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FACULDADE DE
LETRAS

**The Primary Art Market in Turin - Internship report at Febo & Dafne Art
Gallery**

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Master in Art Markets

Supervisor:

Professor Luís Urbano Afonso, Associate Professor (with Habilitation),

Faculdade de Letras da Universidade de Lisboa

October 2022

History Department

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Abstract

The present thesis stems from the internship that I did in Febo & Dafne, an art gallery located in Turin, Italy. This internship occurred as part of the master's in art markets, and took place between February and May of 2022. The thesis is structured in two parts. The first part describes the primary art market in Turin, starting by situating the city in the cultural environment, namely its museums, foundations, art fairs, auction houses and art magazines. These institutions constitute the basis for the main cultural events and activities taken place in Turin. Apart from these institutions, there are different contemporary art galleries that are the crucial part of the primary art market, with a focus on the ones that participate on the most important international art fairs. The second part of this dissertation is focused on the internship with a detailed description of the activities and experiences that I have carried out. The chapter begins with the history of Febo & Dafne and the evolution of the gallery during the years. It continues by describing how an exhibition is planned and organized, until the opening day, specifically explaining the activities that I developed during my internship. The participation on an art fair is another point that I address, as well as the relation between the gallery and Turin's art system. All the competences that I acquired during this experience gave me a wider perspective of the art world, most specifically in Italy.

Keywords: Art markets; Turin; Italy; Internship report; Art Gallery; Art Fair; Galleries.

Resumo

A presente tese tem como princípio o estágio que fiz na Febo & Dafne, uma galeria de arte localizada em Turim, Itália. Este estágio foi desenvolvido no âmbito do mestrado em Mercados da Arte, e decorreu durante os meses de fevereiro a maio de 2022. A tese está estruturada em duas partes. A primeira parte descreve o mercado de arte primário em Turim, começando por situar a cidade no ambiente cultural, especificando os museus, fundações, feiras de arte, casas de leilões, bem como as revistas de arte. Essas instituições constituem a base para os principais eventos e atividades culturais que ocorrem em Turim. Para além destas instituições, existem diversas galerias de arte contemporânea que correspondem à parte crucial do mercado de arte primário, com um especial destaque para as que participam nas mais importantes feiras de arte internacionais. A segunda parte desta dissertação está focada no estágio com uma detalhada descrição das atividades e experiências que eu concretizei. O capítulo começa com a história da Febo & Dafne e a evolução da galeria ao longo dos anos. Em seguida, descreve os processos de planeamento e organização de uma exposição, até ao dia da inauguração, especificando as atividades que desenvolvi durante o estágio. A participação em feiras de arte, consiste outro ponto a ter em consideração, assim como a relação que a galeria estabelece com o sistema de arte de Turim. Todas as competências que adquiri durante esta experiência deram-me uma visão mais ampla do mundo da arte, mais concretamente em Itália.

Palavras-chave: Mercados da arte; Turim; Itália; Relatório de estágio; Galeria de arte; Feira de arte; Galerias.

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Introduction

Turin may not be one of the Italian cities that comes first to someone's mind. Nevertheless, it is one of the most developed Italian cities, being an economical centre and creating a bridge with other major European cities. Generally speaking, the North of Italy represents the wealthier part of country, being the hub of several industries and attracting many Italians from the South. In fact, a big part of the population that lives in Turin comes from Sicily, Campania or Reggio Calabria, regions that don't offer a prospective future and opportunities. This aspect is easily noticed if we switch cities and experience the lifestyle in the south. I would say that in Portugal it happens the same, if we go from Lisbon or Oporto to Alentejo or to Algarve, the opportunities that are available are quite different. Obviously, this contrasting factor is not only experienced in everyday life, but also in the art world.

This thesis describes the art market in the city of Turin. The first part is focused on describing the city, situating it in Italy, in a physical and historical way, and as part of the industrial triangle of North Italy. After, comes an introduction to the art market in the city. A description of the contemporary museums, the foundations and the art fairs that are part of the city, provides the support that turns Turin in a city where it is possible to experience a diversity of factors that gives it a cultural significance. After exposing the aspects that characterize the cultural environment of the city in a wider range, comes the moment to focus on the most important art galleries of the city, describing them and referring their participation on the international art fairs.

In the second part of this thesis, I describe my experience while conducting an internship in one of the galleries of the city. The gallery where I did my internship is Febo & Dafne, which is focused on contemporary exhibitions of emergent to middle career artists. During the months of the internship the gallery participated in art fairs, providing me a clearer perspective on how the art and the economic world are working together. During this

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internship I developed different activities from curatorship of the exhibitions to image design and website updating, passing through the communication and relationship marketing.

The art industry in Italy generates a turnover of 1.46 billion euros, with an overall economic impact on the country of 3.78 billion euros, when related to all the industries, offering work to around 36.000 people. (Nomisma, *Arte, il valore dell'industria in Italia*, Nov. 2021). The value of the works of art that are sold represent 6% of the international art market. However, this value was negatively affected by the pandemic and the lockdowns of 2020, decreasing 33% of the turnover of the companies. According to a study carried out by Nomisma, between 2011 and 2019, the art market increased by 118% in sales volume. In general, these correspond to new market opportunities generated by the centralization and concentration of the offer in the modern and contemporary art segments.

PART I - Contemporary Art in Turin

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The city of Turin

Torino is a city located in the northern part of Italy. It was the first Italian capital, a city of palaces with a view to the Alps. Torino is a mix between the Italian lifestyle and the European community, a bridge that connects both of them. Maybe outside Italy it is not one of the most famous Italian cities, but it's the fourth most populated city in Italy (1.7 million inhabitants) and an important centre for arts and culture, as well as an important business and political centre.

It was the house of kings and queens, so today it is still possible to find their influence in the city. In 1559 the Duke Emmanuel Philibert of Savoy made Turin the capital of his domains, in the sense that he had the ambition to transform the city into a major artistic and cultural capital, and in the following centuries numerous artists worked in the Savoy court, especially architects and planners like Carlo di Castellamonte and his son Amedeo, Guarino Guarini and, in the 18th century, Filippo Juvarra and Benedetto Alfieri.

From 1563, it was the capital of the Duchy of Savoy, then of the Kingdom of Sardinia ruled by the House of Savoy, and the first capital of the Kingdom of Italy from 1861 to 1865, having an important role to the unification of the Italian kingdoms, creating Italy as we know it today.

It is also known as the major European crossroad for industry, commerce, and trade, because of its location, creating an "industrial triangle" along with Milan and Genoa. It's also the birthplace for some of the Italian automotive industry, with the headquarters of FIAT, Lancia, and Alfa Romeo.

Nevertheless, even with all the commercial and industrial factors, Turin is also a city with a rich culture and history, being famous for numerous art galleries, museums, palaces, theatres, churches, *piazzas*, and other venues. The predominant architecture of is the baroque, rococo, neoclassical, and art nouveau, as many of the public squares, castles, gardens, and

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elegant palazzi such as the Palazzo Madama, were built between the 16th and 18th centuries. This makes part of the historical centre of Turin inscribed in the World Heritage List under the name Residences of the Royal House of Savoy. In addition, the city is home to museums such as the *Museo Egizio* and the Mole Antonelliana, the city's architectural symbol, which is also the *Museo Nazionale del Cinema*. With so many different things to see, Turin is one of the world's top 250 tourist destinations and the tenth most visited city in Italy in 2008.

The city, among other events, was one of the host cities of the 1934 and 1990 FIFA World Cups, along with hosting the 2006 Winter Olympics; Turin is hosting the tennis ATP Finals from 2021 until 2025 and hosted the Eurovision Song Contest 2022. With these events, the city increased the popularity and the number of tourists.

1. Cultural Infrastructure

On this section I present the cultural infrastructures that form and support the art world in the city. Starting from the several contemporary art museums that is possible to find in the city, going to the foundations that support the exhibitions and the events that promote the art in the region of Piemonte. The last topics of these section concerns art magazines and art schools located in the city.

1.1. Modern and Contemporary Art Museums and Art Centers

GAM

In Turin we find five museums of contemporary art, all around the city. One of the main ones is GAM, *Galleria Cívica do Arte Moderna e Contemporanea*, which is part of the *Fondazione Torino Musei*, since 2003. It was founded in 1863, making Turin the first Italian

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city with a modern art collection integrated in the collection of the civic city museum. Currently, the collection consists of more than 45,000 works, including paintings, photographs, sculptures, installations, prints and one of the largest video collections in Europe. Since 2009, the museum organizes the collection according to 4 themes that change over the time, replacing the masterpieces with other ones that are also part of the collection, this way the visitors can have different experiences along the year. In between all the masterpieces, it is possible to find the works of the main Italian eighteenth century artists, like Canova, Fontanesi, Fattori, Pellizza da Volpedo e Medardo Rosso, from the nineteenth century we can find works from Balla, Boccioni, Casorati, Modigliani, De Chirico, Martini, Morandi, De Pisis e Fontana, that are placed in rooms with international artists also from the same period, such as Max Ernest, Picabia and Paul Klee. It also holds important international art works from the post-World War II new *avant-gards*, in which we can find Klee, Picabia, Picasso, Ernst, Dix, Calder and one of the most extensive collections of Arte Povera, that includes works of Merz, Boetti, Pistoletto, Paolini, Zorio, Anselmo e Penone. Another important collection of GAM includes works from contemporary artists, such as Warhol, Twombly, and Kiefer, and works from the Portuguese artists Cabrita Reis 2000 and Julião Sarmiento. Both Portuguese artists had their own exhibitions on the museum, Cabrita Reis in 2000¹ and Julião Sarmiento in 2014².

Combined with the permanent exhibition and the works that are part of the collection, the museum exhibits some temporary exhibitions. Lately it was possible to visit the World Press Photo Exhibition 2022.

¹ *Il silenzio in ascolto*, Gam – Galleria Civica d'Arte Moderna e Contemporanea, Torino, from 20 December to 21 January 2001

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Fondazione Sandretto Re Rebaudengo

The *Fondazione Sandretto Re Rebaudengo*, opened in 1995, and the name comes from the president Patrizia Sandretto Re Rebaudengo, that started collecting art in the 90s, and then she created the foundation. From a private collection it became available to the public, as the aim is to promote contemporary art, mainly around emerging artists, Italian and foreigners, whether in the field of painting, photography, or sculpture. In addition to the exhibitions, the foundation organizes events that bring together artists, art critics and art specialists. The Foundation is a non-profit institution that reflects the guidelines of a new patronage, based on personal responsibility and on the sharing of passions, knowledge, and individual resources.

Over the years, the expertise of the *Fondazione Sandretto Re Rebaudengo*, based on the experimental vocation and professionalism of its staff, has expanded. Today the Foundation is an internationally recognized exhibition centre and is an educational agency, that provides training programs focussed on curatorial studies. It actively participates in the Turin art and culture system and on a national level, it promoted the establishment of the Contemporary Art Foundations Committee and the enhancement of the role of private organizations and their projects.

The exhibitions are presented in the museum space, change during the years but are mainly focused on art related to problems and situations that are part of the daily life around the world. In the last year, one of the exhibitions was the result of *Verso*, a program of the Fondazione for Young artists, creating a collective exhibition.

² *Lo sguardo selettivo*, GAM – Galleria Civica d'Arte Moderna e Contemporanea, Torino, from 13 June to 31 August 2014

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On this one, the theme was the “safe house”, and it wanted to show the different perspectives of safety according to each one and how it can change according to the life, the laws, and the environment where the artists are living in. Other social causes are also seen in most of the exhibition in the past years, such as Political, Feminist and Ambiental issues, immigration and refugees associated problems as well as racism. These themes went from different exhibitions, most of them with the approach of many artists that are seen in art that goes from painting to video, installation or performance, created by artists all over the world.

Fondazione Merz

The Fondazione Merz, named after the artist Mario Merz, was created in 2005 with the intent to host exhibitions, events, education-related activities, and art research. It is focussed on the works of the Italian artist Mario Merz, which are part of the modern art and art povera of Italy. Started as an “artist’s house” to become a “house for artists”, promoting new opportunities. The *Fondazione* alternates exhibitions dedicated to Mario and Marisa Merz, with other major site-specific projects by national and international artists, who are invited to interact with the Fondazione’s space. The foundation develops the Mario Merz Prize that, in two in two years, aims to reveal talents in the contemporary art and music composition field

The building was the former Officine Lancia power station, and it’s a fascinating example of industrial architecture of the 1930s owned by the City of Turin, which was recovered to provide 1500m² of exhibition area, now settled to the Fondazione Merz, and located in Borgo San Paolo, an area of Turin that has undergone extensive urban and cultural redevelopment in recent years. Inside the building, it is also possible to find a library specialised in modern and contemporary art history and criticism, as well as an archive

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dedicated organise and preserve information and documents relative Mario and Marisa Merz.

All the space is dedicated to the creation of art and to the development of new projects.

The exhibitions in the museum space changed from works of Mario Merz and Marisa Merz with contemporary art works from artists all over the world, that goes from paintings, videos, installations to site specific art.

Museo d'Arte Contemporanea del Castello di Rivoli

The *Museo d'Arte Contemporanea del Castello di Rivoli* is part of the Royal Residences of Piedmont. The castle began to be built in the 10th century and since 1984 it has been transformed into one of the most important contemporary art museums in Piedmont. Currently, the museum comprises a permanent collection with several works by Italian and international artists, as well as it aims to promote various artistic disciplines such as music, literature, theatre, in order to disseminate and make known emerging and experimental realities. of art.

One of the collections of the museum is Collezione Cerruti, which is a private collection that includes almost 300 paintings and sculptures, as well as old books, furniture, and tapestry from medieval until contemporary times. The art works comprehend artists such as Renoir, Modigliani, Klee, Magritte, Bacon, Kandinsky, Balla, Warhol, Paolini, Burri, Pontorno, Picasso, Klimt, Pollock and Ray. This collection started in the 70s, by Francesco Federico Cerruti, entrepreneur and art collector. His collection is now part of the museums because of a partnership with the foundation of the collector. This way, Castello di Rivoli is the first contemporary museum that presents works from the past, developing a dialogue in between the ages.

Apart from this collection, the museum exhibits contemporary art works and different temporary exhibitions during the year. These exhibitions can present emergent artists, such as

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on *Pittura in Persona*, with 32 artists, Italian and international, that were part of a project organised by Fondazione CRC³, that is called *ColtivArte*. This project was created in 2017 with the intent of discovering hidden talents and enhance the emergent talents by acquiring their works that will be part of exhibition and events.

On the last year, and apart from the permanent collection, the museum exhibited works from the art povera, where it was possible to see artists as Pistoletto, Merz, Kounellis, Kanwar and Kulant, among others. After all the success of Beeple's NFT, he also participates in an exhibition dedicated to contemporary art and how it changed in the last years, with technology developments, as well as non-common ways of seeing art, that can go from street art to QR code videos and installations. The museum always tries to bring new art and modern ways of presenting it, as its always aware of what is happening in the art world.

Museo Ettore Fico

Museo Ettore Fico (MEF) opened in 2014 and it is dedicated to the Italian artist Ettore Fico, but also it promotes new Italian and international *avant-garde* artistic realities and the work of young artists. The museum is located in an old industrial complex (SICME) that was renewed, and the location in the city is a strategic point, because it is the first museum for people that comes from Milano, Novara or Chivasso. MEF proposes a cultural offer that goes from exhibitions, cultural events, seminars and talks between different persons.

The exhibition program is organised according to each floor of the museum. In the first one we can find exhibitions dedicated to grand masters and to collective historical exhibitions; on the second floor, contemporary artists can create pieces of art directly in the

³ *Fondazione Cassa di Risparmio di Cuneo*

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museum's space; the last floor is dedicated to other artistic focusses, that can be fashion, design or cinema.

MEF also developed a collection that is composed by works of 41 young artists from different nationalities that are starting to have their presence in international exhibitions and museums. Apart from this collection, the museum established the Premio Ettore e Ines Fico to promote the work of emergent artists, choosing each year a winner during the *Artissima* fair. Even before the museum was established there was already another prize also dedicated to young artists, that was promoted by the Fondazione Ettore Fico, that in 2014 open the museum.

1.2. Foundations

In order to support some of the museums and events mentioned earlier, there are different foundations and organizations that put their efforts together to develop the cultural activities in the city. The ones that have a more frequent presence in the events of the city are the ones that I describe below.

Fondazione Torino Musei

The *Fondazione Torino Musei* takes care of the artistic and historical of Torino, to preserve it, making accessible to the public and managing the collections inside historical buildings. The foundation manages three museums (GAM – *Galleria Civica d'Arte Moderna e Contemporanea*, *Palazzo Madama – Museo Civico d'Arte Antica*, and the MAO – *Museo d'Arte Orientale*) and it's the main partner of *Artissima*. Some of the projects that the foundation pays attention to are the education and accessibility programs, providing support to artistic and curatorial projects on the region, interacting with territorial and international

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businesses, promoting an environment that prioritizes the heritage, the culture, and expanding the exhibitions to other locations.

Fondazione CRT

The Fondazione CRT it's a philanthropic organization founded in 1991, and it is the third foundation in Italy focussed in helping and developing the patrimony. During its thirty years of existence, the foundation put available 2€ billion with the purpose to support over 40,000 projects for art, research, development, wellbeing, environment, and innovation, in all the 1,284 Piemontese and Valle d'Aosta municipalities.

In 2000, the Fondazione CRT, established the *Fondazione per l'Arte Moderna e Contemporanea CRT*, with the aim of enhancing and valorising the cultural and artistic heritage of Turin and Piedmont. The foundation intents to acquire new works of art, making them available to the public and the cultural institutions in the area, and the implementation of projects for the development, strengthening and efficiency, of the entire system. In partnership with the *OGR – Officine Grandi Riparazioni*, the Foundation also puts in place various actions to bring contemporary art closer to an increasingly vast and widespread audience, in a space that was renewed.

For over a hundred years the *OGR - Officine Grandi Riparazioni*, was an industrial complex that droves the town's growth. The factory stared working in the late XIX century, but in the early 1990s, abandonment and negligence led to the closure and even to a demolition plan, that was avoided. In 2013 Fondazione CRT purchased the 20,000 sq.m. H-shaped building, the offices, and the yards and, through *Società OGR-CRT*, and their redevelopment began.

“Hi-tech solutions, environmental sustainability, historical preservation, versatility of spaces and accessibility for all: these were the specifications behind the radical refurbishment

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and conversion of the OGR: from former train repairs Workshops to new Workshops for contemporary culture, innovation and business acceleration, with a marked international stance.” (OGR – Torino, 2022)

Another incentive promoted by these two organizations is an award – ORG Award, created in association with *Artissima Internazionale d’Arte Contemporanea*. For four years, one of the artworks presented during the edition of *Artissima* is selected, and it is acquired by the foundation. In the last year, and because of all the increase and development of the NFTs, in 2021 the ORG Award developed a new type of price in association with Surfing NTF⁴. With this new concept, the artists were invited to experiment the new technology of *Non Fungible Token* and the blockchain technology.

Fondazione Compagnia di San Paolo

The Fondazione Compagnia di San Paolo has a philanthropic purpose to promote cultural, civil, and economic development. The foundation was founded in 1563, by seven citizens that wanted to help the population of Turin, from the misery. Nowadays, 500 years after, the foundation works in the region of Piemonte, Liguria and Valle d’Aosta. Their three main principles are Culture, People and Planet, divided into 14 missions.

The cultural sector promotes the art, patrimony, and creativity. They work closely with institutions to promote culture as a means of building a society that makes people feel involved and welcome. They intend to promote the growth of an innovative and creative industry by developing local areas to ensure everyone’s well-being. Their perspective puts together creativity and art, to make the local areas more attractive, conceive and reinterpret

⁴ A project of Beyond Production, a conceptual platform that puts together Artissima and Fondazione per l’Arte CRT, created in 2021 in order to promote a reflection on the most innovative tendencies of the contemporary art.

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spaces, develop new skills and talents, and relate to cultural heritage with a spirit of preservation and protection.

In May, the foundation opened a new museum in Turin, the fourth one in Italy, by the name *Galleria d'Italia*. The other three galleries are in Milan, Naples and Vicenza. The new one, inaugurated on the 17th of May in the Palazzo Turinetti, that was renewed in order to create a space where photography and video art document and preserve images, events and reflections to promote themes connect to the sustainability. The museum collection integrates some of the most important photographs from the *Archivio Publifoto Intesa Sanpaolo*, that puts together seven million of images as well as, a collection of the *barocco piemontese* with paintings, sculptures, and objects from the XIV until the XVII centuries, and nine of the big canvas from the XVI century painted by the old *Oratorio della Compagnia di San Paolo*.

TAG Torino Art Galleries

Torino Art Galleries (TAG) is an association founded in 2000 with the purpose of getting together some of the art galleries of Torino. The main objective of TAG is the promotion and the diffusion of the art, mainly the contemporary art, increasing the cultural development of the community and the territory.

The association collaborates with some of the foundations and institutions of the region to organise different events and initiatives. Some of these projects were *ManifesTO*, in collaboration with Museo d'Arte Moderna e Contemporanea, *Outlook* with the Fondazione Palazzo Bricherasio, as well as the different editions of *Ouverture*, organised with the support of *Fondazione per l'Arte Moderna e Contemporanea CRT* and the Camera di Commercio di *Torino*.

This year, 2022, the board changed and it's now formed by the president Alberto Peola, Valerio Tazzetti and Pietro Gagliardi as vice presidents and Valerio Pastore as

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treasurer. The galleries that are part of the group also increased, with three new additions⁵, completing a total of 18 galleries that are part of the group. In the following years, they want to continue organising these events and initiatives, always with the focus on spreading the culture through the community of Torino, and on its surroundings.

1.3. Art Magazines

Il Giornale dell'Arte (The Art Newspaper)

Il Giornale dell'Arte it's a monthly newspaper focused on articles of the art world. It was created in Turin, in 1983, with the idea of presenting to the public a compilation of the monthly news dedicated to the art and culture all around the world. Its design is inspired on newspapers like The New York Times or Le Monde, but only with articles related to art. The articles can be about the persons, the places, the politics and the economy that are part of the art system. After the Italian edition, and with the purpose of spreading the information to other countries, three more newspapers were founded. Nowadays, it's possible to find the versions in America, *The Art Newspaper*, in France, *Journal des Arts*, and in Greece, *Ta Nea Tes Technis*. The network has the main headquarters in Torino, New York, London, Paris, and Athens, that work together to deliver the art news to more than 60 countries.

1.4. Art Schools

The main university dedicated to traditional art is the Accademia Albertina delle Belle Arti, that has the support of private institutions and regional partners. The origin of the

⁵ Umberto Benappi Gallery, Metroquadro and CRAG Art Gallery

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Accademia comes from XVII century, with the name *Università dei Pittori, Scultori e Architetti*, and then changed the name to Accademia in 1678, being one of the oldest art schools in Italy. It hosted artists such as Pier Celestino Gilardi, Andrea Gastaldi, Antonio Fontanesi, Giacomo Grosso, painters, and Vincenzo Vela, Odoardo Tabacchi and Edoardo Rubino, as sculptures.

In the Università degli studi di Torino it is also possible to find degrees dedicated to art, that are CAM (*Cinema, Arti della Scena, Musica e Media*) and DAMS (*Discipline delle arti figurative, della musica, dello spettacolo e della moda*), Arte e Comunicazione and Storia dell'Arte. Both universities are public.

On the other hand, IAAD – Istituto d'Arte Applicata e Design is a private university that is based in Torino and Bologna and is mainly dedicated to design, graphic arts, marketing and photography. IED – Istituto Europeo di Design offers courses in Visual Arts, Communication, Illustration, Photography, Design and Fashion.

2. The primary art market in Turin

The art market in Italy generates a volume of around 1.46 billion euros, with an impact on the country's economy of 3.78 billion euros in the sales and the industries that are related to the art system, offering work to around 36.000 people. With the departure of the United Kingdom from the EU, Italy now represents 6% of the European market, considering the value of the works of art sold. It should be noted, however, that the pandemic and the lockdowns of 2020 negatively impacted the turnover of the companies with an average decrease of 33%. This economic-financial situation continued to affect the market in 2021. (Nomisma, Nov. 2021). Nonetheless, the generated amount comprehends all the sectors related to the art system, considering the sales of art fairs, galleries and auction houses, but also the tickets for museums and other historical monuments that constitute the artistic Italian

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patrimony, and the related sales. This sector consists on a major aspect when it comes to the art economy in Italy.

According to a study carried out by Nomisma, with the support of Gruppo Apollo and the bank Intensa San Paolo, which compares data from the Italian art market between 2011 and 2019, it was observed an increase of 118% in the volume of sales. However, in 2019, there were 1667 art galleries in Italy, 610 fewer than in 2011. A similar situation was observed between the antiquities' dealers, that dropped from 1890 in 2011 to 1593 in 2019. On the other hand, auction houses were more stable: 79 in 2019 against 85 in 2011. In general, these are activities that have been able to seize the new market opportunities generated by the centralization and concentration of the offer in the modern and contemporary art segments.

Another important sector for the market are the art fairs, that generated an amount of 68.1 million euros, on the direct sales during the fairs. The most important contribution comes from Mercanteinfiera - Parma, which contributes a total of 25.6 million euros, followed by the related activities of Miart - Milan (9.1 million euros) and BIAF - Florence (7.8 million euros), the most important exhibition of ancient Italian art in the world. (Nomisma, Nov. 2021),

Nevertheless, this sector was one of the most affected by the pandemic due to the cancellation of all the events in 2020. Some of the fairs decided to innovate and create an online fair, but the income was not the same as in a physical event. Gladly, the fairs returned to the physical editions and to the normal fluency of the market.

2.1. Art Fairs

Artissima

Artissima, is the most important fair of contemporary art in Italy. It was established in Turin in 1994, with the direction of Roberto Casiraghi e Paola Rampini. *Artissima* was the first Italian fair dedicated to contemporary art and is still the most important one. Since its establishment in 1994, it has combined the presence of an international market with a focus on experimentation and research. During the past five year, the director of the fair was Ilaria Bonacossa⁶, however for the new edition in 2022, the director will be Luigi Fassi, as it was announced in February.

Hundreds of galleries from around the world participate every year in the edition of the fair.⁷ The fair is structured by different sectors.

- *Main section* it's the one that hosts the most famous and important international art galleries.
- *Monologue/Dialogue* is reserved to the emergent galleries that can bring an experimental approach or the dialogue between the work of two artists.
- *New Entries* hosts the emergent galleries on an international level, with less than 5 years of activity
- *Art Spaces & Editions* is a section dedicated to galleries and non-profit organizations that present stamps, magazines and prints of contemporary artists.

⁶ *Artissima è lieta di annunciare il suo nuovo direttore: sarà il quarantaquattrenne Luigi Fassi a guidare la Fiera d'Arte Contemporanea di Torino per le prossime tre edizioni, 2022–24.* (Artissima, 2022)

⁷ Table 1 in pag. 72

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- Present Future is dedicated to the emergent talents, with less than 40 years old, that are chosen based on projects presented by the galleries in exhibition.
- Back to the Future presents artistic projects from the pioneers of contemporary art, that had an important role for the history of art in international means. The presented works are from 1960 until the present days.
- *Disegni* it's the only section on the fair that is dedicated to drawings, presenting works and exhibitions to enhance the art works where the support is paper.

The principal sectors of the fair are *Main section, Monologue/Dialogue, New Entries, Art Spaces & Editions*. The other three art sections (*Present Future, Back to the Future and Disegni*) are headed by a board of international curators and museum directors. Since 2020, the three curated sections are virtually hosted on the *Artissima XYZ* digital platform, and in 2021, this online display was also combined with a physical place inside the exhibition pavilion.

On the new edition, the director already advanced that the fair will host 174 galleries from 28 countries from four continents.

Flashback

Flashback is a project born in 2013 with the aim of connecting different artistic time zones, putting together the old, the modern and the contemporary. During every year, Flashback Special Projects, organizes art activities that lead to the fair that happens in the first week of November. The ideal of *Flashback*, as the name says, is to give an immortality to the art, in the way that connects its different features.

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From 2013 to 2021, 110 galleries from Europe and America have participated in the fair. Most of them are Italian, as well as galleries from Brussels, France, Monaco, San Marino, Spain, Switzerland, United Kingdom, and USA. The galleries participating on the fair tend to create a loyal relation, so during the years the different galleries had participated in different editions. Otherwise, the number of new galleries from edition to edition is less impressive. The new entries are dedicated to the parallel projects that Flashback manages during the year.

Since the first edition, the fair intends to create a new chapter that sets up the mote for the exhibitions in every year. Apart from the fair, the organization also develops different initiatives in the city. One of these examples is the *Opera Viva*, created in 2015 by the artist Alessandro Bulgini,⁸ that wanted to take the art works form the physical and institutional spaces, giving an opportunity to all the population to appreciate art in an open space, in the form of street art. The project LAB, also created in the same year, has the objective of developing art and culture among students, professors, and families, and it has the support of the educational department of GAM.

Recently they created Flashback Habitat, that has the aim of creating a new ecosystem where the art and the nature can grow up together. It's a place for creativity, providing a space for exhibition, production, and the study of art.

Paratissima

Paratissima occurs in the old building where the *Accademia Militare* used to be, and now it offers an exhibition space dedicated to emerging artists. It was born in 2005 as a self-managed event, that during the years has expanding their actions, projects, and opportunities

⁸“(…) l’arte sia immortale e che dunque l’opera sia sempre viva; l’opera viva è però anche la parte sommersa dello scafo e dunque rappresenta il sommerso, tutto ciò che è invisibile, tutte le periferie, mentali e fisiche.”, (BULGINI, Alessandro, *in Flashback*)

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to a national and international level. The fair appears as a parallel manifestation of *Artissima*, developing a new way that can be helpful and beneficial mainly to emerging artists. With this innovative idea, that gives a space for the new artists to show their works, without the need of having a gallery associated, makes *Paratissima* different from the traditional art fairs. It's a new way for the artists to interact with the public and understand the opinions of the visitors.

Apart of the fair, during the year they organise different events, activities, workshops, and laboratories to interact with the citizens and as an incubator for emerging artists and curators.

During 2014 and 2016, *Paratissima* expanded their boards to the Balkans and to the Atlantic Ocean, opening new edition in Skopje and in Lisbon.⁹

The Portuguese edition had place in the historical neighbourhoods of the city. In 2018, they created new editions also in Italy, in Cagliari, Napoli, Bologna and Milano, as the expositive model and the concepts can be applied to different locations.

As this fair as a different approach, focused in providing a space for emergent artists to show their work, develop a network with the public and the art world, all with an affordable price, way different from the price that galleries pay to participate on an art fair. In 2019, it hosted 400 artists and 12 galleries, reaching 45.000 visitors on the 5 days of the fair. In 2020 and 2021, with the impossibility of doing a fair, the alternative was doing longer exhibitions, 5 different exhibitions, in a museal structure, without the stands and the artists or the galleries explaining the pieces. It was the available option to do an event with the limitations that were implied. This year, *Paratissima* will return to the original format, with 5 days of fair, where it will be possible to see the works of 200 emergent artists and 5 galleries.

⁹ "After Macedonia, we joined with Portugal in order to follow our dream to create a link from the Atlantic Ocean to the Balkans, passing through Turin, in the name of emerging art." (Paratissima, 2016)

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The Phair

The Phair is an art fair dedicated to photography, that explains its name which a neologism between photography and fair. The first edition happened in 2019 by the direction of Roberto Casiraghi and Paola Rampini. *The Phair* happens in May, which is the photography month of Torino, where the galleries and institutions organize exhibitions dedicated to photography, creating a journey through the photography history and evolution.

The curators of the fair choose carefully all the participants with the objective of developing a sequence of exhibitions, that is more than a fair background. On the last edition there was a partnership with Castello di Rivoli that presented a collection of photographs of young artists, that were participating in a contest, where the public of the fair had to vote on their favourite picture.

In the first edition in 2019, the fair counted with the participation of 35 galleries, that were just Italians. In 2020, due to the impossibility of doing the fair in a physical space, the edition happened by name of *Torino Photo Tales*, and counted with the participation of the galleries that presented 3 photographs. On this edition two international galleries participate, one from London and the other from Montenegro; Febo e Dafne also participate on this edition. In 2021, 30 galleries participated on the fair, 26 with a space just in Italy, two of them with galleries in Italy and London, and other two international galleries. This edition also counted with the participation of four publishers.

On the last edition, the number of galleries participating increased, reaching 50 stands, in which 8 were international (Germany, London, Switzerland, Belgium) and with 10 publisher stands. During the days of the fair, talks and interviews with the curators, exhibitors and institutions occurred on the pavilion of the fair, contributing for an interaction between the public and the organizers.

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The Others

The Others is an independent fair born in 2011¹⁰, that gives preference to the new generations, as being emerging artists, curators and as well visitors. It has the aim of creating an open dialogue with all the intervenient, where experiences, projects and ideas are exchanged. Nowadays, it is directed by Roberto Casiraghi¹¹ and Paola Rampini. The curatorship oversees a team of young curators, that can identify new languages and approaches to the artistic community, currently leaded by Lorenzo Bruni.

During the past years, the fair was in different places, choosing structures that sometimes were in abandoned, giving them a new life. With these ideals, *The Others* is a fair that wants to be different from the conventional fairs. The opening times are mainly in the evening, the prices are cheaper and there are concerts, food trucks and different activities on the space, that makes it a more relaxing and pleasant environment.

The galleries that exhibit on the fair are mainly Italian, nevertheless through the years, the number of foreign galleries increased, reaching out to galleries form Japan, USA, Russian and Island. On the last editions the fair counted with 51 galleries, from which 17 were from outside Italy (Switzerland, Cuba, Germany, Denmark, Sweden, Switzerland, France. Netherlands, Ukraine, Austria, Romania, Belgium, Russia) in 2021; the edition of 2020 was cancelled; and in 2019 there were 49 galleries, being 21 one of them international (Japan, Cuba, Amsterdam, France, Lithuania, Russia, Estonia, Switzerland, Sweden, Denmark, Peru, Germany, and Taiwan).

¹⁰ “Nata nel 2011 come piattaforma di scambio di idee, networking, promozione della creatività e delle realtà emergenti, si è affermata sin dagli esordi come appuntamento fisso della Contemporary Art Week torinese.” (The Others, 2022)

¹¹ Roberto Casiraghi is an art consultant, and the organizer and manager of exhibitions, fairs, and events.

2.2. Art galleries

In Turin, as in all the bigger Italian cities, it is possible to find many art galleries all around the city, although if we focus on the contemporary ones, it is possible to discover 35 galleries¹². These galleries organise exhibitions with the art works of different artists, some are focused on emergent artists, but most of them in established artists, that represents a wider part of the market. In the past 10 years, there was an increase of the number of galleries presented in the city. Even though most of them are quite recent, they managed to enter the market and have a solid position, being able to participate in art fairs, all around the world, and that way increase their market and the clients.

With the purpose to acquire more information about the galleries, I have done an online survey using Google Forms that I send to the galleries. According to the information that they answered I can state that most of the galleries organise five exhibitions each year, with Italian and international artists, older than 30, with a major emphasis in the 30 to 40 years old artists, and most of them are males¹³. The medium price of the art works is comprehended between 1000€ and 5000€, being the biggest range higher than 5000€¹⁴. When asked about the team members, it is possible to see that the number of workers in a gallery is two/three people, but in some of the bigger galleries, the team can reach 15 collaborators. The exhibition space of the galleries is between 50m² up to 600m², even though some galleries also do events in different locations besides the gallery walls. Nevertheless, the galleries are based in Turin, there are a few of them that have another gallery in other European cities.

¹² Table 2, pag. 73

¹³ Figure 1 and Figure 2, pag. 75

¹⁴ Figure 3, pag. 75

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Among these galleries, 18 of them are part of Torino Art Galleries (TAG), and most of them participates in art fairs. However, the majority participate in smaller fairs, and mostly Italian ones (The Others, The Phair, ArtVenora, Miart Etc.) but also fairs in different European countries (London Art Fair, Contemporary Zurich, Estampa Madrid, Arte Santander etc) but also some are present in fairs in Mexico, South Africa, and USA. Only five galleries of the city have a bigger presence in the international markets, participating frequently in some of the most important art fairs, like Art Basel, ArteFiera, Artissima, ARCOMadrid, and The Armory Show.

Galleria Franco Noero

Galleria Franco Noero started the activity in 1999 in Via Mazzini 39A. During the first 14 years of the gallery existence, it changed location around different spaces in the city. One of the chosen buildings to host the gallery was one of the most emblematic architectonic symbols that is the “Fetta di Polenta”. In 2013, the Galleria Franco Noero moved to a new location, an industrial building from the second half of the XX century, that was renewed in order to host the creativity process of art on the 600 m².

The gallery represents Italian and international artists, with mainly with installations, site-specific works, video-installations, photographs, and paintings. The artists are Darren Bader, Pablo Bronstein, Tom Burr, Jeff Burton, Neil Campbell, Andrew Dadson, Lara Favaretto, Martino Gamper, Henrik Håkansson, Mark Handforth, Arturo Herrera, Gabriel Kuri, Phillip Lai, Jim Lambie, Robert Mapplethorpe, Paulo Nazareth, Mike Nelson, Henrik Olesen, João Onofre, Kirsten Pieroth, Steven Shearer, Simon Starling, Tunga, Costa Vece and Francesco Vezzoli.

Apart from the exhibitions developed in the gallery, they also focused in collaborate with important museums and institutions, Italian and international, and with the city of Turin,

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organizing events and exhibitions in public spaces. Another works developed by them is the production of books and the catalogues from the artists and their exhibitions.

Additionally, Franco Noero also participates regularly in the most important art fairs: Art Basel (from 2003), Art Basel-Miami Beach (from 2005), Art Basel – Hong Kong (from 2014); ArtDubai, ARCOMadrid, Frieze Art Fair, London (from 2003); Artissima, Torino; Frieze New York; Fiac, Parigi; SPArte, Sao Paulo.

Giorgio Persano

Giorgio Persano starts the activity in 1970 by the name Multipli, focused on art works from the American Pop Art at the same time it was curating and helping in the productions of works from Arte Povera artists. In 1975, Giorgio Persano opens the gallery with his own name, with a major focus on projecting, creating a showing and art works in different exhibitions. The artists represented goes from Michelangelo Pistoletto, Mario Merz, Pier Paolo Calzolari, Gilberto Zorio, Mimmo Paladino, Sol Lewitt, Joseph Kosuth, Gerhard Merz, Julião Sarmento to younger ones, as Per Barclay, Susy Gómez, Costas Varotsos, Maria Serebriakova, Rob Birza, Alfredo Romano, Paolo Grassino and Luisa Rabbia.

In 2005, opens a new space with more exhibit possibilities, offering the artists a wider and open space where they can develop big dimension works. Some of the artist that exhibited on this space were Lawrence Weiner, Nunzio, Pedro Cabrita Reis, Eliseo Mattiacci, Marco Gastini, Lida Abdul, Antoni Abad, Jan Dibbets and Susan Norrie.

It has a consistent presence in the biggest art fairs. The first participation in fairs where in 2001, in ARCOMadrid, Artissima and Art Basel, and they have a yearly presence, until now; ArteFiera (from 2005), Art Dubai (from 2007), Shanghai Contemporary (2008), The Armory Show (2009), ARCOLisboa (from 2016); Art Stage Singapore (2016), and Adu Dhabi Art (from 2020).

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Luce Gallery

Luce Gallery stated the activity in 2009, in a space in Largo Montebello. The gallery is focused on international artists with a range of art works that goes from contemporary painting, photography, and video. It represents emergent and established artists that come from all over the world, but mainly from African and American countries.

Some of the most frequently represented artists are Ryan Cosbert, February James, Johanna Mirabel, Peter Mohall, Demarco Mosby, Collins Obijiaku, Zéh Palito, Caitlin Cherry.

The participation in art fair is also a leading factor in their activity, and it is possible to see that the majority of the fairs occur in America: Nada New York (from 2013), Expo Chicago (from 2014), Art Los Angeles Contemporary (from 2015), Dallas Art Fair (from 2015), Zona Maco Mexico Arte Conpemporanea (2016), The Armory Show (from 2016), Untitled Miami Beach (from 2018).

In Europe, the presence in fairs is less notable, but they participate in ArtCologne three times; Rome Contemporary (2012); Miart (2014); Code Art Fair Copenaghen (2016), Artissima (from 2016); Sunday Art Fair London (from 2017); Art Dusseldorf (2018); 1-54 Contemporary African Art Fair, in London and in Paris (from 2019); Art Athina (2022).

Mazzoleni

The gallery Mazzoleni was founded in 1986 by Giovanni and Anna Pia Mazzoleni, to show their private collection that started on the 50s. the Gallery is located in the centre of Turin, with two floors in Piazza Solferino. In 2014, they opened a new gallery in London, located in the artistic district of Mayfair.

During its 30 years of activity, they have exhibited almost 200 artists, Italians and international, with works from the XX century and Italian post-war. Agostino Bonalumi,

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Giorgio De Chirico, Lucio Fontana, Hans Hartung, Piero Manzoni, Michelangelo Pistoletto, Georges Mathieu, Giacomo Balla, Fausto Melotti, Joan Miró, Giorgio Morandi, Victor Vasarely, Alberto Burri, Jannis Kounellis, Giulio Paolini, Yvaral, Victor Vasarely, Marc Chagall, and Pablo Picasso.

Apart from the exhibition in the gallery, in the last years they also participated in some art fairs, increasing the international activity. Among the participation it is possible to highlight Artissima (from 2013), The Armory Show (from 2014), Miart (from 2014), ArteFiera Bologna (from 2015), PAD London (from 2015), Art Basel Miami (from 2015), Art Basel Hong Kong (from 2015), Fiac Paris (from 2016), Art Basel (from 2017) Frieze Masters London (from 2017), TEFAF New York (from 2017) and TEFAF Maastricht (from 2018).

Norma Mangione

Norma Mangione was founded in 2009, in a building by the river Po, in Via Matteo Pescatore. The owner of the gallery, as daughter of an artist had the willing of being part of the art worlds, starting as a curator and a writer in an art magazine, before opening the gallery. The gallery presents works from eleven artists Italian and international, that are Francesco Barocco, Michael Bauer, Raphael Danke, Daniel Faust, Viktor Kolár, Anita Leisz, Francesco Pedraglio, Stefanie Popp, Ruth Proctor, Bernd Ribbeck and Salvo. Although it also collaborates with different artists in collective and personal projects, such as with Giulio Paolini (2016), Vija Celmins (2015), Andreas Schulze (2014), Jochen Lempert (2013), Horst Ademeit e Ansel Adams (2012).

The gallery invited artists and curators to present different projects like Eva Brioschi (Corners / In Between, 2017), Becky Beasley (Voyage Around My Room, 2011), Adam Carr (Gallery Galerie Galleria, 2010). From 2016 produces books of the artists' works.

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The presence in the art fairs is an annual habitual thing, inside Italy but also in other countries, where is possible to highlight Artissima (from 2009 until 2019), Miart (from 2015 until 2019), Sunday London (2010, 2013), Sunday Berlin (2010), ABC Berlin (2011), Art Brussels (2012), ARCO Madrid (2012 e 2013), NADA New York (2016), Paris International (2017, 2018), Art-o-rama (2018, 2019) and Arte Fiera (2019, 2020).

2.3. Auction Houses

Auction houses are a crucial part of the art market as they are a reference to set up the prices in the market, and an indicator on how the market is. In Torino it's possible to find different auction that can sell paintings and sculptures, from the older periods until the contemporary ones, but they can also sell collectible items, classic cars, and properties.

Sotheby has an office located in the centre of the city but their main focused is the real estate and not the art items. On the other hand, there are a few auction houses that are specialized in the auction of artistic items. Most of them are only based in Torino.

Sant'Agostino Casa d'Aste was founded in Torino in 1969 as an auction house and an art gallery. During the years, it has changed location but the concept and the grown has a constant value. It is specialized in paintings and sculptures from the XIX, XX centuries as well as contemporary art; but during the years they also extended the auctions into design and decorative art, but also silver, jewels and watches, old art and classic automobiles. During the 50 years of activity, they sold more than 90.000 lots, being one of the higher prices reached by the painting "*Ingegnere*" from Sironi, that reached to 450.000€, on the 84th auction, in 2003.

Casa d'Aste della Rocca, was founded in 1986 by the brothers Giacomo and Guglielmo Fiorio, art experts with an interest on art from different periods and stiles, but with a particular attention to antiquities. It was the knowledge about the art that led them to open

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the auction house. In 2008, the auction house created the design department and improved other sectors, at the same time they developed the relation with different entities, public and private. These relations, led them to improve the capabilities of find, evaluating and selling items, that can go from old paintings and sculptures to contemporary ones, to photographs, design, tapestry, ceramics, porcelains, jewels, watches, to classic cars. Since all its past, it is one of the most famous and valued auction houses in Italy, doing two or three auctions per year, with around 100 lots in each one.

Incanto, Casa d'aste e Galleria during the years of works had improve the capability of evaluationg and selling different items. The most common ones are furniture, painting, sculptures, ceramics, porcelain, silver, design, jewels, watches, and automobiles. The foundations of this auction house, come from associated workers that previously worked in Casa d'Aste Della Rocca, one of the most prestigious ones in the city. The initial team was constituted by Alessandra Fiorio, Matteo Torresan and Stefano Cavallotto that wanted to continue all the prestigious work from the original company, but with a renewed team and the willing of growing the company.

Casa d'Aste Montenegro is focused on auctions of coins, medals, and paper money, but also paintings from the XIX century. It provides the necessary services form the evaluation of the item, assuring that it is authentic and sold for the right price. All the services are kept with discretion, by the work of their employees.

Aste Bolaffi, holds auctions of collectors' items, that goes from paintings, to wine, coins to jewels. The origin of this company comes from 1890, with a small business to exchange philanthropic items. Now they have different departments according to each type of item that they put on sale. They examine, advise, and sells different collectable items. On the 90s it had many impressive selling, being the advertising poster from one of the races of FIAT sold by 220 million lire (113.600€). Years after, in 2007 they sold 10 *scudi* from Carlo Emanuele I di Savoia by 220.000€. Over the last years, they decided to expand the items they

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put on sale to wines, photographs, jewels, watches, art, and design. In 2016, they made their biggest sale, by reaching the astonishing amount of 700.000€ on the rare diamond ‘*Very light pink*’.

Little Nemo Art Gallery – Auctioneers was created in 1989, by Sergio Pignatone, as an auction house, gallery, press and art evaluation. They are specialized in illustration, books, and comic art biddings, being the only auction house that is a specialist on this type of art. They increased the work and specialized it, by focusing on illustration books, *art déco*, original illustrations and *manifesti d’epoca* of cinematographic and advertising ones, from de XX century.

Capitolium Art is an auction house that started the activity in 1988 in Brescia, that is still the main department, and in 2019 it opened another department in Torino. In the first 20 years, their only auctions were exclusively with traditional art, but it changed in 2008. Then new sections appear, and they started auctioning modern and contemporary art, design, Islamic and Oriental art, jewels, Murano glass, African and Oceanic art and luxury and collection items. The department in Torino is also specialized on art of the masters of the XX century, a more traditional type of auction and they also organise exhibitions inside the departments.

During the last years, and with the pandemic, most of them were forced to do online auctions, and they still do it, proving that the online auctions are a new way of providing the service.

PART II- Internship Report

1. Introduction

This second part of the report will be dedicated to the internship that I did during the past months in Torino. I found this internship as part of one of the lectures during the first semester, as I participated in the Erasmus+ program in the University of Torino. I discovered this internship option by sending emails to some of the contemporary art galleries, as well as museums, and after a few interviews, the one that I choose was in Febo e Dafne. In the second semester, as I decided to also do an internship and the gallery owners proposed me to keep working with them, I decide to extend the internship and stay in Italy a few more months, so I could develop my thesis around this subject.

2. Febo & Dafne Art Gallery

Febo & Dafne is an art gallery located in Turin, that was founded in 2001 with the name of Dieffe. It's managed by the owners, Gabriella Garelli and Valerio Pastore, a couple that loves and collects art, and that were the coordinators of my internship in Turin. This gallery was open until 2011, with the purpose of create a meeting between contemporary artists, art collectors and art critics, and nevertheless the public, with a versatility that promotes diverse artistical areas. The motivation of the gallery is to promote the art in the community of Piemonte, exhibiting many artists from this Italian region, but never forgetting other artists, Italian and, foreigners.

In 2015, they decided to open the new gallery by the direction of Gabriella. Initially the gallery was located in Via Porta Palazzo, close to the city centre and the Palazzo Reale. In 2020, they change to Via Vanchiglia, inside the court area of the buildings. In the court where the gallery is situated, we can find different art studios, creating this way, a *cortile dell'arte*. There we can find painting, glass, and photography studios, as well as a printing

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store. Some of the painters of the *cortile* had already exhibited in the gallery. As all of them share the same passion for art and want to attract more people to see and buy their works, they work together, organising events from time to time.

The activities that the gallery promotes go from exhibitions to numerous events that connect art with the visitors. The artists that are chosen to be part of the exhibitions are situated in different states of their career. This means that it can host artists with a big name in the market and an established career on the art world, but also emergent artists, sometimes even promoting events and exhibitions with students from *Accademia Albertina*. As the artists can come from different areas, it is also noticed in the presented art works, that can be painting, drawings and illustrations, sculptures, photographs, and videos.

Besides the exhibitions, the gallery participates in initiatives that bring the public close to the art. These initiatives can be a day where the studios are open to the public, talks and debates about art, the presentation of books and comics, concerts, and other musical events, and so on. According to the many partnerships that the gallery does, it is possible to participate in various events.

Yearly, the gallery organises around five exhibitions. The chosen artists are mainly artists from the region of Piemonte, but a few are also from other Italian regions and from other countries. The works that are part of the exhibitions (paintings, photographs, sculptures, and drawings) that are not sold, stay in the gallery's archive, where the interested visitors and collectors can have another chance of seeing them. The catalogues of the exhibitions and the books that are presented in the gallery, are also available for acquisition after the events.

Economically, the range of prices of the works goes from a few hundred euros, that usually are the prices of the drawing and illustrations, to thousands of euros, representing the prices of most of the paintings and sculptures, from all the artists. This variety of prices establish the gallery in the sector with an outcome inferior to one million euros a year. Nevertheless, the participation on the art fairs gives a wider view and popularity to Febo &

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Dafne. Even with the participation fee to exhibit on the fairs, the visibility, and the possibility of extending the connections and the relations, with collectors, curators, artists and other institutions, brings almost every time positive feedback after each participation in a fair. The most frequent fair where the gallery participates are *The Others*, *The Phair* and *Miart*. However, it had also participated in *Milano Scultura*, *Affordable Brussels* and *BAF - Bergamo*, among others.

2.1. Activities developed during the internship

In the first part of the internship, I got to know the environment in a gallery of art, from the point of view of the ones that are aware of everything that happens in there. All the background behind an exhibition, and all the work that needs to be done before the inauguration day.

During these first months I also had the opportunity, in November, to participate in *The Others* Fair, that occurred at the same time as *Artissima* Fair. The event occurred during four days in which I had the chance to understand how an art fair works. All the galleries that participate had their one space, where they could show some of the works of the artists they represent. Most of the galleries that were participating in *The Others* were Italian, but it was also possible to find galleries from other European countries, contributing for a wide variety of artists and techniques. The first day of the fair was reserved to the press, collectors, and the VIP visitors, as they could go around the stands and see the works of art without the confusion of the following days.

On the following days, I had the opportunity to be in the stand and interact with the visitors, some of the collectors, and explain them the different works that we were exhibiting.

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On this fair, the artists that we showed were photographers and painters¹⁵, with different works and approaches. The ones that were more appreciated and that captured more the attention of the public were the photographs of Stefano Stranges. The project that we choose to exhibit was, in a certain way, related to the COVID-19 pandemic, with pictures of Japan months before it started, contrasting with the only picture of the serie, where we could see a female figure, trying to escape, looking for a way out of the reality that we were still living.

Besides the works of art, we were also selling some books and artists' catalogues. As these ones had a more affordable price, it was easier to sell them to a wider percentage of the visitors, and not only to the art collectors. On the other hand, the collectors, usually see the art works during the fair, but proceed to the acquisition on the following days, in the gallery space or contacting by email or phone, to keep some discretion.

During the fair, and besides all the stands that were exhibiting, as well as some stands of art editors, it was possible to listen to talks and interviews, of directors of the museums, collectors, other gallerists, and art lovers, in general, that explained their one experience in the Italian art world. For me it was interesting being part of one art fair in Italy, as I could see with my own eyes how it occurs.

The participation on the fair was one of the most interesting things during these first months, although we also did different events in the gallery, besides the normal exhibitions, that gave us ideas for other activities during the second semester. One of these events was the Silent Book Club Torino, that consisted of the presentation of book that were illustrated by different artists.

Months after there was an exhibition of illustrations and the presentation of the referent comic books. On this exhibition, with the name *Arte e Fumetti*, the art works exhibited were various illustrations of six different artists that were part of their comic books.

¹⁵ Stefano Stranges, Claudio Napoli, Francesco Di Lernia, Pier de Felice, Rachel Schwalm

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It was a type of exhibition that brought something new to the market, as no one had ever seen an exhibition completely dedicated to illustration of books. In order to complement the exhibition, we also organised three different talks, which one with two of the artists, where they explained their creative and drawing process, and a short resume of their books. While one of the artists was talking, the other one was doing a live drawing, to be sold after.

This exhibition was very interesting and attracted different type of visitors, as some of them were more aware of the comics world and not that much into the contemporary art, and the opposite as well. Taking in consideration all the opinions that the public shared with me, this event was very creative, as everyone could interact with the artists and see them drawing inside the gallery space.

One of the artists that participate in this exhibition, Andrea Ferraris, had already presented one of his books previously, in the gallery, and he is one of the illustrators from Disney that was in charge to do the books of *Topolino*, the Italian version of the wide world known Mickey Mouse. I had the chance to talk with him and he was also going to participate in an exhibition in Portugal, so he was asking me some tips and places to see.

Between the other artists that also participate, I also had the chance to talk to Andrea Serio, that in my opinion was one of the artists that had an artistic method very particular, creating a piece of art in every page of his books, by using just coloured pencils and oil pastels. Lorena Canottiere brought the most colourful drawings, with a drawing technique, that after, she turned it into a serigraphy method. Adam Tempesta was the youngest of the artists, and his works were mainly black and white drawings, that illustrated situations of the daily contemporary life. Andrea Riccadonna brought digital illustrations, in a more “syfy type” of work and Valerio Gaglione presented a mix of watercolours and ink drawings, with landscapes and portraits. For each one of the days, I designed the images of the invitation, combining some of the works of the artists with the information about the event itself.

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After all these first months, where I did and learned so much, and as Gabriella and Valerio wanted me to continue working with them, I made the decision of extending the internship and increasing the working hours. During the internship I was able to develop some skills with the different types of work that I did there. In a daily basis I took care of the gallery, sometimes with the owners, other times alone, which was a bigger responsibility. During these days I had to be there during the opening time of the gallery, making sure that everything in the exhibition was in order. With this I mean, taking care of the lights, see if everything was in order and correctly positioned, making sure the information is always correct and explain the concepts to the visitors and potential buyers.

Preparation of an exhibition

During the time that I was in the internship, my responsibilities increased, passing from just helping in smaller activities to giving my opinion on the artists and the exhibitions itself. For this we start thinking on the artists that the gallery represents, the proposals of new artists, that can arrive at the gallery email box, or in person to show their work, and relate them with the events on the city. We analyse the available options until decide what are the ones that can be part of the market. To arrive to this agreement, there are some factors that we have to consider, like the name and the statute of the artist, the past exhibitions, the type and quality of the work, and our own taste. Obviously, we also must think about the monetary value of the works of art, as there are certain pieces that are sell easier than others, and this is an important factor to take in consideration while deciding the exhibitions.

The group of artists that the gallery represents more frequently on the last years were Adelaide di Nunzio, Diego Dominici, Elena Monzo. Luisa Rafaelli, Pier de Felice, and Stefano Stranges, all of them Italian. After choosing the artist(s) for the exhibition we have to decide the theme and all the curational part associate. Sometimes the artists choose their

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curator, other times we are the ones that care of the organisation of the exhibition, choosing the works, the theme, name and developing the background of the exhibition.

When these aspects are decided, and the exhibitions starts to grow and the inauguration day to approach, we reach the next part of preparing a exhibition, the promotion. For this, usually I design an image with the information, combining it with the artist' work; the same type of design is also used for the social media pages and to create the invitations. This image is supplemented with the *communicati stampa*, which is a brief resume of the theme of the exhibition and the biography of the artist. Then all this information is shared, in social media pages, on the gallery website, sent to the mailing list, inviting them for the exhibition, and to some of the newspapers and magazines that are focused on art, and other websites of the region, like *Il giornale d'arte*, *Artribune* or *Guida Torino*. Another important aspect that we must consider while promoting the exposition, is including the partners of the gallery, and as Febo e Dafne is part the TAG, we also include its logotype and their website to promote the exhibition.

A few days before the opening day, we have to put the works in the gallery, according to the curational plans. We start by putting the pieces next to the wall where they will be exposed, then do the measures, to make sure the distances and the high of the works is the same, and when all the measures and marks are done, we can literally set everything up. After we change the direction of the lights according to where the works are placed, and we put the additional information and the room papers of the entrance. During the *allestimento* process, I take photographs and videos that after are used for the social media accounts.

On the inauguration day, we set up the *vernissage* with wines and some food for the visitors, the artists and the owners make a little speech. This is the most important day because is when most people come to visit the exhibition, so we have to make sure that we prepare everything as perfectly as we can. For the inauguration we prepare a table with food and drinks (wine, water, sweets and salty food, and typical food from Torino) that we buy,

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otherwise it can come as an offer from the partners or the sponsors. For this type of partnership, we send emails in advance to some companies of the region wondering if they could give some products, in the way that we develop a win-win relation. We promote the partners on the inauguration day, and they can reach to a new public. This is a relationship where both sides can take advantage, so we always try to find different partners for the exhibitions.

The inauguration day is also the most interesting one, because I can interact with the artists and get to know even more about the presented works, but also, I have the chance to talk with the visitors and listen to their feedback. When it comes with the art collectors, this day can also be the day where they come to see the exhibition, and fortunately acquire a new piece for their collection. Other times they come during the week, where it is possible to appreciate the works in a more relaxed way.

The following days the gallery returns to the normal schedule and not that many visitors appear. When someone comes to visit the gallery, I have to give a brief explanation of the presented works and the artists, and if the visitors will be interested in the acquisition of one of the exhibited pieces, I put the red dot underneath the piece.

When an exhibition is over, we need to take everything from the walls, save it carefully and deliver it to the artist. Then we need to fix the holes in the walls and any eventual readjustment on the painting, letting everything like new for the following exhibition. Sometimes, the works of art stay in the gallery office, so every time that we have visitors, that still desire to see some of the last works, they can see them inside the office and acquire them. The same happens with the catalogues and the artists' books, that we always keep in the archive, but are available for the visitors.

TAG meetings

In the same line of events, and as the gallery is part of the TAG, various times there are events that put together all the galleries. Usually twice a year, all the 18 galleries that are part of the TAG, are opened from 18h until 23h, by the name *Ouverture Tag Art Night*. During this night, more people had the opportunity to visit the galleries during a wider range of time, that during the weakly days sometimes is not possible because of their works, so these days are an extra opportunity to visit the different galleries of the city. There is created a tour around the galleries, so people can choose the best way to go through the exhibitions. Besides, and as this is a different event, galleries organise other activities during the night, that can go from doing an aperitivo in the gallery, to talk and interact with the artists or even organizing a concert. In one of these nights, we invited two musicians to play in the *cortile* while the *Ouverture* was happening, it was an original way to create an environment more relaxed and where people could enjoy and visit the exhibition and the art studios in the *cortile*.

This type of initiatives is always good to bring more people to the gallery and being part of the TAG gives us a usual group of visitors, but there are always some new ones. The directors of some of the museums and foundation also join the event, and as well as a few collectors.

I also had the opportunity to join a few meetings with all the board of TAG, the curators, the responsible for marketing and communication. One of these meetings was to prepare *The Phair*. On this one, we had a meeting to discuss about the stands available for the fair, the prices of each one, as well as the possibility of getting a bigger space if it was shared with a foreigner gallery. Another point on the discussion was about the better days to organize the fair. For this, we had to take in consideration the dates of other fair and events, like *Bologna ArteFiera*, *ARCOMadrid*, and *ARCOLisboa*, *ArtParis*, *Biennale di Venezia*,

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TEFAF, *MIA fair* and *ArtBasel*, as well as Eurovision Turin. We had to see the dates of many events and see which was the most suitable weekend for the fair, that was the 27 – 29 may.

After discussing the dates, the followed item was the prices of the stands. One stand on the fair costs 4500€, or if two galleries wanted to share a bigger space, developing a partnership between an Italian gallery and a foreign one, it would be 8000€. In total, the fair hosts 50 galleries, but also some stands for the publishing companies and some of the museums of the region. I was very proud that the owners thrusted me to go by myself to this meeting, as it means that they trust me and they to give me opportunity to learn more and improve my knowledge and my capabilities.

Going to these meetings is truly interesting since I can interact with the owners of the other galleries, listen to their opinions and their points of view about Torino. In the meantime, I can see what are the aspects that organizing an event requires. From deciding the dates, location, and the typology, that after leads to the organization and promotion of the event. According to the type of event, the organizational factors will vary, so it is always interesting to get to know how different events are prepared.

Art Fairs

Besides the participation on *The Others* in November, where I had the chance to go and help on the days of the fair, but I didn't contribute on the organisation part. On the other hand, on the second semester I had the chance to see how a gallery does all the steps before participating on a fair. This one was *Booming Art* and it occurred in Bologna. We find out about this while doing some online research, then I contacted the organization of the fair wondering if it was still possible to participate in the fair, as the subscriptions were already closed. During the call I was informed that one stand was available, as other gallery cancelled

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the participation. We decided to accept the proposal, and in a space of a few weeks, we had to prepare everything to go to Bologna.

The theme of the stand that we were going to participate was related to feminism. So, Gabriella and I, taught which could be the best artists that we should present in the fair. I immediately thought about Elena Monzo, as she was the artist of the exhibition on that moment, and all her works were related to feminism, powerful women, in a pop art atmosphere, resulting into a type of art different and refreshing. Then we thought about some of the photographs that Stefano Stranges did while he was in the middle east. As he is a photo reporter, he took several pictures that described the daily life of the population. On these specific photographs, he managed to capture some of the moments of women and girls in the middle east community. The last artist that we decided to take was Diego Dominici, also a photographer. On his last project, he took a series of pictures in which a female human body is behind a fabric, trying to get through it. The motion created against the fabric conveys in different types of feelings and emotions, exalting the need that sometimes people have to get out of a situation, physical or mental.

As soon as we achieved to select the artists and the works that we would like to present, we contact them asking if they would accept that proposal of being part of the fair. As they accepted, we could finish the application form, with the description of the gallery, the project, the description of the artworks and the biographies of the artists, sending it together with the payment of the stand. After this initial part, I designed the image, I wrote a smaller biography for each artist and the text about the selected works. Then this information was sent to the usual mailing list and shared in the social media. On the days of the fair, we went to Bologna to set everything on the right place, making sure it was perfect for the inauguration.

Booming Art is a fair that happens in Bologna since 2018, at the same time as *ArteFiera*. This fair is mainly dedicated to small and new galleries, exhibiting contemporary

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art. Unfortunately, the organization of the fair didn't promote the fair very well. While I was talking with other galleries presented, I realised that everyone was complaining that the number of visitors was far from being the expected one, consisting in a negative point for the galleries that want to reach to more people and sell the art works. While I was in Bologna, I had the chance to visit *ArteFiera*. During this time, I was visited the exhibitors and talked with other gallerists, and I realised that they didn't even knew that there was another fair happening in Bologna. This shows that the communication of Booming was poorly made, generating a negative aspect for the eventual sales that the galleries were expecting to do.

On the other hand, *ArteFiera* was full of people, and it was incredibly interesting going around one of the biggest and most famous fairs in Italy, and I could understand why it was like that. The pavilion of the fair was divided into two main room, with different themes in each sector. It combined the older galleries with the new ones, to the ones dedicated to photography, to drawing or to a more digital art. Besides that, it was possible to see many stands with books, magazines, and newspapers that have their establishments all over Italy. While going around I found nine galleries from Torino¹⁶ and one art magazine. The variety of stands and art works was impressive, but the ones that call my attention where the stands with contemporary art and the photography ones.

Participating in *Booming Art* there were two galleries from Torino, but most of them were from Emilia Romagna, the region of Bologna. Overall, it was very pleasant to be a part and visit both art fairs, as I could see other galleries, getting to know the way they choose to expose and what is the variety of artists that different galleries take to a fair, as I could found some similar artists in both fairs, represented by different galleries.

¹⁶ Giorgio Persano, Marcorossi, Norma Mangione, Peola Simondi, Accademia, Umberto Benappi, Biasutti&Biasutti, Mazzoleni, Roccatre; Allemandi

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During the following months, we started preparing the application for Milano Scultura. For this one, we decided to take three artists, Carlo Gloria, Enrica Salvatore and Pier di Felice, all of them are from Torino. The chosen works were medium size sculptures, that we thought it would be easier to take to Milano and has the size is smaller it would be better for people to buy it. These artists will be the ones that will be presented in a future exhibition on the gallery, by this reason, the intention of taking them to the fair will be a preview of their works, resulting on their own exhibition.

Design, website, and social media

Regarding the gallery's website, as it needed some changes and actualizations, I decide to take care of it. The website structure was slightly confusing and unclear, I opted to give it a new look, organise the information and the artists, editing it in a different way. For every exhibition, art fair or event, the website needs to be update, providing the information about the artists and the exhibitions.

On the website we have different pages for all the past exhibitions, since the time of the first location of the gallery, as well as information and a few art works of the artists that the gallery represents. Besides these, we also have a page dedicated to the history of the gallery, since the first opening, another page dedicated to the news and, evidently the contacts and location of the gallery.

Besides the webpage, the other way to reach to the public is through the social media pages, mainly the Instagram account. To maintain and increase the public and the followers of the gallery, there is the need to create images, share the photos of the events and the information.

During the preparations of the exhibition, I take pictures or videos, that after we share in the page, to let people know about the new exhibition that is about to come. Sometimes I

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also did the image that represents the exposition, designed with the work of the artist, the name of the exhibition, and the helpful information, that is also shared of the Instagram page. After that, the same type of design is used for the social media pages and to create the flyers that we print, so the visitors can easily read the information while they are in the gallery, and then take it home.

To reach more people, we decide to promote the images using the SEO options of Instagram and Facebook. By promoting like this, we can reach a bigger target and advertise the exhibition to new possible costumers. During the *vernissage* of each exhibition, I take pictures during the event, that we share on the stories and then on an official post. This is the most practical way to reach out to people and keep a digital archive of the exhibitions.

When we organise events like the book presentations, debates or open studios, the advertising process is the same. It goes from designing the image for the event, to take pictures during the event and share in our pages. Sometimes, as these events are organized together with other organizations, the advertisement also goes through their own pages. Some of the most common partners are TAG, *Cooperativa Letteraria* and Exhibi.TO.

To share an event, we also use the mailing list. For this, we send an email to all the contacts that subscribed to the newsletter, the image and a descriptive text, that includes the information of the exhibition and the biography of the artist. The mailing list is the best way to contact and invite the usual visitors of the gallery, as well as the collectors. Included on the mailing list, there also the curators, some of the institutions in Torino, and in Italy, and smaller newspapers. We also share it in some of the newspapers and other websites of the region, like *Il giornale d'arte*, *Artribune* or *Guida Torino*.

The mailing list is one of the most important approaches to reach to a public that is more focused on the art of the region and to the usual collectors. Also on the email, is where more frequently we talk with the artists that the gallery represents, the associations that we collaborate with and the foundations of Turin and Italy.

Conclusion

Turin is a city where is possible to appreciate art and history in a city that is also the centre of some important industries known all around the world. All the events in the artistic world give another life to the city, and we can see the cultural influence everywhere. From the museums and the palaces that organize several events during the year, so people can appreciate and visit the places with a new perspective. This can go from organising events like wine tasting, night tours, concerts or presentations but also by organising exhibitions where contemporary art is in relation with the historical buildings. By going around the city is easily noticeable that art is everywhere. It was this environment that made me wanted to continue in Turin and develop the internship on this city, so I could understand better how is worked.

After these months of internship, I am able to understand how an art gallery works and how it influences the art market. I could learn how to organise an exhibition, regarding all the aspects that are needed to take in consider. From the decision of the artists and the works, to build up an idea and a concept that after will be noticed in the exhibition itself. I could understand that the art world is really focused on the relation and on the networking, it's a world of people and if we want to grow up and be part of this world, we need to build relations. This means that there is a need to meet people that work in distinct areas and keep expanding those relations will lead to a more relevant appearance on the system where they are included. During all the months, I could interact with people that are part of the art system of Turin. From all the artists that I meet, to the gallerists and the curators, from whom I could learn and improve ways to organise and prepare an exhibition, how to create a context and then demonstrate it in a physical way. I also had the chance to meet the presidents of the associations and foundations, the board of the fairs, as well as the writers and photographers of some of the newspapers. All their perspectives helped me to understand how the art works

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in Torino, with all their different approaches. The relation that an artist has with a gallery, is like a contract that both parts should respect, because the gallery puts their effort and money to show the works of the artists, organising exhibitions, taking it to the fairs, promoting it on the website. The artist must keep creating works to participate on the exhibitions, and it should not show his works in other galleries without letting the gallery know. This relation is based on the trust and on the work established together, so both can grow together as well. A similar relation is recognised among a gallery, the curators and the artists, as all the members must build a trustful relation so all the participates can evolve and recognise that the work developed was worthy.

The relation with other galleries can also be profitable for both sides if they keep a good relation and a work created and build with that purpose. This is the type of relation that the galleries that are part of TAG have, even though all want to sell the works of their artists. By organising events all together, the visitors can go around the galleries and observe different works, that can be what they were looking for, they have the possibility to discover other works, and the galleries have the chance to know new possible clients and collectors.

Apart from this network development, I could understand that the promotion, communication, and design aspects are also relevant to achieve the objectives on the art system. The images designed for each event are the first thing that people observe before the inauguration, so it is necessary that it is an appealing image that combines the information in a image that brings the curiosity to visit the exhibition. As this was part of the activities that I developed I could see how important it was, at the same time I has able to improve my skills and understand which ones were the best designs, according to the goals we needed to achieve. A similar process would happen on the social media pages and on the website. Besides the gallery pages, the communication also goes through the newspapers in Torino and the pages related to art world, that focused on sharing the new exhibitions and the events that happen in the city.

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The knowledge concerning the way the primary art market happen is more clearly described on my acquirements, as I could participate on it during the last months. It's a system developed by people for people, and all the intervenient are essential for it continuous grown.

Currently, I am still collaborating with the gallery. I continue developing more activities to help them, by choosing the next exhibition, organising the participation on the following art fair, and designing the images. Lately, I suggested that we should improve even more the presence in social media, and that we should create a new website, something that I will take care of on the following weeks. During the next year I will also be the curator of a few exhibitions, as I proposed some artists and concepts to develop. The relation with the gallery and the opportunity to continue working with them is definitely one of the best experiences that I can take from all these months and by doing this master, and I hope it will be a relation that will continue growing in the future.

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APPENDIX

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Table 1 – Artissima

Year	Visitors	Galleries	Countries
1994	15.000	123	7
1995	12.000	123	7
1996	20.000	106	7
1997	20.000	95	7
1998	22.000	95	10
1999	20.000	120	10
2000	25.000	149	16
2001	30.000	137	13
2002	40.000	181	19
2003	30.000	185	21
2004	30.000	160	21
2005	32.000	152	19
2006	37.500	172	19
2007	42.500	131	17
2008	45.000	146	19
2009	45.000	174	23
2010	47.000	153	23
2011	45.000	161	27
2012	50.000	172	29
2013	50.000	190	38
2014	50.000	194	34
2015	52.000	207	35
2016	50.000	193	34
2017	52.000	206	32
2018		195	34
2019	55.000	208	43

The Primary Art Market in Turin

Table 2 – Art Galleries in Turin

Gallery Name	Year	Adress	Fairs
A Pick Gallery	2019	Via Bernardino Galliari, 15/C, 10125 Torino	Yes
A.muse gallery	2014	Via Felice Romani 4 - Torino	Yes
Biasutti & Biasutti	2000	Via Bonafous, 7/L - 10123 - Torino	Yes
Crag Gallery	2016	Via Giolitti, 51/A, 10123 Torino	Yes
CSA Farm Gallery	2015	Via Vanchiglia 36 - 10124 Torino	Yes
Davidepaludetto	2011	Via degli artisti 10, 10123 Torino	No
Dr Fake Cabinet		Via San Francesco da Paola 12, Torino	No
Elena Salamon Arte Moderna	1966	Via Torquato Tasso, 11, 10122 Torino	No
Febo e Dafne	2015	Via Vanchiglia 16, Torino	Yes
Fang Art	1997	Via Saluzzo 51/E, Torino	Yes
Gagliardi e Domke	2003	Via Cervino16, 10155 Torino	Yes
Galleria Franco Noero	1999	Via Mottalciata 10/B, 10154 Torino	Yes
Galleria Gliacrobati	2017	Via Luigi Ornato, 4 - Torino	No
Galleria Moitre	2011	Via Santa Giulia 37 bis, 10121, Torino	No
Galleria Umberto Benappi	2011	Via Doria 10	yes
Giorgio Persano	1970	Via Stampatori 4, 10122 Torino	Yes
Galleria In Arco	1987	P.zza Vittorio Veneto n. 3, 10124 Torino	yes

The Primary Art Market in Turin

Mazzoleni	1986	Piazza Solferino, 210121 Torino, IT	Yes
Metroquadro	2008	Corso San Maurizio 73/F,10124 Torino	Yes
Mucho Más!	2018	Corso Brescia 89, Torino,10154	No
Norma mangione		Via Matteo Pescatore 17, 10124 Torino	yes
Paolo Tonin Arte Contemporanea	2004	Via San Tommaso, 6, 10122 Torino	No
Peola Simondi	1989	Via della Rocca 29, 10123 Torino	Yes
PHOS	2011	Via Giambattista Vico, 1 10128, Torino	No
Photo & Contemporary	2001	Via dei Mille 36, 10123 Torino	Yes
Quartz Studio	2014	Via Giulia di Barolo, 18/d, 10124 Torino	No
Raffaella De Chirico	2011	Via Barbaroux, 14-16, 10122 – Torino	Yes
Riccardo Costantini Contemporary	2013	Via Goito, 8, 10125 Torino	No
Roccatre	2003	Via della Rocca, 3/b 10123 Torino	Yes
SM Galleria	2017	Via Druento, 30, 10148 Torino	No
Société Interludio		Piazza Vittorio Veneto 14. 10123 Torino	No
Tucci Russo	1975	Via Davide Bertolotti, 2, 10121, Torino	
Oxymoron Art Gallery	2018	Via Carlo Ignazio Giulio, 6, 10122 Torino	No
Weber & Weber	1976	Via San Tommaso n. 7, 10122 Torino	Yes
White Lands		Via Andrea Doria 19, Torino	No

The Primary Art Market in Turin

Figure 1 – The age of the artists, information from Google Form (*Gallerie di Torino*)

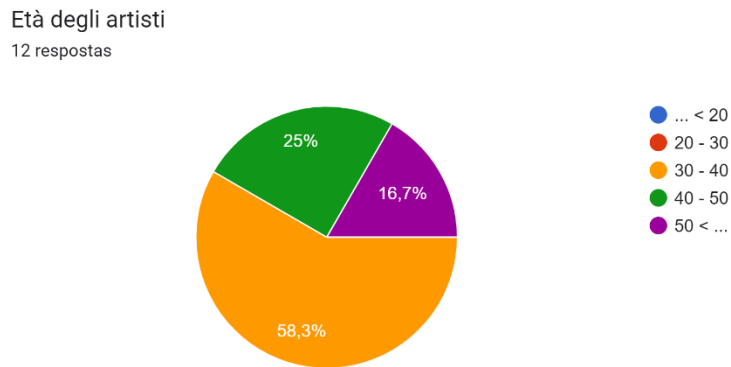


Figure 2 – Mainly Male or Female artists, information from Google Form (*Gallerie di Torino*)

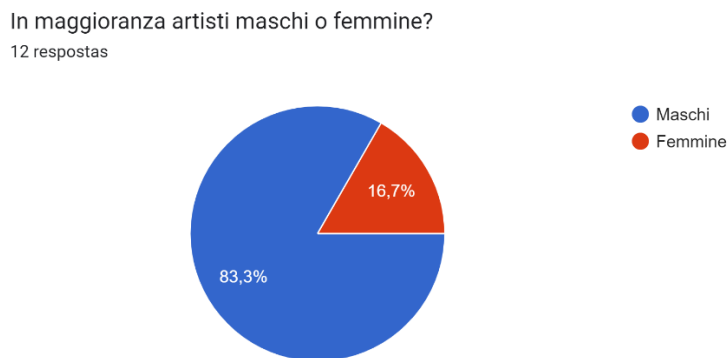


Figure 3 – Prices of the art works, information from Google Form (*Gallerie di Torino*)

