

## Long Biography

-- Biographical and Educational Report --

Luciano Caggianello was born in 1959 in the province of Siena.

His studies are oriented towards a more “technical” disciplinary learning (*Diploma in Applied Physics, Faculty of Architecture, School of Design*) and are subsequently implemented (between the 70s and 80s) through an artistic training that we could define as “laboratory”, that is, the beginning of a systematic attendance at the studios of well-known artists and the Academy of Fine Arts, as well as participation in multiple courses, internships and ateliers of graphics, illustration and communication, artistic training, restoration, metal casting techniques (*APRA, Atelier Artificio...*), in

whose perimeter, through an empirical, almost daily implementation, he gains familiarity and familiarity with the materials, the processing methods, the execution, as well as the important and essential refinement of all the pictorial and graphic techniques.

His professional debut, in the early 80s, placed him first in the advertising field, as a graphic designer, illustrator, Art director within which he maintained relationships and collaborations with important personalities of the creative and intellectual scene, including Armando Testa, Augusto Morello, Alessandro Baricco. Later he dealt with design, specifically car design, and in this context he interacted with people who provided an important vision of design and related project contents (such as Giorgetto Giugiaro, Aldo Mantovani, Ercole Spada, Rodolfo and Marco Bonetto, Chris Bangle and many others).

Instead, his professional debut, in the purely artistic field, dates back to 1986 and led him to undertake a personal research journey and an exhibition path that has been structured and intensified over the years. He began with a painting that proposed a formal, almost hyper-realistic taste, and then gradually arrived at an increasingly less defined conception of the subjects.

Between the end of the 80s and the mid 90s, his taste for figuration did not fade, but it changed in its approach, composition and pictorial production. The desire for painting remained, but probably in his unconscious he was developing instances that would later lead him towards an informal sign.

The works of the 90s stand out for the use of elements apparently foreign to painting and associable to that vaguely classicist pictorial genre. In addition to painting, he recovered, in fact, ropes, wood, small objects, nails, plastics, elements that then, in the course of temporality, would be reintroduced, reused and reassembled through different methods and with the help of new perspective views, precisely because the beauty of being and doing the artist is the conceptual freedom, the independence of being able to move forward or backward with respect to one's own history, benefiting each time for the completed and integrated experience.

Between the end of the 90s and the first decade of the 2000s, he developed a pictorial taste projected more towards the presentation of the sign. This search for abstract and poetic taste does not lead to a chromatic zeroing but certainly partially attenuates it and his investigation proceeds towards elements that begin to determine an essential expressive gradient, that is, sign and spatial presence. Furthermore, the works are also distinguished by their large dimensions. A dialectical partnership is established between the clotted painting and a portion of thinning territoriality, establishing a precise configuration of the pictorial space in an attempt to grasp its dilation.

From that moment on, he has been accompanied by some books, “Intermediario Immateriale” from 2003, on whose pages he intends to develop the idea of combinations between words, weaving an intellectual recourse to poetry as a means and methodology of reflection as well as of deepening his inner research. In 2014, he published the book “Parole altrove” through whose pages he continues and

evolves his literary and philosophical research. In 2019 he published "Aporia e Metamorfosi dell'Arte" which represents a more specific essay on the perimeters, contradictions and metamorphoses that develop in the creative context. In 2020 he published "Fenomenologia del Quotidiano" which tells a sort of virtual journey inherent to multiple aspects and concepts of our daily existence and finally in 2021 "Pubblicità .jPig" was published whose text focuses on the analysis of the advertising phenomenon and its dissemination in social and sociological terms.

To be premised, and taken into absolute consideration, the aspect of dual professional intervention that he maintained as an illustrator, as a designer and the parallel one of artist. This thin film that has separated and separates many considerations and conceptual interventions, has however over time also resulted in a significant osmotic opportunity in the advancement of artistic potential.

The approaches and expressive values, which in the meantime have moved from the advertising environment to that of design, have influenced the interactivity of the graphic module over the years, just as the materials and professional tools have infected the possibility of artistic expression. In fact, the transition from the use of airbrushes, spray cans, collage, photography, to that of pantone, glossy paper, pencils, chalks, ribbons, up to the appearance of digital and mathematical three-dimensional, has also renewed the quality for the chromatic taste and its relative cultural manifestation.

The massive development of programs specifically dedicated to drawing and graphics (*Photoshop, Corel draw, Paint, Alias-Icem surf....*), have directed him not only to express a different executive possibility but also to evolve a systematic, substantial and innovative variant of content.

The research that he develops around the first decade of the 2000s, is attentive to the analysis, doubt, ideation and poetics of the potential of pictorial concretization.

Beyond the decade of the 2000s (*so starting from 2011-2012*), the incubation for new works and concepts begins. Works on wood are then born and the different support traces a different design geometry. In any case, the relationship that emerges between structure and painting is perhaps invisible, sometimes ambiguous, sometimes revealed, but always measurable and never abandoned to itself. The gesture emerges anyway, even if more hidden. Maybe there is a first sign of chromatic minimalism, but it always delimits it and reduces it also in its spatial dimension. These works are almost project plates that intervene on the pigment, on the medium, on the evident revelation of the message, on the unequivocal nature of the trace, whether elementary or complex. The most disparate materials enter the artist's lexicon: tar, nails, wire, sheet metal, wood, grids, cement, needles, various objects ... Each of these materials intends to establish a connection between the support and the path of man, the force to which they have been subjected, the energy to which they intend to refer. They want to establish a new identity to unify the dialectic between space, concept and artistic metaphor.

Since that period, we have been reasoning within a space of conspicuous and rational conceptuality, and the new group of works bears a cloaked temporality, a reminiscence of pre-eminent contemporaneity, stretching between suspension and invention, alternated by the seductive use of an ironic and mobile path, little inclined to repetitiveness.

Perhaps even the climate of the Piedmontese capital, actively involved in the perimeters of cultural and social renewal, contributes to the formation of a precise artistic conscience, which does not want to be a substitute for anything, much less for what preceded it, but, in fact, can gather a legacy and a respectful testimony. Many artistic-conceptual proposals were, in fact, born and developed within the context of Turin's intellectual growth. And sometimes the reflection that separates a declination from its matrix remains small but nevertheless of elaborate support.

The exhibition landing beyond national borders is part of a broader path that leads him to interact with galleries, museums and foreign institutions, beyond any environmental character. He also takes

part in multiple events and exhibitions that portray and spread the situation and value of national art. His current endeavour does not intend to preserve any precise intellectual label, and therefore the model of artistic carelessness appears difficult to qualify, difficult to place. Relationships are traced between elements and materials that are often heterogeneous, so much so that each one conquers its own place and its own harmony within the artistic-communicative discourse, probably a little less within the perimeter of those who always want to specify the tendency and the "sector of belonging" of an artist. Almost as if wanting to be free from some "categorizations" appeared as a demerit, a lack of support for a critical, editorial, or commercially convenient counterpoint. As far as he is concerned, in fact, art obeys only a force of ethical conscience, an inexplicable atmosphere of introjective curiosity. There are no friezes, medals, awards, adverbs, friendly tautologies that can make up for or barter a precise creative suspension and propensity.

In the context of the conceptual path explored in recent years, he coined the term "Inceptual Art", or the thematic presence of a thought that can be placed between the useless and the conceptual, while still respecting the necessary and suitable design perimeters for this research.

The argumentative idea, by its abstract nature, can sometimes be functional, sometimes conceptual, but in any case balanced between the concept of usefulness and that of uselessness. Obviously, the probability that one aspect prevails over the other is circumstantial and interacts only by virtue of an unequivocal reasoning according to which the idea belongs to the theoretical dimension of thought. Thinking becomes the ability to support the idea itself towards a precise meaning, always communicating its precise competence and placement, or its perfect usefulness despite its possible manifest uselessness. However, there is absolutely no "useless anything", rather there is the different contextualization of a direct interaction as well as an implicit, but not vain, effort in determining a progression.

Designing and conceiving represent an accurate way of thinking, so much so that form and result become the parameters of involvement with the idea, physically and conceptually. The form is the entity that envelops the idea, and the casing transforms the idea into something visible by adapting to the "contextualization" through which it interacts, but without an idea, knowing how to do is mere competence as an end in itself and hardly concludes and concretizes a complete form.

The result of this anthropological and methodological reflection on the subject is therefore also implemented in the conception of works, but above all of thought, in order to explore and discover that many human manifestations are (*or could be*) also considered useless but instead they are useful, precisely because they are certainly underestimated in their metaphysical utility. In fact, these presentation methodologies serve to support, serve to smile, serve to think, to ironize, to dream, to meditate, to rework, to interpret, to mediate and evolve that human characteristic definable through the complete sense of evolution.

To date, his artistic path continues and identifies itself with an essential conceptual research and an ethical-aesthetic investigation towards the economy of intellectual pleasure. This process is triggered precisely through the desire originating from an apparent sense of concealment, or from the impossibility of knowing everything and therefore always and constantly investigating. Creativity in fact needs to interact also with ambiguity, with ambivalence, with the secret, with the mystery

and with many other parameters from which it is not always appropriate for an artist to separate himself.

Furthermore, in this personal research he also associates the passion for writing capable of providing him with a corroborating and parallel support from which to draw material for art itself.

It is necessary to write for the soul, sometimes even using exorbitant words, with the humanity of being, with the drastic nature of thought. Writing for the depth of the story, for the ideal of an imaginary that is perhaps abstract and hypothetical but poetic, perhaps also for the speculative culmination of the typographer.

Writing, not only to fill a white rectangle of cellulose but to measure oneself with the courtesy of a transformation, for the rustling availability of an ink that insinuates the perimeter of a narration. And among the affectations of speaking, the fragrance of a word is extracted, in a whisper, fundamental, important, suspended, threatening, it does not matter because it concerns the relationship with its vitality.

Words also redeemed by time, that avoid documenting their old age but are used for their stylistic expertise. Words that wear out but still strengthen themselves along the way, virtuous and reckless words, splinters of some interior mirage, that recite and sigh the worries of speech. Writing to shatter the fiction, to avoid learning the syntax by heart, to find the perfect hendecasyllable, to wink at the quotation, to be seduced by its libertine charm.

Writing to climb an infinite and unstable pole, to understand the weight of the flesh, to free one's conscience... and perhaps transform its content into sublimated art.

### **Further global artistic context, for Luciano Caggianello's biography**

Luciano Caggianello was largely influenced by the growth of the 1970s, which was a period of consolidation and development in the arts often identified as a direct correspondence to the central tensions of the previous decade. Conceptual art emerged, in that historical context, as an influential movement and was, in part, also an evolution and response to minimalism.

Also in that period (the late 1960s) Land Art was taking, or at least tentatively attempting, artworks outdoors, removing creative production from raw materials and attempting to engage with the early ideas of environmentalism of that generation. The art of that process combined elements of conceptualism with other formal reflections, creating cryptic and experimental bodies of work.

Expressive figurative painting began to regain prominence for the first time since the decline of abstract expressionism twenty years earlier, especially in Germany where Gerhard Richter, Anselm Kiefer, Georg Baselitz became world-famous figures. New York maintained an influential position in the international art world during this period, ensuring that international artists continued to flock to the city's galleries, bars, and downtown scene.

In Japan and Korea, artists associated with the Mono-Ha movement (*1968-1975 literally School of Things, an oriental arte povera movement*) focused on the encounter between natural and industrial materials such as stone, glass, cotton, sponge, wood, oil, and water, arranging them in largely unaltered and ephemeral conditions. The works focused on the interaction between these various

elements and the surrounding space and had a strong interest in European ideas of artistic phenomenology.

For Caggianello these movements were a kind of imprinting on the destination of his work. In fact, after different experiences in the meanders of figurative art, new figurativism, gestural informal and sign abstraction, he arrives at those concepts and references that are typically conceptual. Italian artists such as Giulio Paolini, Pino Pascali, Luciano Fabro, Jannis Kounellis, Mario Merz, Michelangelo Pistoletto, Gino De Dominicis, Pier Paolo Calzolari, Piero Manzoni, Alighiero Boetti, Emilio Prini,

Vincenzo Agnetti and several other foreigners (*Lawrence Weiner, Joseph Kosuth, John Baldessari, ..... up to Marcel Duchamp*) have constituted for Caggianello a sure and profound intellectual reference as well as the operation for an artistic poetics that showed significant consonances with the unrepeatable and founding cornerstones of that conceptual relationship and interlocution.