

EU4ART SHORT TERM WORKSHOPS

Painting

4-15 OCTOBER 2021

4TH FLOOR & PROCIDA ISLAND

curated by Sergio Sarra

with Lorenzo Bruni, Paolo Canevari, Federico Fusi,
Beatrice Peria, Sergio Sarra



accademia
di belle arti
di roma



Cofinanziato dal
programma Erasmus+
dell'Unione europea

The workshop will take place in two parts, the first one will be developed in Rome in the laboratories on the fourth floor of our Academy and the second one on the Procida island.

Each one of the professors propose different themes, a reason for reflection and inspiration for a work to be developed later.

The workshop is an opportunity for exploring multiple connections between drawing, environments, memory and literature and for showing participant's personal vocabulary.

Schedule

October 4-5

Contro l'impegno?*

Rome, Academy of Fine Arts of Rome
Fourth floor rooms no. 410 and no. 413,
10am - 1pm + 3pm - 6pm

October 6-7

The Artist's responsibility in the contemporary society

Rome, Academy of Fine Arts of Rome,
Fourth floor rooms no. 410 and no. 413,
10am - 1pm + 3pm - 6pm

October 8

Commitment/decommitment. A theoretical point of view

Rome, Academy of Fine Arts of Rome,
Fourth floor rooms no. 410 and no. 413,
10am - 1pm + 3pm - 6pm

October 9-10

Free weekend to spend in museums and the city of Rome

October 11

09 am Departure from Termini train station to Naples

12.30 am Departure of the ferry-boat from Naples port to Procida island
1 pm **Arrival on Procida island** and check-in at the hotel
3pm – 6pm **“If you can take the ambition out of what you do, art becomes fully life”***

October 12

“If you can take the ambition out of what you do, art becomes fully life”*

Procida island

10am - 1pm + 3pm – 6pm

October 13

A beautiful drawing I’ll never do again

10 am Drawing from the boat
1 pm Lunch break
3 pm Afternoon part of the workshop
6 pm Dinner
8 pm Night drawing

October 14

A beautiful drawing I’ll never do again

Procida island

10am - 1pm + 3pm – 6pm

October 15

10 am Free morning
2 pm Departure of the ferry-boat from Procida island to Naples port
4.30 pm Arrival at the Naples train Station
6 pm **Arrival in Rome & end of the workshop**

Proposals

● **Contro l’impegno?***

proposed and directed by **Lorenzo Bruni**
with **Paolo Canevari, Federico Fusi, Sergio Sarra.**

The workshop proposed by Lorenzo Bruni aims to investigate at what point occurs the tendency of contemporary art that emerged around 2001, in interacting directly with the present to raise social, political and moral issues that had been silenced for too long. With the expansion of globalization and digital hyper-connection, the artist does not limit his research (since the 00s) to new media but aims to re-activate conceptual practices of the 1960s and rethink the health of collective memory. In both cases, it is a question of rethinking the common values that post-ideological society (after the fall of the Berlin Wall) can adopt in order to reflect on the issue of the values of culture and the future beyond the ways that emerged the previous century. The question to ask is whether over the years this search has turned into an aesthetic category rather than a real need, and whether it is precisely

for this reason that the new generation of artists facing 2021 finds itself claiming new freedom from all forms of activism in order to return to talking about art. The questions to be asked, however, in this case, are what do we mean today by art and by the role of the artist, but also to which public does the young artist want to address himself and what is the place he considers most suitable for exhibiting his work (the web or the museum, the art system or the independent space)?

*(The title of Lorenzo Bruni 's workshop is borrowed from the homonymous book of the literary critic Walter Siti, published by Rizzoli Publishing House in 2019. Only a question mark has been added to the original title. Siti's book intelligently investigates the quest to do good in society by means of recent literature in which the practice of the journalist and activist has taken the place of the writer. Emerging from the ivory tower of culture as an end in itself seems to be the common denominator of Saviano, Murgia and many other writers. The literary critic investigates this new tendency on the part of the literary author to become the bearer of positive and renewing values in society, questioning whether this has not always been the aim of literature).

● **The Artist's responsibility in the contemporary society**

proposed and directed by Paolo Canevari
with Lorenzo Bruni, Sergio Sarra.

My intent is to educate and nurture a new generation of artists.

The education of new minds and new talents can come from qualified and international known artists so that they could pass on their experiences to the new generations and prepare them culturally and professionally for the world that awaits them outside the academic institution.

I believe in an art education that can take place by giving freedom to technical expression outside the traditional schemes, that's why my educational method is based on the different expressive possibilities that the world of contemporary art has historically developed.

The theories of the contemporary and the fundamental understanding of a conceptual approach to the work are the basis of my educational method.

My educational program is based on the comparison and exchange of opinions with the students of the course in a creative interaction in which everyone can participate. The practical aspect of projects will be the natural and important development in which students can measure and confront.

● **"If you can take the ambition out of what you do, art becomes fully life"***

proposed and directed by Federico Fusi
with Lorenzo Bruni, Sergio Sarra.

Free discussion and reflection on A. Scholl's statement "If you can take the ambition out of what you do, art becomes fully life".

It is proposed a free exchange of ideas and reflections on the aforementioned statement and its

various perspectives that may or may not contribute to the experience of the participants in relation to their own work or artistic position.

-Methodological approach:

The island itself as a material of work and investigation:

Procida island is an area known for its production of lemons, but also its soundscape looks from the outside full of inspiration.

- Lemon juice is a material that has been used for centuries for drawing and writing invisibly on paper as it is sensitive to light.

An exploration of this ancient technique is proposed considering the meaning that the invisible has gained in the contemporary world not only due to the work of certain artists, but also as a result of the pandemic.

- The possibility of a sound/radiophonic interaction is allowed by the broadcasting on the web radio programme www.radioarte.it the materials recorded during the days of the workshop, created using everyone's' most accessible means: the mobile phone.

These broadcasts can include collective talks, spoken diaries, interviews, soundscapes and so on.

All set on an island.

* A. Scholl, teaching the expression of feelings to a baroque singer.

● **Commitment/decommitment. A theoretical point of view**

proposed and directed by Beatrice Peria
with Lorenzo Bruni, Paolo Canevari, Sergio Sarra.

The theoretical lesson deals with Gerhard Richter and the theme of commitment/decommitment.

It will be the occasion to set an historical-artistic dialogue with students and professors and to deepen the position of artists, both in past and contemporary times, about this particular subject.

● **A beautiful drawing I'll never do again**

proposed and directed by Sergio Sarra
with Lorenzo Bruni, Federico Fusi.

Exercises:

Aboard a boat to a certain distance from the coast considering the island as the object of the drawing.

Night drawing on the effects of artificial light on sea water.

Cliffs at the edge of a beach and the atmosphere above them.

Automatic drawing from the highest point of the island.

(Pencil on paper)

Biography

● Lorenzo Bruni

is a critic and curator and since 2001 he has been the coordinator of the non-profit space BASE / Progetti per l'arte (baseitaly.org) in Florence founded by a collective of artists of various generations in 1998.

For the last ten years, he has been teaching phenomenology, history of graphic design and economics of the arts at different Italian academies. Since 2019 he has held the role of director of The Others, a fair dedicated to non-profit spaces and young emerging galleries taking place in Turin and for which he started an online magazine project.

He also takes part in the board of The Phair a fair dedicated to photography, as well as continuing his collaboration with the museum 900 in Florence (started in 2018) where he curates the cycle Duel with which he involves internationally renowned artists (Ulla von Brandeburg, Jose Davila, Yuyang Wang) to dialogue with a work chosen by them from the permanent collection. Also in 2019 he started the cycle of exhibitions entitled Connection in collaboration with Frediano Farsetti gallery in Milan producing the first exhibition entitled "let's start from here" and the first volume focusing on the legacy of the 90s in Italy with interviews with Stefano Chiodi, Giorgio Verzotti, Angela Vettese and Giacinto di Pietrantonio, he produced an exhibition on Marinus Boezem at Galleria Fumagalli and collaborated with Galleria Federico Luger in Milan for an interview with Igor Eskinja. In previous years he has been curator for various Italian and foreign museums, including the Karst art centre in Plymouth (UK), the RISO Museum in Palermo, the KCCC Museum in Klaipeda, Lithuania; HISK in Ghent, Belgium. And again at the Fondazione Lanfranco Baldi in Florence, the Musée d'art modern de saint-Etienne Métropole, France. His curatorial research practice has led him to create different cycles of exhibitions, always intended as platforms for theoretical and practical reflection, including those on the idea of the contemporary landscape, on travel in the age of Google Maps, on the temporality of contemporary sculpture, on the abstract pictorial tradition after the spread of digital screens, on the interaction between performance, video and sound design, and - a cycle of exhibitions from 2005 to 2010 held at the Via Nuova arte contemporanea space in Florence - on the legacy of Modernism.



● Paolo Canevari

is one of the internationally known Italian artists, known for using different materials and media, such as animation, drawing, video, sculpture and installations. The artist presents easily recognizable symbols or clichés, in order to comment on concepts such as religion, the urban myths of happiness or the great principles behind creation and destruction.

Starting out as a sculptor, the artist treats his work as a way to convert the passive state of the mind in an energetic, creative act. Canevari's work is linked to the meaning of sculpture and on how this relates to the contemporary social context. In the nineties, the artist adopts the rubber of the inner tubes and



tires as the material of choice, developing a personal language where symbols, icons, pop culture, historical representation and political consciousness are overlapping. He exhibits in numerous solo and group exhibitions: in 1999 the participation in the XIII Quadrennale of Rome at the Palazzo delle Esposizioni. In 2007 he took part in the 52nd Biennale: Venice International Art Exhibition curated by Robert Storr with the video Bouncing Skull; the work in 2008 will become part of the permanent collection of the MoMA in New York. In 2008 Raw - War at MoMA in New York curated by Klaus Biesenbach. In June 2010 the personal Paolo Canevari - Nobody Knows at the Center for Art Contemporary Luigi Pecci in Prato, curated by Germano Celant together with an extensive monograph by Celant himself published by Electa. In the same year, the personal show Odi et Amo at GNAM, Galleria Nazionale d'Arte Moderna Roma.

Since 2011 Paolo Canevari has started a research based on the series of works "Monumenti della Memoria" on the traditional languages of painting, drawing and sculpture, where the artist places the accent on absence, on the power of individual imagination and on the need to build one's own iconography, not conditioned by the continuous visual stimuli of the consumption system. In 2018 the participation in the first Bangkok Biennale with the installation: "Golden Room" and in November of the same year his drawings accompany the book of short stories "I tacchini non ringraziano" by Andrea Camilleri. In 2020 the retrospective Materia Oscura, curated by Marco Tonelli in the Gallery of Modern Art G. Carandente, Spoleto.

● Federico Fusj AKA Fusi

discovered sculpture as an expressive possibility at the age of 11 years old in France in the atelier of the sculptor and patron Romolus Altoviti. He studied at the Art Institute of Siena with the poet and sculptor Massimo Lippi and at the Academy of Fine Arts of Brera, Milan with the sculptors Alik Cavaliere and Andrea Cascella, and as subject expert, with Luciano Fabro.

While still a student at the academy, he took part in the group of young artists who organised the "Politica" art meeting in Novi Ligure, Alessandria, in 1988. An itinerant exhibition on an urban scale considered to be one of the most important in Italy, it brought the political relationship between art and city space into the artistic debate.



He has taken part in a large number of public exhibitions in Italy, among them:

"Conto Terzi", Soncino, Cremona 1989; 'Imprevisto', Italia '90 Flash Art, Milan; Castello di Volpaia, Siena 1991; 'Il Piede d'Europa' Villa Romana, Florence, 1996; 'Fuoriuso' 6, Pescara, 1996; Perché? Fuoriuso'97, Pescara, 1997 'Atlantide' Palazzo delle Papesse Siena, 1998; 'Caravitadimora' 1998-'AlPadre' Oratorio del Caravita Rome, 1999; 'Verso Sud' -Zerynthia, Carpineto Romano, Rome, 2000. Made in Filandia 2010. Roeh, Pinacoteca Nazionale di Siena, 2012, Siena, No man's Library, Sassari, 2018; Colore Astratto, Informale, Votre spazi contemporanei, Carrara, 2020.

In the international arena, he has participated in numerous public shows, among them:

Fiar International Prize, 1991; Ripple across the water' Museo Watari-Um Tokyo (J) 1995; 'Dialogo 2' Belgian Academy Koln (D) 1995; '7° Bienal de Habana', La Habana (CU) 2000; Sonsbeek 9' Arnhem (NL) 2001; 'Le opere e i giorni', Certosa di Padula, Salerno 2004; Almost Real, Centraal Museum, Utrecht (NL) 2004; 'Something else!!!', Museo Man Nuoro/Smak Museum, Gent 2009; Troubleyn laboratorium, Antwerp, 2016.

In 2001, he created the "RadioArte" platform as an artistic project, which takes on various names over time depending on the events involved and the institutions associated with it. Since 2016, "Radioarte" has become the first station in Italy entirely dedicated to radio and sound art and a reference station in the world panorama.

In 2010, he began a new series of work focused on the renewal of direct-cut marble sculpture, which he considers his first love. In 2011 he was entrusted with the execution of the monument for the 150th anniversary of the Unification of Italy in Siena. In the same year, one of his works entered the permanent collection of the Pinacoteca Nazionale di Siena, as its first contemporary acquisition. He is also co-founder and coordinator of the artistic production label "Inner Room", which since 2010 organizes periodically events in workplaces such as companies, shops, commercial spaces, exhibitions and meetings by involving the contemporary art talents in the multiple realities of research and production of the realities that host it. "Inner Room" participated in the drafting of the artistic program for Siena Italian Capital of Culture 2015 and also it was responsible for the Radio Art section of the Chigiana Summer Festival from 2016 onwards.

● Beatrice Peria

is an art historian specialized in Venetian Painting of the XVI century, Professor of History of Art in the Academy of Fine Arts of Rome and also holds the position of the WP2-WP3 Coordinator in the EU4art project. She is working on her new book.



● Sergio Sarra

graduated from the Academy of Fine Arts in Bologna at the Concetto Pozzati School of Painting. He moved to Rome in 1988 where he held his first personal exhibition at the Alice Gallery (1990).

He took part in the Biennial of Young Artists from Mediterranean Europe in Barcelona (1987), Venice Biennale at the Corderie dell'Arsenale (1993) in Aperto '93, at the Italian Pavilion (2011) and in the Havana Biennial (2000).

Sarra has held solo exhibitions and took part at group exhibitions in galleries, Museums and public and private Institutions including Espace Pierre Cardin Paris (1991), Palazzo delle Esposizioni Rome (1992), Palazzo Chigi Odescalchi Rome (2000), Fondazione Volume! Rome (2000), Micromuseum for Contemporary Art and Culture Palermo (2004), MCO gallery Porto (2007), MNAC Bucharest (2007), WAX Budapest (2007), Circolo Filologico Milanese (2008), Diocletian Bath's Rome (2008), Conservatory of Santa Cecilia Rome (2013), EWHA Womans University Seoul (2016), ESAD Córdoba (2016), Garage Carcani Rome (2016), Abbey of Propezzano (2018), Mattatoio Museo d'Arte Contemporanea Rome (2019), Monitor gallery Rome (2019), Festival del Paesaggio Capri (2019), Apalazzo gallery Brescia (2021), Fondazione del Monte di Bologna e Ravenna (2021).

Sarra is Professor of Painting at the Academy of Fine Arts in Rome.





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