

**José Angelino, Giulio Catelli, Gianluca Concialdi,  
Lorenzo Modica, Marta Roberti, Caterina Silva**

***L'invenzione della giovinezza***

curated by **Sarah Linford**

**Opening: Friday 13 May – 3pm-8pm**

**14 May – 1 June 2022**

**Fondazione smART – polo per l'arte** inaugurates, **Friday May 13**, *L'invenzione della giovinezza*, the group exhibition derived from the experimental educational project that involves the artists **José Angelino, Giulio Catelli, Gianluca Concialdi, Lorenzo Modica, Marta Roberti and Caterina Silva**, curated by **Sarah Linford**.

*L'invenzione della giovinezza* is one of the winning projects of the Foundation's October 2021 Call for Ideas to stimulate creativity and contribute to the creation of new connections in the field of contemporary culture.

*L'invenzione della giovinezza* asks: What constitutes "artistic research" today? How is it fostered? The avant-gardist dream of creating the world anew is long past, and the search for any revolutionary visual language has given way to practices that articulate devices and hybridize experiences.

If there is to be a form of "radical pedagogy" in artistic education and research, then, it starts with reversing the top-down model of artistic education based on cognitive normative information and acquiring technical skills, or conceptual frameworks, through emulation. It cannot focus on producing artists that produce radical "content" its final goal either. If there is to be change through practice, its research must take root in the radicality of the cognitive and physical operations enacted, not in programmatically reflecting a social purpose. Radical didactics must instead "indicate" ways to perpetually reinvent the operations of making, challenging assumptions about the very conditions for creativity and, ultimately, displacement.

This is not *per se* a new idea, but it has recently been obscured by a fallacious polarization in artistic education above all: either craftsmanship or better politics. This binary opposition neglects what the most generative alternative "models" of artistic research and education have provided since the Bauhaus, Black Mountain, and the experiments at Brooklyn College and Central Saint Martins in the 1960s and 1970s. Eno's *Oblique strategies*, while not intended for the visual arts, carried this forward, as have some of Boltanski and Obrist's *Do It* of nearly thirty years now. In the context of artistic education and research today, then, how can we become, in Groys' words, "infected by otherness" to eschew standardized solutions and rote processes?

*L'invenzione della giovinezza* experimented with radical didactics and collaboration as conditions for rerouting artistic practices, towards research. It brought together six mid-career artists and thirty-three participants, chiefly MFA candidates from the major Roman institutions of higher learning in the visual arts, public and private: the Rome University of Fine Arts (RUFA), the Nuova Accademia di Belle Arti (NABA), the Accademia di Belli Arti di Roma, John Cabot University and Temple University Rome.

To begin, each pair of artists collaborated on devising an experimental workshop. smART's exceptional generosity of time and support provided the means and the setting for these educational experiments. These were intended in English to ensure that the participants' differences in artistic training, culture and language could be a shared benefit: the students came from Azerbaijan, China, Cyprus, Ecuador, Germany, Iran, India, Italy, Peru, Poland, Russia, Ukraine and the United States.

The first workshop, run by Giulio Catelli and Lorenzo Modica, included blind drawing, chain monotype printing at breakneck speed, found objects in the spirit of a Borgian lottery, and twenty-four handed drawing. The second workshop, led by Marta Roberti and Caterina Silva, sought to displace rote actions through simultaneous printmaking-thinking using oil pastels and a droning playlist of koans, disruptive of “intellectual understanding.” The third workshop, orchestrated by Josè Angelino and Gianluca Concialdi, embraced failure as a generative experience. Reading Bolaño’s polyphonic narratives and plagiarizing his alter egos provided camouflage for artistic ego; this performance was in turn sabotaged by means of amplifying the sounds of doodling, scratching, pounding, ripping, tapping and shifting made on the worktable which operated as a soundboard.

The artists’ discussions about planning and running the workshops provided a catalyst for their collaboration beyond their shared educational responsibility. Some created four-handed works, all prompted each other to rethink their habitual practices — this is the generative power of being infected by otherness. Catelli/Modica painted, talked, ate, modelled, found, dismembered, kneaded, laughed and invented neologisms together: “it’s like having two brains,” claimed one. Modica/Silva, extending collaboration beyond the initial workshop pairs, met in London, their conversations and confrontation are recorded by works on paper that return obsessively to seeing, looking and gazing at one another. Silva/Roberti found each other in the title of a work by Schifano, *Io non amo la natura: I don’t love nature*. Angelino/Concialdi tested the limits of collaboration and hierarchy, appropriating book pages and each other’s work.

Collaboration before, during, and after the workshops was the artists’ chance to take risks, to rethink their own research and habitual thought processes. Traces of these now provide the materials for a booklet which accompany the third and final portion of this project: the six artists’ group exhibition. Here we invite the wider public to discover and reflect upon the conditions of radical education and research. How *not* to ape.

- Sarah Linford

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**José Angelino** (b. 1977) lives and works in Rome. Angelino investigates the complex relationships between the elementary components of nature, searching for rules in disorder and vice versa. After years of experimentation he began to exhibit in 2011, and in 2013 won the Fondazione Toti Scialoja Visual Arts Prize. In 2014, he participated in the European Glass Experience promoted by the Consorzio Promovetro of Murano with a project that toured Europe's most important glass museums: the Museu do Vidro da Marinha Grande, the Real Fábrica de Vidrio de la Granja Segovia and the Museo del Vetro of Murano. In 2016 he won the Arte Fiera 40 Prize, on the occasion of the Fair's 40th-anniversary celebrations, and in 2017 the Artribune Prize of the Torino NEXST Festival. Other exhibitions include: *Resistenze*, Palazzo Collicola, Spoleto, 2021; *Real Utopias*, Manifesta 13 Marseille, 2020; *INSIEME*, Mura Aureliane Roma, 2020; *Sometimes It Leaps Forth*, 2020, *Seen*, Antwerp, 2020; *Corteggiamenti*, Galleria Alessandra Bonomo, 2019; *Cinque mostre*, American Academy in Rome, 2018; *Artefiera 40* at the Bologna Pinacoteca, 2016; *There Is No Place Like Home*, Rome, 2016; *Swing* at the Alessandra Bonomo Gallery in Rome, *Lunghezze d'onda* at the Palazzo Sforza Cesarini Genzano, 2015; *Scarecrows* at the Domaine Sigalas, Baxes, in Santorini, Greece, 2015; and at the Fondazione Pastificio Cerere, 2015; the Siderare Forte Portuense Roma, 2015; the Fondazione Volume, Rome, 2015; the Palazzo Parissi Montepandone, 2014; Temple University Rome, 2013 and the Ex-Mattatoio in Testaccio, Rome, 2013.

**Giulio Catelli** (b. 1982) lives and works in Rome. Catelli is particularly interested in the concrete subjects and his paintings are intrinsically rooted in the observation of everyday life: things he sees from his window, strolling around his neighborhood, or immersing himself in nature. He calls these fragments "visual flashes" and they primarily capture moments of leisure unfolding on lawns, trails, urban squares, beaches — places of encounter and mediation between nature and civilization. Catelli's exhibitions include: *Cartografia sensibile*, Museo Toriellini, Ameno, 2021; *Quaderno*, with Luca Grechi, Galleria Richter, Rome, 2021; *Crafting difference*, London, 2021; *L'aventure louche*, Yudik one, Brescia, 2021; *Doppio Ritratto*, Galleria Richter, Rome 2021; *Mistici, sensuali, contemplativi*, Metodo Milano, Milan 2020; *Le altre opere. Artisti che collezionano artisti*, Museo Carlo Bilotti, Rome 2020; *Fiore aperto / fiore chiuso*, with Maurizio Bongiovanni, Galleria Richter, Rome, 2019; *Selvatico [quattordici]/ atlante dei margini, delle superfici e dei frammenti*, Museo Civico di San Rocco, Fusignano, 2019; *Spiriti in Fermento*, Galleria Civica d'Arte di Palazzo Moncada; *Antonio Mercadante, un critico irregolare in mostra. Paesaggi umani*, Accademia di Belle Arti di Roma, Rome 2019; *Cats love birds*, with Alessandro Finocchiaro, MARS, Milano 2019; *Quotidiano emozionale*, Galleria Centofiorini, Civitanova Marche, 2018. *Birds*, L'Officina e Galleria Ghelfi, Vicenza, 2018; *Landina 2018, esperienze di Pittura en plein air*, Museo Toriellini, Ameno, 2018; *Eros, dal mito al contemporaneo*, Museo Archeologico di Gela, 2018; *Selvatico [dodici]/ foresta. Pittura Natura Animale*, Galleria Marcolini, Forlì, 2017.

**Gianluca Concialdi** (b. 1981) lives and works in Palermo. Concialdi's practice embraces territories located between painting, sculpture and installations. With his works he investigates how architectural spaces and structures can, in and of themselves, be considered informal or minimal pictorial elements. Concialdi mainly works with installations populated by sculptures, figures and images that emphasize a surreal and metaphysical dimension hidden in everyday experience. His research investigates the tension and exchanges between the local and the global, especially in the Mediterranean and its diverse coexistence. His practice is a search for the ephemerality and truthfulness of experience. Concialdi's exhibitions include: *Holy Hillock*, Amant Foundation, Chiusure, 2020; *Enrique*, Clima, Milan, 2020; *Vagabondi Eccellenti*, Casa Piena Microcentro, Petralia Soprana, 2019; *Piatti Caldi*, Almanac, London, 2019; *The Collector's House*, curated by Caroline Corbetta, Molteni Flagship Store, New York, 2019; *Il Mistico Palestrato*, Polo Santa Marta, Verona, 2018; *Signori prego si accomodino*, Casa Studio Lia Pasqualino Noto, Palermo, 2018; *Curva di Gallo*, Clima, Milan, 2018; *Kapala*, Localdue, Bologna, 2017; *Park View*, Frankfurt am Main, Berlin, 2016; *Caro Federico*, GAM Palermo, 2016; *JEITO*, L'Ascensore, Palermo, 2015; *MOODCLOTH*, Hermes, Rome, 2014; *Till youth and genial years are flown*, Zero..., Milan, 2014; *Ah, si va a oriente!*, Fondazione per l'Arte, Rome, 2014; *T*, Monza, 2014; Menabrea Art Prize winner, 2014; *Fegato di Piacenza*, Carico Massimo, Livorno, 2014; *La Matte*, Frankfurt am Main, Berlin, 2014); *One Thousand Four Hundred and Sixty*, Peep-Hole, Milan, 2013; *VIR*-Via farini in residence, Milan, 2013; *Anonima Concialdi*, Giuseppe Frau Gallery, Normann, 2012 and *Penso con le mie ginocchia*, studio Airò, Dugnani, Perrone, Milan, 2012.

**Lorenzo Modica** (b. 1988) lives and works between London and Rome. Modica works with painting, sculpture and video to explore the threshold of emergence of an image, probing how images generate each other, mechanically and figuratively, and in doing so shape our psyche. To explore this tension he often relies on formal models and visual units taken from collective narrative structures. Used as critical devices articulated with a subjective apprehension of reality and personal memories, he transforms and interrogates those structures as underlying narratives of morality, power, sexuality, and desire. Modica's exhibitions include: *Hidden in Plain Sight*, with Franco Guerzoni, Galleria Studio G7, Bologna, 2021; *Artefici del Nostro Tempo* award-winner, Palazzo Bevilacqua la Masa, Venice, 2021; *The Castle of Crossed Destinies*, Dinamo Gallery, Porto, 2021; *MiART 2021*; *Masterless Eye*, Yudik One, Brescia, 2021; *Only the Good don't Reek*, *Saints Maybe Even Smell Good*, KH Lab, Rome, 2020; *Via Farini* in Residence, Milan, 2020; *Slade Runner* ASC gallery, London, 2020; *Spaceship/Dungeon/Zoo*, Hackney Project, London, 2019; *B e C*, Santa Maria della Vittoria, Mantua, 2018; *Ieri Oggi Domani*, Aldobrandini Stables, Frascati, 2018; *Fenêtre jaune cadmium*, Institut français, Rome, 2018; *Now and Forward*, Temple Univeristy Gallery, Rome, 2018; *What You Do Not Understand is What Really Belongs to You*, *Sentieri* festival of contemporary art, Amelia, 2016; *A> Rete*, Galleria il Ponte, Florence; *Il Cielo è di un azzurro cielo intenso*, Galleria Arte e Pensieri, Rome, 2016; *13 Days*, INEX Gallery, Belgrade, 2015; *Our Generation - XVIII Biennial.*, San Giovanni Battista, Penne, 2015; *N/Home*, 2015; *3 + 2*, Interno 14 - Italian Association of Architecture and Criticism, Rome, 2015; *Uscite di Emergenza*, MACRO, Rome, 2015; *Myths*, Pastificio Cerere Foundation, Rome, 2015.

**Marta Roberti** (b. 1977) lives and works in Rome. After graduating in Philosophy from the University of Verona, she graduated in Multimedia art at the Academy of Fine Arts in Brera. Drawing is her main medium and she declines it in installations and animated videos through which he explores the relationship between East and West, studying and reworking the myths and their representation. Her

artistic production has always found inspiration in the idea that the ego has no boundaries and that it is not only human. In 2020 she won the Cantica Award, and her work *Bestiary of the Other World* became part of the collection of the National Institute of Graphic Arts. She has participated in international exhibitions and festivals including *Encounter of Imagination. Dialogue between The Divine Comedy and Classic of Mountains and Seas*, Pearl art Museum, Shanghai; *I say I*, Galleria Nazionale di Arte Moderna Roma, 2021; *Ladder to the moon*, Galleria Monitor Roma, 2021, *Visions in the Making*, Italian Institute of Culture of New Delhi, 2020; *Wall Eyes*, Johannesburg, Capetown, 2019 and the Auditorium Parco della Musica, Rome, 2020; *Something Else*, Biennal Off Cairo, 2019; *Portrait Portrait*, Taipei Contemporary Art Center, 2017; *Scarabocchio*, Kuandu Museum of Art Taipei. She lived in Asia for a few years, where she undertook residencies in China, Taiwan and Vietnam.

**Caterina Silva** (b. 1983) explores the links between power and language from silent or pre-linguistic places, in order to elude canonical structures of the production of meaning. She uses painting to probe at the obscure spaces of the mind, those which are impossible to explain in words, but which exist and materialize into matter and then object. She creates open images available to the interpretation of the observer, a consequence of a process of deconstruction of her own internal superstructure carried out through the matter of painting itself and its translation into choreographic experiments and performances. Silva was artist-in-residence at the Cité des arts, Paris, 2012; the Rijksakademie van beeldende kunsten, Amsterdam 2014-2015; the Asia Culture Center, Gwangju 2016; NKD, Dale, Norway 2018; A R P, Cape Town 2018; the Fondazione Spinola Banna, Poirino, 2019; BOCS, Cosenza, 2019. Her selected exhibitions and performances include: *Body en thrall*, Rugby art gallery and museum, Rugby, UK 2022; *Cartacoreana*, Museo Carlo Bilotti, Rome, 2021; *Painting, Painting, Painting*, Marignana Arte, Venice 2021; *Ad ampio respiro*, Rita Urso-Artopia, Milan, 2021; *MACTE Digital*, MACTE Foundation, Termoli, 2021; *Immersive Tantric Painting Awareness*, Retramp Berlin, 2021; *Pietre Volanti*, Lunetta 11, Cappella della Sacra Famiglia di Dogliani, 2021; *Unpowered*, Bosse&Baum@Vortic London Collective, XR, 2020; *Talent Prize*, Museo Pietro Canonica, Rome, 2020; *Present Future*, Artissima, Turin, 2019; *Diaries among diaries*, Fondazione Spinola Banna, Poirino, 2019; *Scratching the present*, Casa Testori, Milan, 2018; *Impressioni*, Bosse&Baum, London, 2018; *Finite-Infinite*, Everard Read Circa, Cape Town 2018; *Amor Proprio*, Centrale Montemartini, Rome, 2017; *SSOL/AP*, Rozenstraat a rose is a rose and various locations, Amsterdam 2017; *Münster*, Galleria Valentina Bonomo, Rome, 2016; *Senza Sistema*, Bosse&Baum, London, 2016; *Sacrosanctum*, Oratorio di San Mercurio, Palermo, 2016; *tbc(August)*, Bosse&Baum, London, 2015; *Subject. Object. Abject.*, Galleria Riccardo Crespi, Milano, 2015, *Fear eats the soul, the soul eats fear*, Riccardo Crespi, Milan 2014.

**Sarah Linford** (b. 1971) lives and works in Rome. An art historian, curator and educator, Dr. Linford works closely with emerging and established artists, as well as with fellow art historians, critics, collectors, private and public cultural institutions. She teaches modern and contemporary art at John Cabot University and at the Rome University of Fine Arts. Previously, she was largely based in Paris, where she worked at the French National Institute for Art History, the Ecole normale supérieure, Cachan, the university of Paris-Ouest Nanterre, that of Paris-Est, and the Ecole du Louvre; in Canada she taught on invitation by the university of Québec at Montréal; in Germany as yearly Invited Professor of the Elite MA Network of the universities of Munich and Eichstätt-Ingolstadt; in the United States at the Cooper-Hewitt/Smithsonian and at New York University's Tisch School of the Arts. Her own education followed parallel tracks in France and the U.S. Dr. Linford has pursued the museum and curatorial work she undertook at the Museum of Modern Art in New York, the National Gallery of Art in Washington D.C. and the Petit Palais in Paris since moving to Rome late 2013. Here, she has curated: *Transformers. Contemporary Art from DC and Contemporary Art from China* at the Academy of Fine Arts, 2016; *Ricerca, trasmissione e creazione artistica nei secoli XIX-XXI* as a pendant to Villa Medici's *350 ans de création. Les artistes de l'Académie de France à Rome de Louis XIV à nos jours* and the Accademia di San Luca's *Accademie a confronto. L'Accademia di San Luca e gli artisti francesi*, 2016-2017; *High Noon*, with Donatella Saroli and Adrienne Drake, Campo Boario, 2017; *Il Disegno dal vero come pratica storica e sapere contemporaneo* at the Museo Pietro Canonica, 2017; *Fenêtre Jaune Cadmium* at the Institut français - Centre Saint Louis 2018; *B e C o il linguaggio privato secondo Lorenzo Modica*, Santa Maria della Vittoria, with the Assessore del Comune di Mantova and the Associazione degli Amici del Palazzo Te e dei Musei mantovani, Mantua, 2018; *Impronte romane: New Directions in Printmaking*, with Devin Kovach at Temple Gallery, 2018; *La Mémoire des objets: Saint-Louis-des-français, 1518-2018*. Selected publications include scholarly essays for the catalogues of the above exhibitions as well as contributions to *A Century of Drawing* and the National Gallery's Systematic Catalogue. She has further published *Le Génie dans l'art. Anthologie des écrits esthétiques et critiques de Gabriel Séailles*; *Accademia, accademie*; *Force Fields: Rome and Contemporary Printmaking* and contributed to edited volumes that include *L'art de la caricature* and *Une Tradition révolutionnaire, 1913-1939*. Her upcoming publications for 2022 comprise: an essay for the *Journal of Curatorial Studies*, another for *AAAV*, and a volume on higher education in the visual arts from the Renaissance to the present day.