



# SUPPORTING THE VISUAL ARTS SECTOR:

## Lessons from Turin's Contemporary Art Week

An International Specialised Skills Institute Fellowship.

**JOSEPH VOLPE**

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# i. Executive Summary

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The contemporary art world has seen significant change over recent years thanks to globalisation and the free-flow of images and information across the world. In addition, the sector has seen a proliferation of biennales, art fairs and new models of exhibition, including on-line galleries and curated art blogs. In this context, artists, institutions and galleries have had to adapt to a changing landscape in which, on the one hand, it is easier to collaborate and promote art via new media and, on the other hand, it can be difficult to reach audiences due to information overload.

This report details the research of Joseph Volpe ('the Fellow') into one of the art sector's success stories - the Italian city of Turin and the Piedmont region as a centre for contemporary art. The Fellowship allowed the Fellow to travel to Italy for 5 weeks in 2016 in order to attend Turin's Contemporary Art Week which is held annually in the first week of November. In addition, the Fellow arranged for a collaboration with one of the most successful and unique events held during this week - Paratissima, a fringe event which supports and promotes both emerging artists and emerging curators and which has become one of the most visited art fairs in Italy.

The Fellow had the opportunity to study the event from inside the management team and also to assist in the realisation of the event, thus building up an understanding of how emerging creatives might be supported by cultural events which work to promote wider public appreciation and participation. Having recently completed a Masters in Art Management at the European Institute of Design in Florence and Rome, the Fellowship allowed him to further his skills in art management and build upon his international contacts.

The Fellow was also able to visit many of the other contemporary art events held in Turin during its Contemporary Art Week, studying a wide variety of exhibition methods and modes of presentation. The Fellow met with many key figures in the contemporary art sector in Turin, from museum and gallery staff to charitable foundations and government representatives. These meetings would give the Fellow an insight into the institutional structures and cultural legacies which make Turin and the Piedmont region a highly successful centre for contemporary art. These lessons would lead to recommendations as to what similar events and cultural policies might be possible in the Fellow's hometown of Melbourne and the State of Victoria including the following:

1. The benefits of larger scale events, such as art fairs and biennales.
2. The impact of conscious and dedicated support of the visual arts sector by the government.
3. The importance of private sector support for the visual arts.
4. The benefits of multiple events in creating a fertile lab for contemporary art.
5. The importance of cooperation and collaboration between institutions.



Image 1: Piazza Castello, central Turin

# 1. About the Fellow

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**Employment:** Freelance legal consultant & art manager

**Qualifications:** Bachelor of Laws (Monash University), 2002

Bachelor of Arts (Monash University), 2002

Graduate Certificate of Visual Art (Victorian College of the Arts),  
2012

Master of Arts Management (Istituto Europeo di Design), 2016

## Biography

Joseph Volpe worked as a lawyer for many years for some of Australia's largest corporations, before he decided to pursue his passion for visual art through various practical courses both in Australia and Italy. He has studied at the Victorian College of the Arts and undertook a Masters in Art Management at the European Institute of Design in Rome and Florence during which he established various contacts in the Italian cultural sector. He has worked for numerous not-for-profit organisations in the cultural sector which involve exchanges between Italy and Australia, and has worked on the ideation, promotion and realisation of art events both in Australia and in Italy. His unique professional experience, coupled with his knowledge of Italy and the Italian language, meant that he was highly suited to undertake the proposed research.



Image 2: Joseph Volpe in central Turin

## 2. Aims of the Fellowship Program

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The aims of the Fellowship were to:

- » investigate current successful modes of presenting, curating and organising contemporary art;
- » foster relations with artists, curators, galleries and art institutions in the Piedmont region;
- » enhance the Fellows existing skill base as an arts manager, particularly with regard to large scale, not-for-profit art events, by collaborating with Paratissima;
- » understand the challenges faced by not-for-profit arts organisations in producing a large scale event;
- » understand the role that a city and a region can play in promoting contemporary art; and
- » identify any factors which might be useful to the contemporary art sector in Melbourne/Australia.

## 3. About Paratissima

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Paratissima started 13 years ago as an alternative to Turin's traditional art fair 'Artissima'. Since then it has grown year after year to become one of the most visited art fairs in Italy. In 2016, the event hosted nearly 600 artists and 50,000 visitors. The event has now expanded to other cities including Lisbon (Portugal), Skopje (Macedonia), Cagliari (Italy) and Naples (Italy). Although Paratissima organises various events and initiatives throughout the year, its major exhibition takes place in Turin during the city's annual Contemporary Art Week held in the first week of November.

Paratissima's artists include emerging painters, sculptors, photographers, illustrators, designers, directors and other creatives who have not yet become part of the 'official art scene'. It also includes, specialised sections dedicated to design, fashion, photography, street art and up-and-coming contemporary art galleries.

Paratissima provides a space for experimentation and an opportunity for collaboration across artistic fields. Perhaps one of the most notable aspects of the Paratissima event is the opportunities it gives not just to emerging artists but to emerging curators and cultural organisers who are able to propose curated pavilions and happenings within the main exhibition space.

Further information on Paratissima can be found at [www.paratissima.it](http://www.paratissima.it)



Image 3: Paratissima - Galleries Section



Image 4: Paratissima - Opening night

## 4. The Australian Situation

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The contemporary art market in Australia is in a critical period. Many commercial galleries are struggling despite a functioning economy and in 2016 the long running Melbourne Art Fair was cancelled. Much of the traditional commercial art market seems to be concentrating in Sydney. A comprehensive article on this reality was written by adjunct Professor Sasha Grishin.<sup>1</sup>

While technology has arguably opened up the world for Australian artists and galleries, Australia's distance from many of the world's art centres makes it difficult for artists and galleries to participate in some of the most important art events around the world. The costs associated with shipping and insuring art from Australia to say Europe or North America, is often prohibitive. In addition, complex rules associated with customs and tax can make the exercise too onerous, especially for an emerging artist or gallery whose pieces may not command a high enough price to justify the risk of transport.

It is beyond the scope of this report to analyse the difficulties visual artists face in terms of career progression and being able to sustain themselves, however, the report by David Throsby and Anita Zednik entitled '*Do you really expect to get paid? An economic study of professional artists in Australia*', provides comprehensive statistical evidence of the current challenges faced by professional artists.<sup>2</sup>

Furthermore, an extensive snapshot of the impact of changing local and global forces on the visual arts sector can be found in an Australia Council report by Phip Murray entitled '*Talking Points: A Snapshot of Contemporary Visual Arts 2013-14*'.<sup>3</sup> This report discusses, amongst other things, the increased complexity of the sector, the internationalisation of the sector and the need to support new models for exhibition, collaboration and audience engagement.

### 4.1 Focus on Melbourne

Melbourne is a city of 4.5 million people with a thriving arts scene. It is considered by many to be the cultural capital of Australia and for six years in a row (as at 2016) it has held the top position in a survey by 'The Economist' of the world's most liveable cities on the basis of a number of attributes which include its broad cultural offerings.

The city celebrates a wide variety of annual cultural events and festivals of all types, including Australia's largest free community festival - 'Moomba', the Melbourne International Arts Festival, Melbourne International Film Festival, Melbourne International Comedy Festival and the Melbourne Fringe Festival. Melbourne is regarded as one of the world's major street art centres and the city's street art and laneways are one of the city's most popular cultural attraction.

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1 Grishin, S. (2015). '*Friday essay: why the Australian art market is failing Australian Artists. The Conversation*', <<http://theconversation.com/friday-essay-the-art-market-is-failing-australian-artists-51314>>.

2 Throsby, D and Zednik, A. (2010). '*Do you really expect to get paid? An economic study of professional artists in Australia*', <[http://www.australiacouncil.gov.au/workspace/uploads/files/research/do\\_you\\_really\\_expect\\_to\\_get\\_pa-54325a3748d81.pdf](http://www.australiacouncil.gov.au/workspace/uploads/files/research/do_you_really_expect_to_get_pa-54325a3748d81.pdf)>.

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3 Murray, P. (2014). '*Talking Points: A Snapshot of Contemporary Visual Arts 2013-14*', <[http://www.australiacouncil.gov.au/workspace/uploads/files/research/au2000\\_talkingpoints\\_final\\_13\\_-543256d38f5f6.pdf](http://www.australiacouncil.gov.au/workspace/uploads/files/research/au2000_talkingpoints_final_13_-543256d38f5f6.pdf)>.

As mentioned above, the Melbourne Art Fair, Melbourne's largest contemporary art event, was not run in 2016. Despite this, several smaller events including 'Spring 1883' (a largely gallery based event held at the Windsor Hotel) and the 'Not Fair Art Fair' (a curated exhibition which featured some 25 emerging artists) occurred in August 2016, providing the visual arts sector with much needed opportunities for exhibition and interaction. 2017 also saw a new commercial event, The Other Art Fair, presented by the Los Angeles based Saatchi Art, enter the Melbourne market.

Perhaps one of the strengths of the Melbourne arts scene are the large number of not-for-profit Artist Run Initiatives ('ARIs') which allow emerging artists the opportunity to show their work at little or no cost to the artists. While these ARIs provide a vital resource to the visual arts sector and help to ensure that emerging Australian artists gain experience in exhibiting their work, their operations are often run on small budgets and their audiences are limited.

While there are many craft markets and art fairs for traditional and hobby artists, there is no larger scale event or art fair which can bring broader audiences to contemporary art by emerging artists.

The Fellow's overseas research would allow him to bring back knowledge and skills which would be relevant to the arts sector in Australia and particularly Melbourne. Specifically, how emerging artists and curators could be supported by a large-scale event which would bring new audiences to contemporary art.

# 5. Skills Enhancement and Knowledge Acquisition Areas

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## Skills Enhancement 1: Project Management

Use practical experience to examine the application of project management systems in relation to major cultural/artistic events including:

- » understanding the duties of the fair's director, from concept and budgeting to staff management and production of the final product; and
- » understanding the timeframes required for various aspects of the event's realisation.

## Skills Enhancement 2: Artistic Direction

This includes working with the fair's Creative Director and other curators to realise the selected exhibition themes.

## Skills Enhancement 3: Communication

Build on the Fellow's existing experience by understanding the latest communication techniques to promote and event including:

- » involving the local community and creating an open and inclusive event;
- » curatorial communication; and
- » effective use of integrated social media and web 2.0.

## Skills Enhancement 4: Exhibition / Event Best Practice

Study the best practices and principles of exhibition management at one of the largest contemporary art events in Italy. This will include:

- » technical planning and execution;
- » the management and recruitment of volunteers; and
- » venue management, crowd management and collateral events.

## Knowledge Acquisition: Turin / Piedmont 's System of Contemporary Art

Study the system of contemporary art in Turin and the Piedmont Region through the various meetings and observations during Turin's Contemporary Art Week. This would include discussions with many of the region's most important stakeholders including:

- » government, both local and regional;
- » cultural institutions;
- » philanthropic / funding institutions;
- » curators and other arts managers and professionals; and
- » individual artists.

## 6. International Experience - Paratissima

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The Fellow travelled to Turin two weeks before the 2016 edition of Paratissima to observe the event's preparations and work with various Paratissima teams to realise the project. He also stayed on in Turin for a further week to understand the tasks necessary to wrap up the event.

By shadowing the Paratissima management team, the Fellowship provided him with the opportunity to observe successful strategies utilised to produce a large not-for-profit and international art event, with a view to understanding how such an event might benefit the local arts sector in Melbourne.

### 6.1 Event summary

**Dates:** 2-6 November 2016

**Venue:** Torino Esposizione - a large abandoned exhibition hall with over 12,000 sq metres of exhibition space

**Number of artists:** 600

**Number of visitors:** 47,294

### 6.2 Fellow's contribution to the event

Arriving in Turin in mid-October, the Fellow began his collaboration with Paratissima. Working out of the Paratissima offices in central Turin, the Fellow provided translation services for curatorial, marketing and PR materials. The Fellow also contributed to the fit-out of the main exhibition space, including painting walls and

invigilating the space during the exhibition - essentially becoming part of the large team of volunteers required to manage the event. In particular, the Fellow assisted the Artistic Director, Francesca Canfora, to realise the event's central pavilion and main curated exhibition called '*Space Appeal*'.



Image 5: Preparing the '*Space Appeal*' exhibition

## 6.3 Skill Enhancement

Working in the Paratissima headquarters and at the exhibition site itself allowed the Fellow to observe the roles of various internal employees. This section explains the specific technical skill enhancements the Fellow was able to garner from his experience.

### 6.3.1 Project management

The Fellow was able to closely observe the role of the fair's Director General, Lorenzo Germak, gaining an invaluable insight into what it takes to manage a large event such as Paratissima.

In the weeks prior to the event, the Director's responsibilities focused on:

- » the coordination of staff and volunteers;
- » supervision of the exhibition site and liaising with the site coordinators;
- » ensuring that contractual agreements with galleries, service providers and sponsors were finalised; and
- » crisis management including managing stakeholder expectations, accidental damage, deadline over-run and materials and artworks not arriving on time.

The Fellow also received an insight into the timeframes required to plan such an event, including:

- » ideation of the event;
- » call-outs and fundraising;
- » event realisation; and
- » post-event wrap-up and consolidation.



Image 6: Site preparations for Paratissima

### 6.3.2 Artistic direction / curating

From discussions with Paratissima's Artistic Director Francesca Canfora and Exhibition Registrar Christina Marinelli, the Fellow gained an insight into the technical necessities of staging an exhibition involving a variety of media including photography, sculpture and illustration. These discussions included:

- » the initial decision making process of what artworks to include in the central pavilion for the 'Space Appeal' exhibition;
- » the use of networks and contacts to source artworks for the exhibition;
- » developing a narrative between the selected artworks;
- » designing the exhibition architecture, including lighting, walls, plinths, coloured walls, darkened rooms and display cases; and
- » the use of 3D Design (CAD) software to test your ideas about how the selected artworks might fit within the space.

Volunteering within the event meant that the Fellow observed the fit-out of the venue and the installation of the artworks. From this privileged position, the Fellow was able to make further practical observations such as:

- » the importance of scheduling the arrival and installation of artworks;
- » reviewing the hang and allowing time for last minute changes once the artworks are seen in situ; and
- » using curtains, paint and lighting to create dark rooms, while still maintaining a safe environment for visitors.

### 6.3.3 Start-up issues

During his time in Turin, the Fellow spoke with the organisers of Paratissima's other satellite events, held in Skopje, Macedonia, Lisbon, Portugal and Cagliari, Sardinia. These events have been instigated by local advocates who appreciated the philosophy behind Paratissima and have adapted the Paratissima model to their particular contexts.

These organisers provided the Fellow with various insights into what it takes to establish a new not-for-profit art event. In particular, they stressed the importance of finding the right sponsors and supporters such as start-ups and incubators, as well as smaller companies and associations which focus on the local community.

The organisers also emphasised the hard work and varied responsibilities that producers had to be prepared to take on when developing a new event.

### 6.3.4 Exhibition best practice

With around 600 artists, 14 curated spaces and numerous workshops and collateral events, the technical planning and execution of the Paratissima programme was paramount to its success.

Providing clear and specific instructions to the hundreds of participating artists, including how and when to install their artworks, ensured that the installation was, as far as possible, smooth and uniform.

Paratissima, as a not-for-profit organisation, relies heavily on a team of volunteers to realise the event and takes the management of its volunteers seriously. While most volunteers are young people interested in the cultural sector, the event also enjoys support from the City of Turin via a team of older volunteers who are retained by the Council for large events.

Meetings held with the volunteers before the event made sure that the volunteers were aware of their rights and responsibilities and that they understood all significant aspects of the event which would help the public navigate the event. This included emergency situation training and lines of communication.

With an average of around 10,000 visitors a day over the 5 days of the event, crowd management and crowd flow was a critical element of the event. Clear signage, info points, volunteers and invigilators managed the expectations of visitors and helped to create a festive atmosphere.

## 6.4 Further observations

### 6.4.1 Creating the right atmosphere for the right audience

Paratissima was a successful and well attended event and, in the context of a week that is packed with other contemporary art events, it is worth considering how Paratissima managed to achieve these results.

The Fellow observed that there were particular factors which make the event truly unique within the Turin landscape. With low entry fees, workshops for children, musical performances and seated dining areas, the event successfully created a festival-like atmosphere which drew a broad audience. The event is also highly inclusive of a range of artists, with a large number coming from the local

community. Furthermore, the event truly embraces the local community, with many local businesses providing support for the event.

These factors allow the event to stand out amongst other events during Turin's Contemporary Art Week, which perhaps focus more on contemporary art lovers and collectors. In this way, Paratissima can be valued for its efforts to bring new audiences to contemporary art.



Image 7: Communal dining at Paratissima

#### 6.4.2 The fair as an incubator

Paratissima's main objectives are to support emerging artists and other creatives (designers, craftspeople etc). Most of the artists participating in Paratissima are not represented by a gallery and, as a not-for-profit event, Paratissima tries to keep participation costs as low as possible in order to allow for the widest possible artist participation.

The Fellow recognised the value of Paratissima as an incubator, not just for emerging artists, but also for emerging curators and arts managers. Paratissima offered numerous positions to interns to help coordinate and design various

aspects of the event. It also runs its own in-house emerging curators program called N.I.C.E. ('New Independent Curatorial Experience'). Not only are the curators of the N.I.C.E. programme offered training throughout the year, they are offered spaces within the Paratissima event to realise their personal curatorial projects. The curators are then guided through the process of organising their own exhibition within the fair.

The Fellow was able to speak with many of the young curators from the N.I.C.E. program during his time in Turin and followed their progress during the installation phase of the exhibitions.



Image 8: One of the 'N.I.C.E.' curated spaces at Paratissima

## 7. International Experience - Turin's Contemporary Art Week

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Turin's Contemporary Art Week, held in the first week of November, has consolidated the city's reputation as an important centre for contemporary art. Featuring several art fairs, numerous public and private gallery exhibition openings, concerts, workshops, conferences and public installations, the city bursts with an almost overwhelming number of contemporary art events. Saturday 5 November 2016 was designated as 'Art Night', a night on which many of the galleries and art institutions of Turin allowed free entry and remained open until midnight.

These events targeted a variety of audiences: from wealthy investors and art world elites, to the casual art consumer and the general public at large.

The Fellow was able to attend many of the other events during Turin's Contemporary Art Week which gave further insights into the variety of ways contemporary art can be presented to the public. This section will be dedicated to describing the other Turin Contemporary Art Week events which the Fellow attended and the observations he was able to make.



*Image 9: Turin by night*

## 7.1 Artissima

**Description:** Art Fair

**Venue:** Oval, Lingotto Fiere (Exhibition centre)

**Dates:** 4 - 6 November 2016

**Visitors:** 50,000

Artissima is arguably the most important contemporary art fair in Italy with around 200 galleries participating annually. Artissima draws in collectors and creatives from across the world and it is due to the success of this fair that other art events in Turin, such as Paratissima, have been able to flourish.

In many ways Artissima follows the model of many modern art fairs, focusing primarily on local and international commercial galleries, while having a programme of conferences, workshops and performances to complement the main offering.

In addition to the standard offerings, Artissima retains a curator to develop a new exhibition within the fair for their 'In Mostra' series. The purpose of the 'In Mostra' series is not just to produce a new exhibition, it highlights the quality, depth and value of public and private collections of art in the Piedmont Region. In this way, Artissima acknowledges that its success is partly due to the cultural patrimony of the Region and to the artistic and cultural institutions which maintain it. In 2016, curator Simone Menegoi developed an exhibition called '*corpo.gesto.postura*' ('*body.gesture.posture*') as part of this series.



Image 10: Artissima Art Fair

## 7.2 Around Ai Weiwei

**Description:** Exhibition of photography and sculpture by internationally renowned artist Ai Weiwei.

**Location:** 'Camera' - Italian Centre for Photography

**Dates:** 28 October 2016 - 12 February 2017

The exhibition '*Around A Weiwei*' was opened during Turin's Contemporary Art Week at Camera, a 2000m<sup>2</sup> exhibition centre for Italian and international photography in the heart of Turin. The Fellow was invited to attend the opening of the exhibition.

The photographs exhibited were taken between 1983 and 2016 and provided an autobiographical storyline of the artist Ai Weiwei's life and influences. A small selection of his iconic sculptures complemented the photographs, evidencing the artist's development over the decades. The exhibition was curated by an Italian curator based in Shanghai, Davide Quadrio, who often works at the cultural interface between East and West.



Image 11: Camera - Italian Centre for Photography

## 7.3 Artuner

**Description:** Group exhibition by private gallery/organisation

**Location:** Palazzo Capris (Historical palace in central Turin)

**Dates:** 3-10 November 2016

**Contact:** Elena Bernardi

Founded in 2013 by Eugenio Re Rebaudengo, the London based Artuner produces curated exhibitions of contemporary art. The organisation has no permanent exhibition space, and thus cannot be considered a traditional art gallery. While it produces ad hoc exhibitions in a variety of spaces, it uses its online presence as its central point of public interaction.

For Turin's Contemporary Art Week, Artuner produced an exhibition using a disused lawyer's club within the grand Palazzo Capris. Six artists were chosen for this exhibition with the club's old world architecture and baroque decoration providing a dramatic backdrop for the artwork, a strategy which was also used by DAMA (discussed further at 7.7 below).

It should be noted that the idea of placing contemporary art in a historical setting is nothing new for Turin and is in fact the defining feature of Turin's most famous contemporary art museum - Castello di Rivoli (discussed further at 8.1 below). The use of these buildings provides an alternative to the 'white cube' model of exhibition and can provide unique interactions between architecture and artworks.

## 7.4 Operae

**Description:** Contemporary design fair

**Venue:** Palazzo Cisterna (Historical palace owned by the government)

**Dates:** 3 - 6 November 2016

**Contact:** Sara Fortunati

Operae positions itself within Turin's Contemporary Art Week as an independent design festival. It features both local and international designs and showcases both design studios and companies as well as individual emerging designers. Individual designers were often on hand to discuss the philosophy behind their designs with the public.

The historical setting of the fair within Palazzo Cisterna juxtaposed with the often modern and avant garde items on display. Like many of the other major events during the week, it conducts a variety of workshops, tours and talks in order to further the dialogue around the event.

The Fellow was able to attend the opening night of the event and spoke with Sara Fortunati, one of the event's directors. Ms Fortunati explained that the event worked with a very small core team and a different curator each year who directed the vision of the event. In order to make sure that the event was a success, the team works throughout the year to research the most up-to-date ideas in design and the most relevant topics for the design community. In 2016, curator Annalisa Rosso chose the theme '*Designing the Future*'.



Image 12: Operae design fair

## 7.5 The Others

**Description:** Art fair and festival

**Venue:** Ex Ospedale Maria Adelaide (Abandoned hospital)

**Dates:** 3 - 6 November 2016

The Others is yet another art fair held in Turin during the first week of November. Its focus is on presenting a highly curated selection of around 30 galleries and collectives both from Italy and abroad.

The Fellow attended the opening night of the event and met with two of the three young curators of the event - Bruno Barsanti and Ludovica Capobianco. The three curators live and work in three different cities, New York, Milan and Turin. The curators indicated that thanks to modern technology and flexible work practices, the fact that they were based in different cities was not really a barrier to their work. Rather, their geographical separation and independent networks of contacts may have in fact been an advantage to the process of identifying and recruiting an interesting mix of galleries.

In 2016, The Others took place in an abandoned hospital, which presented its own unique set of benefits and challenges to the curators of the event. While the hospital provided a dramatic backdrop for the artwork, it also meant that there were some constraints on the flexibility of the exhibition spaces and crowd flow.



Image 13: The Others art fair

## 7.6 Arte alle Corte

**Description:** Sculpture exhibition

**Location:** Various courtyards throughout the city

**Dates:** 30 June - 10 November 2016

Turin is a city known for its beautiful courtyards, however, many of these courtyards are not opened to the public. Arte alle Corte (Art in the Courtyards) allows some of these courtyards, found throughout the city centre, to be utilised as a backdrop for public exhibitions of sculpture.

The exhibition makes use of one of the city's underutilised resources, its courtyards, while providing the general public with an accessible entry point into the world of contemporary art. The event is free, the courtyards are opened during certain hours and visitors can follow an advertised trail through the city from courtyard to courtyard.

## 7.7 DAMA

**Description:** Exhibition of contemporary art from selected international galleries

**Venue:** Palazzo Saluzzo di Paesana (Historical palace in central Turin)

**Dates:** 3 - 6 November 2016

DAMA was an exhibition of contemporary art organised by a collective of ten international art galleries. The exhibition took place in an historic palace in the centre of Turin, Palazzo Saluzzo di Paesana, which offered 560 metres sq of exhibition space. The event was curated by Lorenzo Balbi and Domenico De Chirico who are both involved in the Italian art scene - Lorenzo Balbi also works at Fondazione Sandretto Re Rebaudengo (see further at 8.3.2 below) and was the curator of the Foundation's Young Curators Program.

DAMA was a new entry into Turin's Contemporary Art Week and represented a more intimate alternative to the city's main art fair, Artissima, which can be somewhat overwhelming in size and number of galleries/artworks. The participating galleries were each assigned a palace room, all of which are distinct in shape, size and decoration. The organisers worked closely with the galleries to make sure that the artworks chosen created a dialogue with the interiors of each room. In this way, the event, which was of course a commercial venture, blurred the lines between exhibition and fair.

As mentioned above at 7.3, the idea of placing contemporary art in a historical setting is a strategy used by other art events in Turin including Castello di Rivoli (discussed further at 8.1). It is a way of employing otherwise underutilised resources and celebrating the cultural and artistic heritage of the city.



## 7.8 Other events

In addition to the events listed in this section, the Fellow was also able to attend several other events held by institutions for special guests of Turin's Art Week including a breakfast at Fondazione Merz and a brunch at Museo Ettore Fico. These events served to facilitate discussion among the art scene cognoscenti and further reinforce the opportunities for collaboration across institutions.

Many commercial galleries across Turin will host openings or special performances and events during Art Week. This is a valuable time for the galleries who profit from the influx of collectors and the opportunity to promote their artists to foreign visitors. Some of the galleries visited during Art Week by the Fellow included: Guido Costa Projects, Davide Paludetto Arte Contemporanea and Galleria Franco Noero.

Image 14: Entrance to DAMA collective exhibition

## 8. Turin - Centre for Contemporary Art

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During his time in Italy, the Fellow met with various representatives of the City of Turin and the Piedmont Regional Government as well as other organisations and individual members of the creative community in Turin in order to understand:

- » the broader context in which Paratissima was founded;
- » other techniques used by stakeholders in the contemporary arts sector to create valuable contributions to the art scene; and
- » the contribution made by the contemporary art sector to the local economy and the society and how that contribution is valued.

### 8.1 Historical factors

In the latter half of the twentieth century, Turin had a reputation as a predominantly industrial city and economic powerhouse within Italy. It became a manufacturing hub and was well known for car manufacturing, being the home of Fiat, however, in the '80s and '90s the car industry began to decline and the city lost many of its employment opportunities and workers. The city suffered an economic and population downturn as a result.

During his time in Turin, the Fellow met with many people in the arts sector who commented on the revitalisation of the city following this downturn. One of these people was the President of Turin's preeminent art schools, the Accademia Albertina, Dott. Fiorenzo Alfieri who once held the position of Assessore Culturale (Head of Culture Affairs) to the City of Turin. Dott. Alfieri explained the conscious effort of governments to use culture in order to "re-imagine" the city. In fact, following his public service role, Dott. Alfieri co-wrote a book entitled '*La città che*

*non c'era*' (*The City which wasn't there*)<sup>4</sup> in which he outlined the development of Turin from a grey and industrial city in the 1970s, to a present-day "City of Culture". The book explains that at the turn of the millennium, the city pursued a range of specific policies including:

1. the promotion and development of the city's cultural patrimony;
2. the coordination of cultural activities and international events;
3. the development of the tourist industry; and
4. the use of the city's status as host of the 2006 Winter Olympics as a launch pad for further development and promotion.

Dott. Alfieri believes that ongoing efforts over many years have seen these policies bear fruit.

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<sup>4</sup> Alfieri, F. and Della Casa, S. (2012). *La città che non c'era*. Roma: D. Audino



Image 15: Students inside the 'Pinacoteca' gallery of the Accademia Albertina

The Fellow also met with Ms Beatrice Merz from Fondazione Merz (see further at 8.3.2) and discussed the recent history of Turin as an artistic hub. Ms Merz confirmed that following Turin's industrial decline, the city began to look for other activities to contribute to the city's identity. Ms Merz explained that although it was clear Turin could not compete with Rome, Florence or Venice for historical / artistic wealth, the city was already a fertile ground for contemporary art, even prior to the beginnings of investment by the government and other organisations.

The roots of the city's proclivity for contemporary art can perhaps be traced back to the 1960s when the city became a base for arguably one of the most important art movements of the latter 20th Century, Arte Povera. The distinguished curator Carolyn Christov-Bakargiev's introductory survey to a recent book on this movement explains the birth of Arte Povera as follows:

*"In the late 1960s a number of Italian artists working primarily in Turin and Rome, as well as Genoa, Milan and Bologna, began to show their work together. Resolutely avoiding a signature style and encouraging incoherence as a positive value, these artists produced work spanning sculpture, photography, installation, and performance, which they showed alongside that of other international artists involved in parallel tendencies such as Land Art, antiform, postminimalism, and Conceptual Art. This work became known as Arte Povera, which, literally translated, means 'poor art', but does not refer solely to a poorness of materials. Arte Povera's impact on artists across Western Europe and America was both immediate and profound, and its influence is still felt around the world."*<sup>5</sup>

The Turin region would later go on to embrace Arte Povera and contemporary art in general through the creation of one of the most important centres for contemporary art in Italy, Castello di Rivoli. This revolutionary project saw the conversion of a grand castle, which was heavily damaged in World War II, into a cutting-edge art museum. The museum opened in 1984 and, from its very first exhibition, 'Ouverture', it has championed Arte Povera.

While Castello di Rivoli was the first museum of contemporary art in Italy, Turin is also home to Italy's oldest modern art museum, the Galleria Civica d'Arte Moderna e Contemporanea (Civic Gallery of Modern and Contemporary Art), also known as GAM Torino, which was established in the later 1800s. Carolyn Christov-Bakargiev became director of both of these institutions in 2016.

For more information on Accademia Albertina visit: [www.accademialbertina.torino.it](http://www.accademialbertina.torino.it)

For more information on Castello di Rivoli visit: [www.castellodirivoli.org](http://www.castellodirivoli.org)

For more information on GAM Torino visit: [www.gamtorino.it](http://www.gamtorino.it)

<sup>5</sup> Christov-Bakargiev, C. (2014). *Arte Povera* (Abridged Edition). Berlin: Phaidon, pp 16



Image 16: Castello di Rivoli

## 8.2 Current Government Support

On 21 October 2016, the Fellow was privileged to attend a meeting at Turin's City Council at which Paratissima's directors presented to the City's Cultural Commission on the importance of their organisation for emerging artists. They also spoke about Paratissima's international expansion and their desire to see the event expand further abroad. The City's current Assessore Culturale, Ms Francesca Paola Leon, agreed with these sentiments, noting that Paratissima has been important for the development of the local contemporary art sector and market. She further commented that the Council appreciated Paratissima's ongoing commitment to impact analysis and noted that the international expansion of the event was perhaps one its most interesting aspects.

The Fellow subsequently met with Ms Leon as well as Mr Francesco De Biase, Ms Giovanna Solimano and Ms Franco Bergoglio from the City of Turin. Ms Leon agreed with Dott. Alfieri's suggestion that the City made a conscious decision to support and promote contemporary art from the year 2000 onwards. Ms Leon also confirmed that factors such as the city's role as a hub for the Arte Povera movement and the establishment of important institutions such as Castello di Rivoli, have all contributed to the success of the 'new Turin'.

The Fellow observed the City of Turin and the Piedmont Region's ongoing support and recognition of the importance of the contemporary art sector throughout his visit. In fact, their commitment to the sector led to a collaboration between the City, the Region and the CRT Foundation for Modern and Contemporary Art to set up an online portal dedicated to the Region's contemporary art: [www.contemporarytorinopiemonte.it](http://www.contemporarytorinopiemonte.it)

In terms of Turin's Contemporary Art Week, the Council takes a very active role in the promotion and communication of art exhibitions and events. The city's tourist agencies also promote artistic institutions and events extensively.



Image 17: Palazzo Civico - City Council of Turin

## 8.3 Institutions and organisations supporting contemporary art

Piedmont and Turin have a plethora of non-governmental organisations which contribute both funding and expertise to the development of the contemporary art scene. Often the value of these organisations is not only their own program of objectives, but their ability to cooperate and facilitate inter-organisational dialogue.

This section looks at some of the major non-governmental players who contribute to the contemporary art scene.

### 8.3.1 Bank foundations

In the 1990s the Italian banking system was reformed and rationalised. These legal changes meant that many public savings banks, which had up until to this point not only provided lending activities but also pursued social and cultural objectives for their local communities, were forced to separate the non-commercial activities out into largely independent foundations. The 90s saw a proliferation of these types of foundations across Italy. Many of these foundations control vast assets from the original savings bank and, as such, they have become important actors in Italy's cultural landscape. As a result of their asset management, these foundations are able to provide numerous grants for cultural purposes.

As discussed earlier at 8.1, Turin and the Piedmont Region benefited economically from post-war industrialisation. The Region's banks also benefited from this prosperity and the Region is now home to two of the wealthiest and most successful of these banking foundations: Compagnia di San Paolo and Fondazione CRT. These foundations are ubiquitous across Turin and sponsor many of the events of Turin's Contemporary Art Week.

#### Compagnia di San Paolo

On 7 November 2017, the Fellow attended the offices of Compagnia di San Paolo and met with Matteo Bagnasco and Francesca Gambetta of the foundation's Cultural Innovation Department. They explained that Compagnia di San Paolo was able to support museums, theatre, restoration works and contemporary art in the Region. It was also able to suggest new initiatives and stimulate cross-disciplinary conversations through a range of grant-making activities.

The representatives from Compagnia di San Paolo confirmed the idea of Turin as a fulcrum for experimentation and believed that they helped to foster this concept. One of the main ways that Compagnia di San Paolo contributes to the arts sector is by advising and aiding creative projects. This may involve:

- » using its contacts and knowledge to create a web of useful relationships;
- » assisting initiatives to specialise in certain competencies;
- » helping to increase project investment; and / or
- » providing advice on how to boost the merits of a project.

#### Fondazione CRT

On 11 November 2017, the Fellow met with Dott. Teresio Barioglio, Massimo Liverani and Stefania Serre of Fondazione CRT. The representatives confirmed the proposition that over the past few decades there has been strong support from the city council and the Regional Government for the creative arts. Furthermore, significant investment over a number of years by various governmental and non-governmental bodies, together with a network of numerous local and regional creative activities, has led to a strong arts sector.

Fondazione CRT has a related entity called CRT Foundation for Modern and Contemporary Art whose central mission has been to purchase works for GAM Torino and Castello di Rivoli (see further at 8.1). The fact that its collections and acquisitions are not held at the Foundation, which has no central exhibition space, is indicative of the foundation's motivation of being of service to the community.

CRT Foundation for Modern and Contemporary Art also supports the development of the Turin and Piedmont contemporary art scene which it considers a valuable force for innovation and social development. In particular it focuses on the education, training, promotion and use of contemporary art through various programs including the artists' residency program 'Resò' and the Campo program for young curators (see further at 8.3.2).

### 8.3.2 Foundations supporting contemporary art

Turin and Piedmont are fortunate to be home to numerous independent not-for-profit foundations which support the arts. Many of these foundations were founded by wealthy patrons who recognised the importance of visual art to the region's social and cultural matrix. Others were founded or inspired by prominent local artists.

While these foundations seek to celebrate the cultural patrimony of the region, many of them also have broader aspirations. They provide a platform for local and international contemporary artists and they also support the development of the contemporary arts sector more generally by providing opportunities for emerging curators and fostering dialogues across institutions.

This section focuses on three such foundations and looks both at their ongoing aims and their specific contributions to Turin's Contemporary Art Week.

#### Fondazione Sandretto Re Rebaudengo

FSRR was established in 1995 to promote contemporary art through exhibitions, educational activities and cultural events. Its 3,500 square metre exhibition space was opened in Turin in 2002. FSRR sponsors the creation of new artworks and its exhibitions usually feature new artworks unless the exhibition is being held in collaboration with other institutions.

The Fellow met with Elena Stradiotto from FSRR's education department. Ms Stradiotto was keen to emphasise the Foundation's innovative approaches to communications with broader public and not just art world insiders. For example, *'I Speak Contemporary'* - a program conceived by the Education Department of FSRR, which teaches local children about contemporary art and the English language through a program of e-learning and workshops run in schools. FSRR also seeks to have an active relationship with adult visitors by using what it calls "cultural mediators", staff members who establish direct contact with visitors and

discuss the works and exhibitions. They encourage and stimulate debate and focus on the experience of the individual. This service stands in opposition to the "guided tour" model and FSRR believes it helps it achieve one of its main goals - to attract new audiences to contemporary art through education.

FSRR also runs a course for emerging curators called 'Campo'. The program consists of research and an extensive itinerary of visits to the main Italian art institutions, non-profit spaces, galleries and artist studios. It emphasizes that curatorial practice depends on forging strong relationships and constant communication with artists, curators, critics, gallery owners, directors, and operators. Campo is a collaboration between FSRR and CRT Foundation for Modern and Contemporary Art (see further at 8.3.1 above), which supports the project as part of Resò, the international residency program (see further below under 'Cittadellarte'). The Fellow had the opportunity to meet with one of the emerging curators who was part of the Campo program, Marco Colombo, who also had extensive experience as a curator and organiser of both the Turin and Skopje editions of Paratissima.

During Turin's Contemporary Art Week, FSRR opened two solo exhibitions - 'Unemployment' by American artist Josh Kline and 'Parallel I-IV' by the recently deceased German-based artist Harun Farocki.

For more information on FSRR visit: [www.fsrr.org](http://www.fsrr.org)



Image 18: Fondazione Sandretto Re Rebaudengo

### Fondazione Merz

Named after Italian artist Mario Merz, one of the protagonists of the Arte Povera movement, this Foundation was established in 2005 as a centre for contemporary art. The Foundation and its exhibition spaces are housed in the former heating plant of the Lancia car factory, reflecting the city of Turin's transformation from an industrial powerhouse to a centre for art.

Both Mario Merz (deceased) and his wife Marisa Merz spent much of their lives in Turin contributing to the Arte Povera movement. The Foundation oversees exhibitions of the works of Mario and Marisa Merz around Italy, promoting their

work and Arte Povera beyond the borders of the Piedmont region. It also encourages, Italian and foreign artists to create new site-specific work within the exhibition spaces of the Foundation.

During Turin's Contemporary Art Week, Fondazione Merz participated by opening a new exhibition of internationally renowned artist Wael Shawky. In addition, it hosted a regular breakfast for Art Week insiders (which the Fellow attended), providing a casual forum for people in the arts sector to convene and discuss the events of the week.

For more information on Fondazione Merz visit: [www.fondazionemerz.org](http://www.fondazionemerz.org)



Image 19: Fondazione Merz

### Cittadellarte

Cittadellarte is a not-for-profit artistic and cultural institution which focuses on responsible social transformation at the local and global level. Located in Biella, a small town at the foot of the Alps and close to Turin, the institution is housed in a former 19th Century wool mill and is a hive of creative activity. It was founded by artist Michelangelo Pistoletto, who was born in Biella and became one of the most famous artists of the Arte Povera movement.

On 11 November 2017, the Fellow met on-site with Mr Paolo Naldini, the Managing Director of Cittadellarte, and discussed the objectives of the organisation. Of particular interest to the institution is the tension between the independence and the autonomy of the artist versus the artist's broader social responsibility.

Over the past 18 years, the institution has welcomed over 1,200 residents from all around the world. The residents come not only to explore their own practices but to exchange ideas with others. Many then return to their home countries and become 'ambassadors' for the institution and its ideas.

During the Fellow's visit to Cittadellarte, Australian artist Kirsten Farrell had an open studio event which brought to a close her three month residency at the institution. Ms Farrell's residency was part of the 'Resò' program which is sponsored by Fondazione CRT (see further at 8.3.1 above).

The Resò program is a residency program that facilitates the mobility of artists in order to develop their creative abilities. It also seeks to consciously contribute to the internationalisation and promotion of the Piedmont region - local artists are sent to partner institutions abroad, while international artists are invited to various collaborating institutions in Piedmont, including Cittadellarte.

For more information on Cittadellarte visit: [www.cittadellarte.it](http://www.cittadellarte.it) For more information on Kirsten Farrell visit: [www.kirsten-farrell.com](http://www.kirsten-farrell.com) For more information on Resò visit: [www.reso-network.net](http://www.reso-network.net)



Image 20: Cittadellarte

## 9. Considerations and Recommendations

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It is important to note that some of the factors which make Turin and Piedmont a successful and dynamic hub for contemporary art are peculiar to that region. These factors include the socio-economic changes of the region, its extensive cultural patrimony and its particular role in the development of Arte Povera and contemporary art in general.

Nevertheless, there are some important lessons which might be extracted from the Turin model. This section outlines the recommendations of the Fellow based on his experiences and observations in Italy. The points listed below are intended as factors to consider in developing and supporting the contemporary art sector in Australia and, specifically, Melbourne.

### 9.1 The benefits of larger scale events

Large scale events are important in providing an artist with an audience which they may never be able to draw on their own. In a well run, large scale not-for-profit event such as Paratissima, the economies of scale allow for relatively low participation costs for individual artists and galleries. These events offer an important platform to emerging artists and galleries who are interested in reaching new audiences in a cost-effective manner.

The cumulative impact of having hundreds of artists exhibiting in one space is undeniable and the success of these events is reflected in the proliferation of art fairs and biennales across the world in recent decades. The 'spectacle' of large events encourages participation by a wider audience than might be traditionally drawn to contemporary art. This is especially so when the event creates a festival-like atmosphere (through food, beverages, music, dance and other art forms) which provides a more relaxed gateway to the core offering of the art itself.

While the model of "art as spectacle" can be easily criticised, it at least affords the opportunity to increase audience participation and grow the broader awareness of contemporary art. Once an audience is acquainted with contemporary art, they may seek it out in other venues and feel more comfortable approaching it in the future. Furthermore, an increased level of engagement and understanding of contemporary art is essential if collecting and investment is to be encouraged. Ultimately, one of the most important outcomes of these major events can be to foster a culture of collecting art made by living artists.

The opportunity currently exists for a major event focussing on emerging contemporary artists in Melbourne. This would help to fill the void left by the Melbourne Art Fair and potentially expand the current audience base for contemporary art.

### 9.2 Conscious support of the arts sector by the government

It is clear that the City Council of Turin and the Regional Government of Piedmont actively pursued a new local identity following the decline of the industrial sector in the late 20th Century. The city's image has indeed benefited from these policies and from the extensive support which has been given both to individual events and institutions and to the promotion of the sector as a whole. Turin is now known as a destination for art lovers and the crowds attracted to Turin Contemporary Art week is testament to this.

Melbourne is often considered the cultural capital of Australia, however, it must be noted that despite its size, it does not currently have a major event dedicated to the visual arts. Perhaps there is still room for ongoing support from the public sector for innovation in the visual arts sector, not solely in terms of financial support, but also in terms of promotion, coordination and the facilitation of collaborative projects.

### 9.3 Importance of private sector support

In the Fellow's opinion, one of the most outstanding features of the Turin / Piedmont system of contemporary art is the number of well established institutions which provide both funding and a platform for contemporary art. Foundations such as FSRR, Fondazione Merz and Cittadellarte are active supporters not just of their own collections and the region's cultural patrimony, but of supporting emerging artists and arts professionals through various programs and sponsorships.

In addition, the region of Piedmont has benefited from the establishment of well funded bank foundations which further support the local contemporary art foundations, museums, galleries and events. This private sector investment has provided a real alternative to government funding, and buffered the sector somewhat against economic downturn and tight fiscal expenditure by the public sector.

While it is beyond the scope of this report to provide a comprehensive summation of private sector support for the visual arts in Australia, it is noted that a recent report by the Bureau of Communications and Arts Research found that overall private sector support for the arts in general in Australia is estimated to have grown modestly over a period of six years, from \$221.1 million in 2009–10 to between \$268.5 million and \$279.8 million in 2015–16.<sup>6</sup>

While the last 5-10 years has seen several large private initiatives such as Hobart's Museum of Old and New Art ('MONA') and the \$15 million contribution to Sydney's Museum of Contemporary Art by the Mordent family, there is undoubtedly still room in Australia for private institutions, especially outside the traditional museum model, to provide another avenue for the development of contemporary artists and arts professionals.

### 9.4 A multitude of events creates a fertile lab

With the support of governmental and non-governmental organisations, Turin has proposed a week of contemporary art which is filled with a multitude of events. Each new event enriches the week and this in turn reinforces Turin and Piedmont as a destination for contemporary art lovers.

Having a large event such as Artissima has allowed other events to emerge and benefit from the influx of thousands of collectors, artists, curators and visitors from Italy, Europe and beyond. Some of these events, such as Paratissima, are now rivalling Artissima in terms of attendance numbers. Indeed, it is probably no longer appropriate to describe some of these events as "collateral events", rather they are significant and distinct events in their own right.

The success of these events is due in part to the fact that each event is distinct in its design, purpose and execution. While Artissima focuses more on well established artists and galleries from Europe and abroad, Paratissima focuses on emerging artists, galleries and curators and has a distinctly local flavour. The Others, meanwhile, focuses on emerging to mid-career artists, but with a more selective mix of Italian and international commercial galleries. Each exhibition, institution and gallery provides a bespoke forum for contemporary art and, thus, the city becomes a fulcrum for experimentation with differing models of exhibition and engagement. Visitors to Turin can not only consider a vast number of different artists and artworks, they can directly compare different ways of presenting and communicating contemporary art.

<sup>6</sup> Christov-Bakargiev, C. (2014). *Arte Povera* (Abridged Edition). Berlin: Phaidon, pp 16

While a complex and sophisticated art scene may be difficult to foster, there always exists the potential to encourage the grouping of events, allowing for cross-promotion and collaboration. Such activity may then encourage further experimentation and new paradigms.

Melbourne and Victoria are home to a plethora of significant visual arts institutions and organisations. There is much potential for cross-industry collaborations and to develop industry interconnectedness. This includes regional and local arts-organisations, artist-run-initiatives and organisations from other creative industries including craft, design and fashion.

## 9.5 Inter-institutional cooperation and collaboration

One of the features of Turin Art Week which stood out to the Fellow was the collaboration and interconnectedness of the relevant institutional stakeholders. For example, most of the events were sponsored by one or more of the banking foundations mentioned in 8.3.1. Many of the major cultural institutions collaborated with the larger events as well as conducting their own Art Week events. Examples of this collaborative effort include:

1. Most of the major local institutions including Accademia Albertina, Camera, Castello di Rivoli, Fondazione Merz, Fondazione CRT and FSSR contributed artworks to the specially curated exhibition '*corpo.gesto.postura*' within Artissima (see further at 7.1 above).
2. Paratissima's inclusion of an exhibition of photography from 'Cortona on the Move' - a major International photography festival held in Cortona, Italy.
3. The City of Turin, the Piedmont Region and the CRT Foundation for Modern and Contemporary Art's contemporary art portal: [www.contemporarytorinopiemonte.it](http://www.contemporarytorinopiemonte.it).

Even on a social and scheduling level, most events and institutions ensured that their openings and special events (for the most part) did not overlap. While this may have been facilitated in part by the City of Turin, it nevertheless indicates a certain respect for each other as well as the visiting public.

# 10. Acknowledgements

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## Awarding Body – International Specialised Skills Institute (ISS Institute):

The ISS Institute exists to foster an aspirational, skilled and smart Australia by cultivating the mastery and knowledge of talented Australians through international research Fellowships.

The International Specialised Skills Institute (ISS Institute) is proud of its heritage. The organisation was founded over 25 years ago by Sir James Gobbo AC CVO QC, former Governor of Victoria, to encourage investment in the development of Australia's specialised skills. Its international Fellowship program supports a large number of Australians and international leaders across a broad cross-section of industries to undertake applied research that will benefit economic development through vocational training, industry innovation and advancement. To date, over 350 Australian and international Fellows have undertaken Fellowships facilitated through ISS Institute. The program encourages mutual and shared learning, leadership and communities of practice.

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## Italian Australian Foundation Inc. – Fellowship Sponsor:

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## Fellowship Supporters:

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- » **Paolo Naldini**
- » **Enrico Partengo**
- » **Stefania Serre**
- » **Giovanna Solimano**
- » **Elena Stradiotto**

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# 12. Appendices

## 12.1 Abbreviations/Acronyms, and Definitions

ARI	Artist Run Initiative
Assessore Culturale	Senior council position - Head of Cultural Affairs
Arte Povera	Italian art movement which arose predominantly in Turin and Rome in the 1960s and 1970s
Artissima	Turin's principal contemporary art fair - see further at 7.1
Campo	FSSR's internal course for emerging curators
Compania San Paolo	Bank foundation of the Piedmont Region - see further at 8.3.1
CRT Foundation for Modern and Contemporary Art	Bank foundation of the Piedmont Region - see further at 8.3.1
DAMA	Exhibition by a collective of galleries - see further at 7.7
Fondazione CRT	Bank foundation of the Piedmont Region - see further at 8.3.1
FSRR	Fondazione Sandretto Re Rebaudengo - contemporary art foundation in Turin - see further at 8.3.2
GAM Torino	Galleria Civica d'Arte Moderna e Contemporanea - Art Gallery in Turin specialising in modern and contemporary art - see further at 8.1

N.I.C.E.	New Independent Curatorial Experience - Paratissima's internal curatorial course for emerging curators - see further at 6.4.2
Operae	Exhibition of design held during Turin's Contemporary Art Week - see further at 7.4
Paratissima	Turin's largest art fair and festival for emerging artists - see further at 3 & 6
Resò	Artists' Residency Program - see further at 8.3.2
The Others	Exhibition of contemporary art held during Turin's Contemporary Art Week - see further at 7.5
YLDA	Young People for Local Development Association - Not-for-profit Organisation which runs Paratissima

## 12.2 Chronological 'Trip Journal'

Mon 17 October 2016	Started collaboration with Paratissima, working in the head office of Paratissima, translating curatorial texts, web/social media and other communications.
Thu 20 October 2016	Meeting with Paolo Serrau, Vice-Director of the Albertina Academy of Fine Arts  Meeting with Daniele Ratti, curator / gallerist and co-founder of Paratissima

Fri 21 October 2016	Attending City Council meeting in which the success of Paratissima and its future was discussed.	Fri 4 November 2016	Meeting with Elena Stradiotto from the Education Department of the Fondazione Sandretto Re Rebaudengo
Mon 24 October 2016	Meeting with Sig. Alfieri, President of the Albertina Academy of Fine Arts of Turin and former Cultural Accessory of the City of Turin		Meeting with Ass Leon and De Biase from the City of Turin
Tue 25 October 2016	Meeting with Mr Damiano Aliprandi, President of Association YLDA regarding the international expansion of Paratissima.		Attending Artissima, meeting with Australian artist Kirsten Farrell
	Meeting with Marco Colombo, young curator from Turin.		Attending the opening of the Josh Klein & Harun Farocki exhibitions at FSRR
	Meeting with Danilo D'Amico, gallery employee at Guido Costa Projects	Sat 5 November 2016	Meeting with Beatrice Merz of Fondazione Merz
Thu 27 October 2016	Meeting with Francesca Canfora, Artistic Director of Paratissima  Attending opening of Ai Wei Wei photographic exhibition at Camera		Attending the Art Week breakfast and Wael Shawky exhibition at Fondazione Merz  Attending brunch for Art Week guests at Museo Ettore Fico  Meeting with Elena Bernardi of Artuner
Sun 30 October 2016	Meeting with Federica Vargu, co-founder of Paratissima Cagliari	Mon 6 November 2016	Meeting with Matteo Bagnasco and Francesca Gambetta of Compagnia San Paolo
Mon 31 October 2016	Meeting with Bojana Stojmenovska and Mario Esposito of Paratissima Skopje	Wed 9 November 2016	Meeting with Bruno Barsanti, curator and member of the curatorial committee of The Others  Attendance at Kirsten Farrell's open studio at Cittadellarte, Biella  Meeting with Paolo Naldini, director of Cittadellarte, Biella
Tue 1 November 2016	Meeting with Laura Tota, young curator and participant in the N.I.C.E program.	Fri 11 November 2016	Meeting with Dott. Teresio Barioglio, Massimo Beretta Liverani and Stefania Serre of Fondazione CRT
Thu 3 November 2016	Meeting with Antonella Parigi of the Piedmont Region  Attendance at DAMA  Attending the opening night of Operae  Meeting with Sara Fortunati of Operae  Attending the opening of The Others  Meeting with Ludovica Capobianco of the curatorial committee of The Others		



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