initiative for the broader public, is returning to Artissima for the fourth time.

Art lovers and those who are simply curious to find out more are given a unique opportunity to visit the fair with a special guide: a critic or a journalist who focuses on art and the economy for great national and international publications. The journalists accompany the public to the galleries and artists on a tour that is completely free in terms of theme, type of work, artist and art form, market trends, aesthetic tastes, and individual preferences.

The outstanding “guides” at Artissima 15 also include three directors of important journals. These are the great names whom visitors will be able to choose as their guides:

Flavio Albanese, director, *Domus*; Giovanna Amadasi, *ArtEconomy24/Marie Claire*; Daniela Annaro, *Mediaset*; Carlo Antonelli, director, *Rolling Stone*, with Andrea Lissoni; Barbara Casavecchia, *Gruppo L’Espresso*; Laura Cherubini, *Il Giornale*; Denis Curti, *Contrasto*; Oscar Giannino, director, *LiberoMercato*; Guglielmo Gigliotti, *Il Giornale dell’Arte*; Paolo Manazza, *Corriere Economia/ArsLife*; Terry Marocco, *Panorama*; Lea Mattarella, *La Stampa*; Michela Moro, *Il Giornale/RAI Sat Art*; Paola Nicolini, *Abitare*; Francesca Pini, *Corriere della Sera Magazine*; Gabi Scardi, *Il Sole 24 Ore*; Francesco Stocchi, *Artforum*; Paola Ugolini, *Segno*

Visitors can book a tour by calling +39 011 19744106 or by sending an e-mail to info@artissima.it. The event has been made possible by Vanni-occhiali, which is sponsoring *Ascolta chi scrive* for the third time. The tours will be in Italian.



ARTISSIMA ALL OVER Is art winning? And if so, how? Tribute to Willoughby Sharp

A transcontinental cultural catalyst

On the occasion of his second tour in 2008, Artissima All Over is paying tribute to Willoughby Sharp. “*A transcontinental cultural catalyst*”, is how Sharp defines himself, and no term could be more appropriate for a conceptual artist and performer who has taken part in exhibitions, such as *Information*, that have since become history. He also launched *Avalanche*, one of the most important avant-garde journals, he has curated experimental exhibitions such as *Videoperformance* and *Pier 18*, and has video-interviewed such artists as Vito Acconci, Chris Burden, Bruce Nauman and Dennis Oppenheim. He was a great friend of Joseph Beuys, with whom he also worked. Willoughby Sharp is living evidence of the New York artistic avant-gardes of the 1960s and 70s.

For the occasion, Artissima is presenting a world first: a screening of the full-length *Earth Art*, a stunning film that Sharp made in 1969, showing the work of the artists involved in the exhibition of the same name that he himself curated. 25 minutes in black-and-white, a thrilling silent movie with images that are quite unique and that have never been shown before: Smithsonian in the Andrew Dickson White Gallery dropping a stone and shattering a mirror... Oppenheim in Beatle boots on the ice at the edge of Cayuga Falls swinging a sledge hammer over his head making his cut, the cut ice going over the edge of the falls, with Willoughby Sharp directing.

Two important witnesses – both of whom have worked with Willoughby Sharp – were present at the screening. Peter Fend, the American artist who has exhibited at Documenta and at the Venice Biennale, spoke of his collaboration with Sharp and Dennis Oppenheim. Says Fend: “... I spoke about the implications of what he did, and the need for more such adventurers in the art world. Sharp has responded to thought, in the raw, and he did not submit to authority to convey what was by logic passing through his mind. The legacy has yet to be realized. The audience was called on to think about ways to build on his daring moves.” Bill Thompson, the New York photographer and video maker, directed a short called *The Typesetter*, with Sharp in the lead role. Thompson presented two video-interviews with Willoughby Sharp and Dennis Oppenheim. These have been made in New York especially for All Over.

The first encounter took place on 7 October in Trieste, in the Ex-Pescheria, now the Salone degli Incanti, as part of a special programme of events being curated for the 75th anniversary of the illycaffè company, which has long been a partner of Artissima, and which has given its support to the All Over project ever since its inception. The second stop was on 9 October in Torino, at the Accademia Albertina delle Belle Arti.

FRAC

In 2007 Regione Piemonte set up a regional fund for contemporary art. FRAC, Fondo Regionale Arte Contemporanea, is an annual fund of € 150,000 for the purchase, during Artissima, of works by young emerging artists in the international art world.

Last year, a committee of three international curators selected works for FRAC by eleven artists: Rosa Barba, Keren Cytter, Sam Durant, Jimmie Durham, Cyprien Gaillard, Vidya Gastaldon, Ian Kiaer, Josephine Meckseper, Tom Molloy, Evariste Richer, and Ignacio Uriarte.

This year, the commission that will be selecting the new works at Artissima for the FRAC collection will consist of: Christine Macel, curator of the Centre National d'Art et de Culture Georges Pompidou, Paris – Francesco Manacorda, curator of the Barbican Art Gallery, London – Agustin Pérez Rubio, chief curator, MUSAC Museo de Arte Contemporaneo Castilla y León, León,

The aim of FRAC Piemonte is to foster and circulate contemporary art among young people throughout the Region. The collection is exhibited in various localities in the Region in collaboration with other cultural institutions (museums, foundations, and associations) with the aim of promoting teaching and educational activities.

The travelling exhibition of the collection, which started out in Vercelli in April, is currently in the municipality of Boves, where it is inaugurating the new Cittadella della Cultura in the recently redeveloped premises of the former Filanda Favole.

New exhibition venues are already being programmed for 2009, and not only in Piemonte, for the exhibition will continue on its journey to Biella and Lanzo, and also to the headquarters of Regione Piemonte in Brussels.

Taking inspiration from the regional funds for contemporary art that have been set up in France in order to regulate the intervention of the state in contemporary art and to encourage the process of democratisation of the visual arts, the creation of FRAC is both unique and innovative with regard to all the other regions of Italy, as well as internationally. It places Regione Piemonte at the forefront in Italy in terms of cultural policies to foster contemporary art.

ITALIAN WAVE

1481 applications 7 winning artists

The Italian Wave contest, which has been launched this year by Artissima for under-35 Italian artists who are not yet represented by any gallery, has been an enormous success.

1481 applications have reached Torino from all over Italy.

The international jury, which consists of **Sebastian Cichocki**, director of the nascent Museum of Modern Art in Warsaw – **Gail Cochrane**, director of Fondazione Spinola Banna per l'Arte in Torino – **Sofia Hernández Chong Cuy**, independent resident curator of the Kadist Art Foundation in Paris – and **Alessandro Rabottini**, art critic and curator of the Galleria d'Arte Moderna e Contemporanea in Bergamo, met in early September to examine the hundreds of portfolios received.

The members of the jury were amazed at the stunning wealth and complexity of the applications and the exciting variety of artistic processes and approaches.

The jury selected an initial group of 30 finalists, from which the seven winning artists of the contest were then chosen. The winners will have the opportunity to take part in the special Italian Wave section of Artissima 15, where they will present their works to the most important art-world experts, collectors, curators, and critics.

Dafne Boggeri, Milano (1975)
Boggeri was selected for her seriousness, coherence and a certain narrative dryness in her work. The jurors appreciated her approach to sexual ambiguity and her interplay with street art. Boggeri uses an artistic language that deserves international recognition for her dealing with contemporary issues.

Rossana Buremi, Milano (1975)
The jurors selected Buremi's work for her mesmerizing paintings in which she questions the medium itself. They appreciated her experimenting consciously with bad taste and kitsch, thus referring to the Italian tradition of late metaphysical works. Her works with plasticine also deserve attention, for their uncanny oddness. The diversity of works presented is infused with a sense of freshness.

Patrizio Di Massimo, Milano (1983)
The youngest of the group, Di Massimo is investigating several languages in his work. Despite his young age, the jurors valued his seriousness and focus and foresee promises. Among a group of hundreds artists, Di Massimo seems the only one that deals with a tool such as the archival and historical research from different points of view, such as in the video *PELO & CONTROPELO* (2007). His fusion of Italian artistic legacy – from Pino Pascali to Neo Realism – with a conceptual language deserves special attention.

Francesca Grilli, Bologna (1978)
Grilli's work seems very professional while at the same time dealing with an intimacy and personal narration. The jury appreciated a certain tension especially visible in her videos, such as *Gordon* (2007), in which the artist intertwines a mesmerizing, almost abstract gesture with a narrative aspect that comes from her family history.

Jacopo Miliani, Firenze (1979)
Miliani's work has been selected for its freshness as well as seriousness. He's formally talented, and the jury particularly appreciated his black & white collages that merge entertainment and mysteriousness.

Alessandro Sciaraffa, Torino (1976)
Sciaraffa's sculptures and site-specific installation strikes the jurors for their sophisticated relation with the space. They found an extremely articulated sculptural thinking, which is embedded with a phenomenological tension. In his installations he adds ordinary sounds that, playing with the sensorial experience of the viewer, transforms into short musical compositions.

Studio ++, Firenze (founded by Fabio Ciaravella 1982, Umberto Daina 1979, and Vincenzo Fiore 1981) was selected for their merging of an architectural background with an artistic sensibility. Their work looks smart, not obvious, and formally intriguing. In the landscape of Italian contemporary art scene, they stand for how they deal with the object, not in architectural way, but in a deeply sculptural way, stressing its gravity and at time its emptiness.

During the fair, Fondazione Spinola Banna per l'Arte will be choosing up to four of the seven artists for its 2009 Artists' Residence programme.

The Italian Wave project is being put on in collaboration with Camera di commercio di Torino, UniCredit Group, and GAI, Circuito Giovani Artisti Italiani.

OUTSTANDING

T2, the second Triennale d'Arte Contemporanea curated by Daniel Birnbaum

T2 — TRIENNALE D'ARTE CONTEMPORANEA
50 Moons of Saturn

CASTELLO DI RIVOLI
MUSEO D'ARTE CONTEMPORANEA

FONDAZIONE SANDRETTO RE REBAUDENGO

PROMOTRICE DELLE BELLE ARTI

Now in its second edition, T2 – Triennale d'Arte Contemporanea is a festival of international contemporary art being put on by Castello di Rivoli Museo d'Arte Contemporanea, Fondazione Sandretto Re Rebaudengo and Fondazione Torino Musei. The aim of the Triennale is to establish a dialogue between the youngest and most experimental works of contemporary art and those of artists who have achieved international recognition and a mature form of artistic expression.

The second Triennale is curated by the art critic and curator Daniel Birnbaum, who is currently dean of the Städelschule Art Academy, director of the Portikus Gallery in Frankfurt, and director of the 53rd Venice Biennale, Visual Arts section.

For T2, Daniel Birnbaum has taken inspiration from Saturn, the celestial symbol of melancholy, creating a new geography in the contemporary world – a constellation of artists who work under a banner of ambivalence.

The Triennale d'Arte Contemporanea consists of two parts. The first of two exhibitions is dedicated to artists who have already made their name internationally. This year it will present the Danish artist Olafur Eliasson, who will be exhibiting at Castello di Rivoli, and the Chinese-American Paul Chan, at Fondazione Sandretto Re Rebaudengo. The second part of the event will be at the Promotrice delle Belle Arti, where forty-eight artists from around the world will be showing works and projects that in many cases are experimental and have never been shown before.

Meris Angioletti, Rosa Barba, Jennifer Bornstein, Zoulikha Bouabdellah, Ulla von Brandenburg, Matthew Brannon, Gerard Byrne, Bonnie Camplin/Paulina Olowaska, Valerio Carrubba, Antonio Cataldo & Mariagiovanna Nuzzi, Kerstin Cmelka, Keren Cytter, Simon Dybbroe Möller, Lara Favaretto, Spencer Finch, Ceal Floyer, Anna Galtarossa, Andrea Geyer, Loris Gréaud, Wade Guyton, Haegue Yang, Annika von Hausswolff, Ragnar Kjartansson, Joachim Koester, Koo Jeong-a, Sandra Kranich, Robert Kusmirowski, Rivane Neuenschwander, Diego Perrone, Alessandro Piangiamore, Giuseppe Pietroniro, Giulia Piscitelli, Pehiman Rahimi, Pietro Roccasalva, Tomas Saraceno, Wilhelm Sasnal, Benjamin Saurer, Alberto Tadiello, Pascale Marthine Tayou, Wolfgang Tillmans, Gert and Uwe Tobias, Luca Trevisani, Tatiana Trouvé, Ian Tweedy, Donald Urquhart, Guido van der Werve, Jordan Wolfson, Akram Zaatari



1.Olafur Eliasson, *Your space embracer*, 2004. Courtesy of the artist; neugerriemerschneider, Berlin; and Tanya Bonakdar Gallery, New York. Photo: Brändström & Stene 2004 © Olafur Eliasson 2004 2.Paul Chan, *3rd Light*, 2006. Courtesy Galleria Massimo De Carlo 3-4. Matthew Barney, *CREMASTER 3*, 2002, ©2002 Matthew Barney. Photo: Chris Winget. Courtesy Gladstone Gallery 5. Guy Debord, *Critique de la Separation*, 1961 6. Enzo Mari, *Sedia a Dondolo* (prog. 1727), 2001, Gebrüder Thonet, Wien 7. Man Ray, *Charneaux Caslis*, Ca. 1930 8. Jean-Michel Basquiat & Andy Warhol, *6.99*, 1985

EXHIBITIONS IN TORINO

FONDAZIONE MERZ

Matthew Barney.
Contemporary Mythologies
 29 October 2008 – 11 January 2009
 Curated by Olga Gambari

The project devoted to the work of Matthew Barney will be held in Torino from 29 October 2008, and will consist of four different events: an exhibition at Fondazione Merz, a review of films at the Museo Nazionale del Cinema (6-9 November), a conference (31 October) in collaboration with the Department of Philosophy of Torino University, and a workshop (29 October) with students from the Accademia Albertina and students of the Department of Philosophy of Torino University. The artist will be present at all the events.

The aim of the exhibition is to create a site-specific installation in which the historic and architectural look of the former Lancia factory, and the works and personality of Mario Merz, will enter into dialogue with the eclectic artist Matthew Barney. A large central installation will contain five monitors on which the films that make up the *Cremaster* series will be screened simultaneously. A long series of monitors placed around the walls of the Fondazione will show chapters from the *Drawing Restraint* series, which have accompanied Matthew Barney on his journey ever since his graduation thesis. Barney will also be displaying a series of drawings in his sculptural showcases. These recent works have emerged from his *Drawing Restraint 15* video.

In the international panorama, Matthew Barney is seen as a highly original artist who, in various different cultural environments, has created a transversal artistic language that is like no other. Ever since the early 1990s, Barney has worked on his own *visionary mythology*, with a series of films – the *Cremaster* epic – becoming an authentic cult figure in just one decade.

Brillo | Pensiero d'artista.
The International Festival of Contemporary Art Philosophy
 31 October – 1 November 2008

This year brings the launch of the first *Brillo | Pensiero d'Artista. International Festival of the Philosophy of Contemporary Art*, organised by the Laboratory for Ontology of the Department of Philosophy of the University of Torino and Fondazione Merz, in collaboration with Olga Gambari.

Brillo responds to a natural desire for explanations that one feels when faced with most works of contemporary art. The task of offering explanations about the elusive essence of contemporary art is entrusted to philosophers, curators, art historians, designers and cognitive scientists of international fame (including Arthur C. Danto, Semir Zeki, Roberto Casati, Maurizio Ferraris, Matteo Pericoli, and Adriano Design).

For this first event, Brillo will also have the extraordinary participation of Matthew Barney, whose site-specific installation will be on show at Fondazione Merz. For the first time in Italy, he will also engage in a public debate with Arthur C. Danto, the philosopher and art critic of *The Nation*, and Richard Flood, Chief Curator of the New Museum of Contemporary Art in New York.

GAM — GALLERIA CIVICA D'ARTE MODERNA E CONTEMPORANEA DI TORINO

Cronostasi.
Filmic Time – Photographic Time
 Auteur film and video 1961-1985
 25 October 2008 – 6 January 2009
 Auteur film and video 1985-2008
 6 February 2009 – 5 April 2009
 curated by Elena Volpato

The exhibition compares the history of the moving image – auteur videos and films – with the fixed image of photography. It is an encounter between two concepts of time: on the one hand the eternal, in the filmic image, which can only exist in the form of constant repetition and, on the other, that of time past, frozen in the photograph, always concluded even as it emerges from the photographic paper. In a time-span divided into two sections, from 1961 through to 2008, the exhibition shows works made of moving images but within which the use of photography is key, as a structural element or as content. They range from *La Jetée*, Chris Marker's film about a journey through time, consisting solely of photographs, to the Claerbout's *Retrospection* video-installation, in which the movement of the camera takes place entirely within the surface of a single old photograph. The first section includes works by Guy Debord, Michael Snow, Giulio Paolini, Chris Marker, John Baldessari, Hollis Frampton, Bill Viola, Gilbert & George, and Luigi Ontani.

Enzo Mari. Artist and Designer
 29 October 2008 – 6 January 2009
 curated by Studio Enzo Mari

To celebrate Torino World Design Capital 2008, GAM is devoting a sweeping anthological exhibition to the work of Enzo Mari, a leading name in Italian design, whose intense artistic activity has been continuing ever since the 1950s. The exhibition aims to provide a complete overview of Mari's work ever since his debut in the late 1950s, when he made a name for himself as a leading exponent of programmed and kinetic art. Together with his artistic activities, he has also worked as a designer, first in the area of formal individual research, and then in collaboration with several industrial companies in the fields of graphics, product design and exhibition displays. One characteristic of Mari's product design is his constant study and experimentation of new forms and meanings, often in contrast with the more traditional approach to industrial design. Referred to as the "critical conscience" of design, he shuns any definitions and classification of his work. His works are now in important collections of museums such as the Galleria Nazionale d'Arte Moderna in Rome, MoMA, the Stedelijk Museum in Amsterdam, the Moderna Museet in Stockholm, the Louvre, and the Kunstmuseum in Düsseldorf.

PINACOTECA AGNELLI

From Prehistory to the Future
Masterpieces from the
Bischofberger Collection
Pinacoteca Agnelli
 28 October 2008 – 1 March 2009
 Curated by Magnus Bischofberger

The exhibition shows a selection of masterpieces from the private collection of Bruno and Christina Bischofberger.

164 items have been chosen for this show, from five different art sectors: modern and contemporary art, design, photography, archaeology, and folk art. A collection of collections. Highlights include works by Jean-Michel Basquiat, Francesco Clemente, George Condo, Damien Hirst, David Salle, Julian Schnabel and Andy Warhol; all of them artists and, especially, friends of the Bischofberger family. In the design section there are cupboards and objects by Alvar Aalto, Le Corbusier, Friedrich Kiesler, Adolf Loos, Gio Ponti and Ettore Sottsass. The photography section includes fashion shots by Man Ray, Richard Avedon, Horst, Robert Mapplethorpe and Irving Penn.

Furtivo
 5 August – 16 November 2008

Furtivo [literally, "Stealth"] comes from a project by the French artist Xavier Veilhan. For the exhibition in Torino, Veilhan has created a series of images – *Papiers* – large paper cuttings held together simply by pins, the subjects of which are details of the architecture of Lingotto and of the Stealth, the racing yacht owned by Giovanni Agnelli, and a group of four sculptures made using a 3D stereolithography technique, the shapes of which are inspired by the universal sculptural dynamism of Boccioni.

Furtivo is also a 28-minute mute film in colour, with music by Sébastien Tellier, who is also the leading actor. It tells the story of the journey of a man from land (Lingotto) to the sea. He goes by car, on horseback, and lastly on the Stealth, a perfect example of design, and entirely made of carbon fibre.

ASSOCIAZIONE BARRIERA

Recollection
 9 November – 14 December 2008
 Curated by Gianni Jetzer

Recollection is the first public presentation of artworks selected from the *Associazione Barriera* in Torino – a group formed by several Italian collectors. Highly eclectic, the compilation reflects the personal motives and experiences of a multiplicity of individuals. As a strategy, the exhibition offers several groupings that re-unite artworks to simultaneously reference past situations and to overall suggest new associations.

Recollection proposes the approach of the *noble savage*. With hardly any information on the content of the artworks, untutored wisdom is applied to their reading. Similar to the act of remembering, the show retraces different origins in reference to the collection and its structural reading. All living artists represented in the show will be asked to recollect their thoughts during the act of creation in a short written statement to be published in the catalogue.

Alighiero e Boetti, Micol Assaël, Vanessa Beecroft, Pierre Bismuth, Pablo Bronstein, Tom Burr, Peter Coffin, Gino De Dominicis, Angus Fairhurst, Gabriel Kuri, Jim Lambie, Gabriel Orozco, Carole Rama, Thomas Schütte, Rosemarie Trockel, Costa Vece

LUCI D'ARTISTA
 4 November 2008 – 10 January 2009

Luci d'Artista has become one of the symbols of Torino – a huge "open-air museum" event that gets bigger every year, with new works and new visions.

The lighting installations by artists of international fame and young emerging talents such as Airò, Borghi, Buren, De Maria, Horn, Kosuth, Mainolfi, Merz, Paladino, Paolini, Pistoletto, Vercruyssen, Zorio trace out an imaginary pathway between museums and galleries, through the city streets and squares, giving the broader public an opportunity to come into contact with contemporary art.

This year's Luci d'Artista will be launched on Saturday 4 November in Piazza San Carlo, in the heart of Torino, when Nicola De Maria's *Il Regno dei Fiori, Nido cosmico di tutte le anime* ("The Kingdom of Flowers, Cosmic Nest of All Souls") will be lit up. This is considered to be one of the installations that are "the most successful and capable of arousing emotions". From here, the journey will wind its way through the streets in the centre, down to the Po and to the hills beyond, creating magical atmospheres and evocative scenarios, interacting with the city's buildings and monuments.

SATURDAY 8 NOVEMBER CONTEMPORARY ARTS NIGHT



Ellen Allien

**CLUB TO CLUB 08
INTERNATIONAL FESTIVAL OF
ELECTRONIC ARTS AND MUSIC**

6, 7, 8 November 2008, Torino
8 November 2008, Rotterdam

Viva Club To Club:
23/25 October, Milano and Torino

Benga, Byetone, Dafne Boggeri, David Canisius, Ellen Allien, Four Tet, Francesca Grilli, James Holden, Kangding Ray, Lorenzo Brusci, Moritz von Oswald trio feat. Vladislav Delay, Mr Oizo, Munk, PiemonteGroove, Pivot, Plaid, Rotterdam showcase, Sascha Funke, Sebastien Tellier, Skream, The Mole, Theo Parrish, Todo, Willoughby Sharp, Xplosiva, 2000 And One...

By analysing the concept of the contemporary world, Club To Club 08 traces out unique new paths, imagining a type of music that creates wonders in contexts that are out of the ordinary. It mixes up the elements at its disposal, experimenting with mixing/remixing sounds that are different but only apparently distant, and artistic languages that are diverse and yet convergent.

It does so as though in a fourth dimension – that of dreams – in which everything is possible, admissible and, at times, fortunately surprising and revealing.

It brings new intuitions and formulas, new challenges, and exclusive and special partnerships, trusting in the fact that it is precisely the large and attentive audience at the Festival (over 20,000 people last year) who will find its own way through the intense programme of Club To Club 2008, now in its eighth year.

Club To Club will run from Thursday 6 to Saturday 8 November 2008 in Torino and, contemporaneously, on Saturday 8 November in Rotterdam, Holland. Club To Club will be back when Torino becomes the Italian capital of contemporary art and design (with Torino – Piemonte Contemporary Arts, Artissima and Contemporanea-Mente, 2008 Torino World Design Capital, Luci d'Artista and T2 Triennale d'Arte Contemporanea), with artists, sound and image producers, media labels, record "families", masters and pupils (and pupils who influence their masters). Together they will be drafting a festival programme that has little to do with the obsolete concepts of genre, and in common they have a constant reformulation of their art. Together with Artissima, Club To Club is organising Contemporanea-Mente, the closing event of the Festival and one of the most important events in the Contemporary Art Night on Saturday 8 November. On this occasion, at Lingotto Padiglione 1m, DJs and musicians of worldwide renown such as Ellen Allien and Theo Parrish will come together with the visual contribution of an extraordinary artist like Willoughby Sharp and live pictures from WATT in Rotterdam, the first ecologically sustainable club in the world.

SPECIAL ART GALLERIES OPENING FROM 9.30 PM TO 12 PM

41 Artecontemporanea
Via Mazzini, 41 – Vernissage
primordium, Andrea Massaioli

Biasutti Giampiero
Via della Rocca, 6b – Vernissage
Un certain regard sur Torino
Astore, Boetti, De Maria, Gastini, Gilardi, Griffa, Mainolfi, Merz, Paolini, Ruggeri, Pistoletto

Carlina
Piazza Carlo Emanuele II, 17°
Felice Casorati

Guido Costa Projects
Via Mazzini, 24 - Vernissage
Robert Kusmirowski

Guido Costa Ghost Space
Via Mazzini, 39 - Performance
Angeli, Diego Scropo

e/static > Blank
Via Reggio, 27 - Vernissage
Ways to Nowhere, Carlos Casas, Thomas Köner

Gagliardi Art System
Corso Vittorio Emanuele II, 90
From three friendly advices, this is the third one, Jelena Vasiljev

Glance
Via San Massimo, 45 – Vernissage
Solo Show, Angela Dufresne

In Arco
Piazza Vittorio Veneto, 1/3 – Vernissage
Piazza Vittorio: Casorati, Cerutti, De Chirico, De Maria, Galliano, Paolini, Paolucci, Pusole, Salvo

Franco Masoero
Via Giulia di Barolo, 13 – Vernissage
Carol Rama. Salotto

Maze
Via Mazzini, 40 – Vernissage
Niendorf (The Damaged Piano), Valerio Rocco Orlando

Franco Noero
Project Space
Piazza Santa Giulia o/F – Vernissage
Pablo Bronstein

Marco Noire
Via Mazzini, 50 C – Vernissage
Beijing Sky, Olivo Barbieri
Via Piossasco, 29
L'Autopsia del Tralalà, Masbedo

Alberto Peola
Via della Rocca, 29 - Vernissage
John Jurayj

Giorgio Persano
Piazza Vittorio Veneto, 9
Senza Titolo, Emilio Prini
Via Principessa Clotilde, 45 – Vernissage
Senza Titolo, Lida Abdul

Photo & Contemporary
Via dei Mille, 36 – Vernissage
Untitled 2008, Beatrice Pediconi

Porta Palatina 13 – Cristiani
Via Porta Palatina, 13
Spiderzito, Salvatore Zito – Franco Fanelli

Castello di Rivara
Piazza Sillano, 2 – Rivara
Flashback, Italian cinema posters created in Czechoslovakia from 1959 to 1989

Sonia Rosso
Via Giulia di Barolo, 11/H - Vernissage
Paradise Found, Delaine Le Bas

Tucci Russo
Via Stamperia, 9 – Torre Pellice
Il luogo dove non c'è più posto per la coscienza, Francesco Gennari
Dumbbell, Conrad Shawcross

Paolo Tonin
Via San Tommaso, 6
Museo di Storia Innaturale – Sala XIII Pesci ed Anfibi, Dario Ghibaldi

FRANCOSOFFIANTINO
Via Rossini, 23 - Vernissage
Solo Show, Allora & Calzadilla

Ermanno Tedeschi
Via Carlo Ignazio Giulio, 6
Riccardo Gusmaroli – Kazumasa Mizokami

BESIDES EXHIBITIONS AND EVENTS IN MUSEUMS, PUBLIC INSTITUTIONS, AND UNUSUAL SPACES...



RADIO SICK
Electric Repair Enterprise
N°3 / 2008

Publishing director
Andrea Bellini

Editors
Cecilia Alemani
Harula Peirolo

Editorial assistant
Nicoletta Esposito

Contributing editors
Defne Ayas
Michael Ned Holte
Agung Kurniawan
Latitudes
Simone Menegoi
Stéphanie Moisdon
Nero Magazine
New Humans
Davide Quadrio
Thibaut Verhoeven
Aurélié Voltz

Graphic design
Boletsfernando

Translations
Simon Turner
Print
Cast srl – Moncalieri

Artissima srl
Via Bertola 34 – 10122 Torino
Ph. + 39 011 19744106
Fax + 39 011 19746106
info@artissima.it
www.artissima.it

Registrazione Tribunale di Torino
n. 32 del 15/4/2008

ARTISSIMA 15
**THE INTERNATIONAL FAIR OF
CONTEMPORARY ART IN TORINO**

7 – 9 NOVEMBER 2008
LINGOTTO FIERE

www.artissima.it / info@artissima.it

Fondazione Torino Musei

Regione Piemonte
Provincia di Torino
Città di Torino

Camera di commercio di Torino
Compagnia di San Paolo, Fondazione CRT

Main partner UniCredit Group – UniCredit Private Banking

Partner illycaffè

Associate Partners Nationale Suisse / Vanni / Vhernier

In kind Partners Ferrarelle / Fiat Group / Galliano Habitat
con EMU / Plusdesign / Ventana Group