

THINKING ACTING VALUES

a cura di | edited by Matteo Innocenti

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Ori

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The Master in Visual Arts of Accademia D'Arte AD'A has been designed to give proper tools to those who want to pursue a career in the arts.

I have realized that the most difficult moment in an artist's life is right after receiving a degree. The real-world is challenging, especially in this exceptional moment we are experiencing, and navigating this new life after school can be difficult without the proper instruments.

AD'A was designed after a Renaissance Bottega, which was a place where artists worked in harmony.

They shared techniques and thoughts for the goal of creating art. This is exactly what we do today at AD'A.

At Accademia D'Arte AD'A we know that every artist is different. Our course curriculum is personalized based on the needs of each student. My goal for this school is to offer all of the skills that are required for someone to develop an artistic career, based on each artist's focus.

I'm happy to present in this book the artworks of our students in the 2021-2022 Master in Visual Arts program.

During one year of studies at AD'A, these students were followed and supported by the curator Matteo Innocenti. Together they designed a great exhibition in La Portineria: one of the best non-profit art spaces in Italy.

This book is both a journey through the exhibition, and a glimpse at the research that students pursue to give life to their art works.

My hope is that through this publication the reader can feel the beautiful energy that has been expressed by these students during their Florentine artistic experience.

Patrizio Travagli

Foreword

The training experience becomes particularly significant when learning techniques is combined with the exercise of ideas; in art, both are equally important. Without knowing how to transform matter, the principle of realisation fails; similarly, if thinking does not guide action, the result will be partial.

AD'A's Postgraduate Course in Visual Arts unites the two facets, and this link takes shape in a space "inspired" by the Florentine Renaissance workshop: here past traditions and contemporary innovations interact, establishing a dialectical relationship characterised by continuous experimentation and acquisition.

My role as curator has consisted above all in encouraging the students to question the meanings of making art, and to focus their attention and their energy on the search for a personal style; this concerns that key passage that allows one going beyond the academic dimension and embark on a personal path.

In the meetings, over the months, we had the opportunity to get to know each other, to deepen our visions, and to confront each other through various revisions. I greatly appreciated the willingness of the class to improve.

While respecting the uniqueness of each student, my idea was to find a common element, broad enough but not vague, that would allow us to implement a coherent project.

Pondering on our difficult times, we began to discuss "values", i.e. what is a value for each of us. The exhibition was the climax of this exchange of ideas, as it allowed us to formalise a dialogue based on similarities and differences; it was also the result of a broader journey, because throughout the year the students worked with perseverance and commitment, honing their artistic skills. This publication aims to provide an engaging documentation of the entire process, from studio work to the exhibition project.

Thinking, Acting, Values

"In ethics, value denotes the degree of importance of something or action, with the aim of determining what actions are best to do or what way is best to live (normative ethics), or to describe the significance of different actions."

The genesis of this exhibition, starting from the variety of attitudes, interests, personalities of the artists involved, was defined by the word "value" – a word that encompasses many meanings depending on the area to which it refers, but that we consider here in relation to what guides each of us, individually and collectively, in feeling, thinking, and acting. The question we asked ourselves is straightforward: what is an important value for me, considering my life and society? All things considered, this could even appear simple – each of us deems certain values as fundamental, we know that we believe in them and pursue them – yet we rarely ask ourselves this question, or we give a precise answer.

It is not by chance that we are confronting values now, in a historical period marked by unforeseen and unprecedented global events with a huge impact on our lives, such as to define – or require – a new scenario. Let us imagine that society needs (at least in part) to reflect on itself and define new lifestyles; in this hypothetical process of complete reshaping of the near future, what are the values that we would like to bring to attention, to share, to defend?

Here, art has a great responsibility, and I would say that it also has the opportunity to regain the role it deserves, that it has been losing for years: to be a driving force to continuously transform and elaborate points of view, ways of feeling, and actions. To be a critical agent.

I believe that, for the benefit of all, every cultural project should face the new responsibility that awaits us.

In its specific and yet inclusive dimension, the *Thinking, Acting, Values* exhibition tackled these issues. Each of the artists has dealt with her own value, in a free but effective way, and this served as a "horizon" for the creation of a personal work; the project as a whole is like a dialogue, with ten voices, made up of different and similar words, combinations, similarities and differences, uniqueness and references, namely it is that mutual looking at each other that is at the basis of coexistence.

Matteo Innocenti

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