

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

L'invenzione della giovinezza
curated by **Sarah Linford**

in collaboration with
Fondazione smART - polo per l'arte
Piazza Crati 6/7, Roma

Fondazione smART – polo per l'arte presents *L'invenzione della giovinezza*, an experimental educational project culminating in an exhibition of the artists **José Angelino, Giulio Catelli, Gianluca Concialdi, Lorenzo Modica, Marta Roberti** and **Caterina Silva**, and curated by **Sarah Linford**.

L'invenzione della giovinezza is one of the winning projects chosen by the *Didattica Contemporanea* Call for Ideas launched by the Foundation in October 2021 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? What are its criteria? Those derived from canons are no longer operative, either aesthetically or socially. 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. However, it cannot focus on producing artists that make visible radical “content” — however socially progressive — 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, audience 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?

This three-part project experiments with radical didactics and the conditions of artistic research, bringing together six mid-career artists and thirty-six participants, nearly all MFA candidates from the major local

institutions of higher learning in the visual arts, public and private: RUFA, NABA, the Academy of Fine Arts, John Cabot University and Temple University Rome.

First, three pairs of confirmed artists who have established a dialogue despite their radically different practices lead an experimental workshop for twelve participants. smART's large studio space and garden provide the physical setting for these three-hour hands-on explorations, in English, to ensure the participants' wide provenance in artistic training: the United States, Germany, Italy, Ukraine, Russia, Azerbaijan, Iran, India and China. Collaboration by the artists planning and running the workshops provides a catalyst for their continued collaboration beyond the workshop, whether in creating four-handed works or prompting each other to rethink their habitual practices. This second act, fostering intense creative collaboration, is the confirmed artists' chance to rethink their own research and processes. The third and final portion of this project invites the wider public to discover and reflect upon selected works by the six artists who have accepted the challenge of radical didactics and research.

The group exhibition of *L'Invenzione della giovinezza* opens at **3pm Friday, 13 May 2022**, accompanied by ephemera that gamesomely documents how *not* to ape.

- Sarah Linford

Workshops:

Wednesday, 16 March 2022, 3pm-6pm: Giulio Catelli and Lorenzo Modica

This workshop is mediated by Claudia Evangelista.

Wednesday, 30 March 2022, 3pm-6pm: Marta Roberti and Caterina Silva

This workshop is mediated by Michael Di Rosa.

Wednesday, 6 April 2022, 3pm-6pm: José Angelino and Gianluca Concialdi

This workshop is mediated by Anica Huck.

Exhibition:

L'Invenzione della giovinezza: **José Angelino, Giulio Catelli, Gianluca Concialdi, Lorenzo Modica, Marta Roberti, Caterina Silva.**

The exhibition will be inaugurated **Friday, 13 May 2022, starting at 3pm**

and will remain open Tuesday-Friday, 11am-1pm and 3pm-6pm until Friday, 3 June 2022.

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Official sponsor:

Lefranc Bourgeois e Charbonnel

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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*, curated by Lorenza Boisi, Museo Torielli, Ameno, 2021; *Quaderno*, with Luca Grechi, Galleria Richter, Rome, 2021; *Crafting difference*, curated by Brian Kennedy, London, 2021; *L'aventure louche*, curated by Guido Bosa, Yudik one, Brescia, 2021; *Doppio Ritratto*, Galleria Richter, Rome 2021; *Mistici, sensuali, contemplativi*, curated by Nicola Nitido, Metodo Milano, Milano 2020; *Le altre opere. Artisti che collezionano artisti*, curated by Lucilla Catania and Daniela Perego, Museo Carlo Bilotti, Roma 2020; *Fiore aperto / fiore chiuso*, with Maurizio Bongiovanni, Galleria Richter, Rome, 2019; *Selvatico [quattordici]/ atlante dei margini, delle superfici e dei frammenti*, curated by Massimiliano Fabbri, Museo Civico di San Rocco, Fusignano, 2019; *Spiriti in Fermento* curated by Elisa Mandarà and Salvatore Falzone, Galleria Civica d'Arte di Palazzo Moncada; *Antonio Mercadante, un critico irregolare in mostra. Paesaggi umani*, Accademia di Belle Arti di Roma, Roma 2019; *Cats love birds*, with Alessandro Finocchiaro, MARS, Milano 2019; *Quotidiano emozionale* curated by Marta Silenzi and Mercede Auteri, Galleria Centofiorini, Civitanova Marche, 2018. *Birds*, curated by Elisabetta Mitrovic, L'Officina e Galleria Ghelfi, Vicenza, 2018; *Landina 2018, esperienze di Pittura en plein air*, curated by Lorenza Boisi, Museo Torielli, Ameno, 2018; *Eros, dal mito al contemporaneo*, curated by Alba Romano Pace, Museo Archeologico di Gela, 2018; *Selvatico [dodici]/ foresta. Pittura Natura Animale*, curated by Massimiliano Fabbri and Lorenzo di Lucido, 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*, Localedue, Bologna, 2017; *Park View*, Frankfurt am Main, Berlin, 2016; *Caro Federico*, GAM Palermo, 2016; *JEITO*, L'Ascensore, Palermo, 2015; *MOODCLOTH*, Ermes, 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*, curated by Giulio Verago, Dinamo Gallery, Porto, 2021; *MiART 2021*; *Masterless Eye*, curated by Gino Bosa, 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*, curated by Alvaro Barrington, Peter Davies and Alastair Mackinven, Hackney Project, London, 2019; *B e C*, curated by Sarah Linford, Santa Maria della Vittoria, Mantua, 2018; *Ieri Oggi Domani*, curated by Claudio Pieroni and Silvia Berdini, Aldobrandini Stables, Frascati, 2018; *Fenêtre jaune cadmium*, Institut français, Rome, 2018; *Now and Forward*, curated by Shara Wasserman and Tiziana Musi, 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*, curated by Fabrizio Corneli, 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*, curated by Antonio Zimarino, San Giovanni Battista, Penne, 2015; *N/Home*, curated by Francesca Lilli, 2015; *3 + 2*, curated by Donatella Landi, Interno 14 - Italian Association of Architecture and Criticism, Rome, 2015; *Uscite di Emergenza*, MACRO, Rome, 2015; *Myths*, curated by Maria Rosa Sossai and Miroslaw Balka, Pastificio Cerere Foundation, Rome, 2015; *Galleria Incontro d'Arte*, curated by Duccio Trombadori, Rome, 2014.

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*, Biennial 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 participated in 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, curated by Giacinto Di Pietrantonio, 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 has been teaching modern and contemporary art and museum studies in John Cabot, theoretical courses at the Rome University of Fine Arts, she taught and founded the Office of International Relations at the Academy of Fine Arts of Rome. Previously, she was largely based in Paris, where she coordinated the Fondation de France-supported research program at the French National Institute for Art History and taught and advised in a variety of institutions of higher education: in France, at the Ecole normale supérieure, Cachan, the university of Paris-Ouest Nanterre, that of Paris-Est, and at the Ecole du Louvre; in Canada, University of Québec at Montréal; in Germany, Universities of Munich and Eichstätt-Ingolstadt; in the United States New York University 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*, in collaboration with the United States Embassy cultural attaché office 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 *Accademia a confronto. L'Accademia di San Luca e gli artisti francesi*, 2016-2017; *High Noon*, with Donatella Saroli of the MAXXI and Adrienne Drake of the Fondazione Giuliani, 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, 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 catalogues of the above exhibitions as well as contributions to *A Century of Drawing: Works on Paper from Degas to Lewitt* 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*; *Une Tradition révolutionnaire, 1913-1939*, French Academy in Rome-Villa Medici. Her upcoming publications: an article for the peer-reviewed *Journal of Curatorial Studies*, an essay for the conference proceedings of the *X-Disciplinary Congress on Artistic Research: To Research or not to Research in the Post-Disciplinary Academy?*, a volume on higher education in the visual arts from an art-historical perspective spanning from the Renaissance to the present day.