

**SCHEDA WORKSHOP/ WORKSHOP PROJECT SHEET**

Anno Accademico/Academic Year 2024/2025

**Titolo Workshop / Title and subtitle:**

Urgency, Authenticity and The Unexpected in The Work of Art.

**A cura di / By:**Proposa by: Fabrizio Dell'Arno/ Marta Jovanovic  
Entrepreneur: Mauro Di Silvestre**Indirizzato a / Intended audience:**

- especially recommended for Bachelor of Arts students in Painting and Sculpture & Installations, as well as Master of Arts students in Fine Arts.  
- a tutti gli studenti e particolarmente consigliato agli studenti del triennio e biennio di Arti visive

**Partecipanti / Participants:**

min12/max 25

**Requisiti richiesti / Requirements:**

- English Language  
- a basic level of drawing and painting skills

**Durata e Crediti / Duration and Credits:**

30 hours – 2 FC

**Periodo di svolgimento / Dates:**

3-7 marzo 2025

Mod. 05-11-C - Rev. 0 del 10-01-2018

**Giorni, orari ed aula / Days, times, and classroom**

Monday 3 march from 9.00 to 16.00 (1hour lunch)

Tuesday 4 march from 9.00 to 16.00 (1hour lunch)

Wednesday 5 march from 9.00 to 16.00 (1hour lunch)

Thursday 6 march from 9.00 to 16.00 (1hour lunch)

Friday 7 march from 9.00 to 16.00 (1hour lunch)

**RUFA AUSONI – CLASSROOM A13**

**Workshop Description:**

Although this workshop is open to students from various creative fields, my focus will primarily be on painting, the expressive medium I know best and wish to share with the participants.

The workshop will revolve around three fundamental concepts for anyone pursuing and persevering on the path of creativity: urgency, authenticity, and the unexpected. The urgency of the creative act, the authenticity of the artist and their artwork, and the unexpected moments every human and artist must face.

The creation of a work of art—a film, a theatrical piece, a piece of music, a design object, or even the choice to live as an artist or creative—stems from an irresistible urgency. Starting from this premise, if we acknowledge that the creative act arises from urgency, nothing and no one can stop our need to “make” and create. If this need is a genuine necessity, we will find any way to express ourselves, with any medium, material, or support, in any condition or space.

With this in mind, I aim to encourage students to explore paths they have never taken before. For example, by using colors and materials they have never tried or by employing familiar ones in new and unconventional ways. If a student prefers the color red, I will encourage them to use a different color or all colors except red. If they already have a precise idea in mind, I will insist they try to overturn it. If they are comfortable working only in large dimensions, I will challenge them to express themselves on smaller supports (or vice versa). Because, if the urgency is real, they will find a way to “say” something even on a small canvas, a wooden board, or a simple A4 sheet of paper.

I would like the students to experiment with any material: scraps of paper or cardboard found on the street, fabric remnants, pieces of wood, the cover or pages of an old book, a cutting board, or a cardboard tray for pastries, etc. If creativity arises from an irresistible urgency, even financial difficulties should not stop us. We should not use excuses like the lack of a “particular color” or the “right support,” a studio big enough, the “best canvas,” or the “right light” to paint. If we have the urgency to express ourselves, we can and must do so with whatever means are available.

I would like the students to train themselves over these five days to work with very few resources: leftover paint, just a few colors, a few brushes, broken pencils, instant coffee—because, in the absence of anything else, you can also paint with coffee, tea, or a child’s crayon. The search for the “best material,” the “perfect place,” or the “ideal condition” for working is often an excuse for not facing the real problem: the artwork (the painting, in the case of painters). This does not mean students should not learn to understand and use all materials and techniques. They already do this at the Academy or will acquire this experience over time.

In our short time together, alongside the concept of urgency, I also want to convey the importance of expressing oneself with authenticity. I will stress the concept of “authenticity” by advising students to focus on things they know best, those they are most familiar with, the aspects of their lives they care deeply about and that engage them on a personal level. I will encourage them to look inward and speak about something true, personal, and profound, while also inviting them to discover their obsessions and fixations. And if they do not yet recognize them, I will encourage them to search for them because every artist works on their own obsessions with repetition and

insistence. Even when they change their method, technique, genre, or subject, that same obsession often remains hidden within their work.

I will also emphasize the importance of the unexpected. I will insist that unexpected events and mistakes during the creative process are valuable opportunities for growth and should not be rejected but embraced—even sought. I would like them to work precisely on their unexpected moments and mistakes, learning to make the most of them. From their so-called errors, great things can emerge. The growth of every artist often stems from a mistake. A mistake allows and forces us to look at what we are doing with different eyes. It pushes us to change our initial idea, suggests new paths, and gives us the courage to try directions that, without that incident, would be more challenging to undertake. Instead of reassuring them, I would like to gently invite them to face a crisis. I will simulate unexpected scenarios to observe what they can accomplish “under pressure,” confronted with the unforeseen, far from their usual comforts, helping them to find together a way out and a way to complete their work.

**Target:**

The main goal is to make students aware of how important and serious it is to create art and to highlight the necessity for artists to remain true (authentic) to themselves and to the world. I will help them focus on their true obsession—the fixed idea that haunts them. I will strive to teach them to be honest in what they do.

**Motivation:**

Focusing on the three key concepts (Urgency, Authenticity, and the Unexpected), I will help students avoid feeling intimidated by the greatest artists of the past while also not ignoring them. I will invite them to reflect on the idea of “adding” a new object, a new work, to this world, already saturated with objects and artworks, emphasizing quality over quantity.

**Brief Biography:**

Mauro Di Silvestre is a painter that has lived and worked in many cities like Los Angeles, London and New York. He has collaborated with many Italian artists such as Pizzi Cannella, Annie Ratti, Enzo Cucchi, Gianni Dessì and the photographer Claudio Abate before starting his own career. He had exhibition in and outside of Italy, his first solo show was in 2007 at z2o presented by Achille Bonito Oliva. He has won several prizes; he has participated in many art residencies throughout the world and showed his works in galleries and museums throughout the world. He works in Rome.