

17–21 OCTOBER 2022



WORLD
FOOD
FORUM

YOUTH ACTION | SCIENCE & INNOVATION | INVESTMENT

WORLD FOOD FORUM 2022
ART EXHIBITION



TRAM
AND
ARS

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INTRODUCTION

The world is changing rapidly, and climate change, which we have been witnessing for about two centuries triggered by man and his activities, cannot and must not go unnoticed. We can no longer look back, but must look forward.

That is why we at Tramandars decided to participate in the World Food Forum (WFF), as a delegation representing art and culture among the many UN member states.

Held at the FAO headquarters in Rome from 17 to 21 October 2022, the World Food Forum is a global movement to transform agrifood systems through young people and involves young activists, scientists, and more from around the world. Participating in institutional events with structured bodies and authorities is not easy for an art association. but it is our goal to move further and further away from that cultural and artistic part, which is nothing more than rhetoric for its own sake.

We are against the destructive forms of protest of recent times. The debate on issues such as the climate crisis and the environment cannot arise from concepts such as destroy, disfigure, damage.

Death is fought with only one weapon: life, which is born of creative love.

For us at Tramandars, art is the most beautiful and highest synthesis of culture.

But what is culture and why is it so important?

Culture is not knowledge.

Knowledge is what you know, but culture is what you do.

If art is the ability to transform a thought into action, our artistic intervention aims to remind that there is no longer time to say, but only to do.

Presidente Tramandars
Gaetano Maria Russo

If nature is God's gift to man, art is man's gift to itself to get closer to God, or the attempt to create harmony between man and nature.

It is with this vision of art and nature that we have decided to participate with eleven themed artistic masterpieces at the 2022 World Food Forum, at FAO headquarters in Rome.

Amidst forums, projects, plans and possible solutions to be adopted to safeguard the environment and agrifood systems, we have tried to demonstrate that art too can give its concrete contribution to reflection and that it's right to ask artists about the issues that governments seek to understand and resolve.

We are convinced now more than ever that in building the future of the planet there is a need for freedom and beauty, shown through the unique characteristics of a work of art.

Direttore Tramandars
Giovanni Negri

Culture is a wide term. I look at it as something that comes from our Indigenous ancestors, our families, our friends and the places we call home, wherever it is in the world we live. It's a universal language interpreted in beautifully diverse ways across the globe.

That's why it's so important to use it as a catalyst for change. This year, we collaborated with TRAMANDARS as the principle art authority of the World Food Forum, a youth led movement to transform agrifood systems worldwide at The Food and Agriculture Organization of the United Nations Headquarters in Rome. They successfully infiltrated the entire ground level of the building with stunning, and sometimes shocking, images depicting all aspects of agrifood systems and climate, using mediums from ice to metal to paint on canvas. It was the center of conversation of event attendees, guests, performers, FAO staff and directors and more.

More than ever, art is a unique vehicle for inspiration, messages and a call to action to save our planet.

Head of Culture and Digital Marketing
World Food Forum, FAO
Lindsey Hook

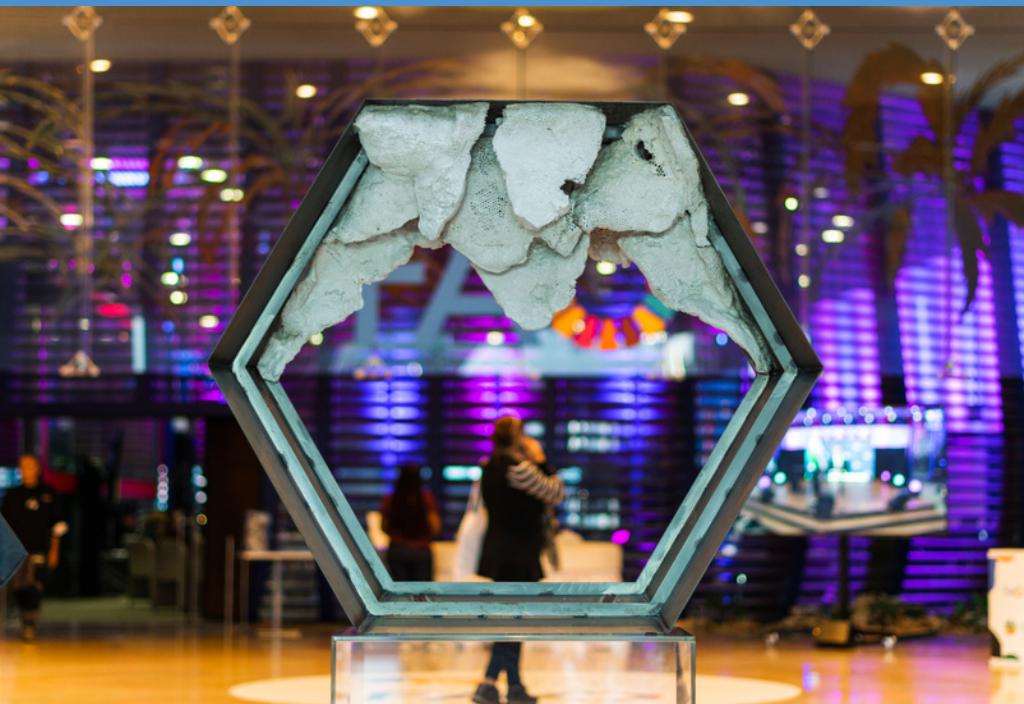
CRISTIANO CAROTTI

Born in Terni in 1981, Cristiano currently lives and works in Rome. He works with painting, sculpture and installation focusing on the influence of symbols on social dynamics. In his latest research, he investigated the conflict between Homo Naturalis and Mechanicus. This new body of works started with "Cella", the installation presented in the Pietrasanta Baptistry. This new cycle celebrates the recovery of stolen spaces occupied by nature. Natural geometry such as beehives and nests grow wild on abandoned artifacts, creating contrasting visions for humans to face. For Carotti, these images represent the symbol of the relationship between human beings and nature. It's in this regained bond that we should find the curative energies to overcome the climate crisis. The molding of beehives in clay represents a ritual with almost shamanic value, symbolizing the connection between the artist and nature.

Much of "Cella" is made of a mechanical element with a sculptural intrusion. The starting materials are metal scraps, once avant-garde vehicle parts designed for speed but today they lay abandoned, replaced by a better version of themselves.

These empty images of a frenetic lifestyle now host ceramic sculptures, molded on wild beehives. The contrast between the two different parts comes not only from their contexts, but also from the diverging idea of time that they belong to. The first one was born to compress time through speed, while the second naturally hatched from the slow passing of the seasons.

The choice of ceramic is strictly connected to the idea the artist has of time, especially the relation it should have with human activities and art. The creation of these works is a long process that cannot ignore bees and their patient work. The sculptures are later glazed with flashy colors, often iridescent like supercars, the fastest vehicles.



CELLA

Iron, Ceramic

2020

*Cella was created by the artist at DOMIZIANI Design, Torgiano (Pg)
Technical and Production support: DOMIZIANI DESIGN Torgiano (Pg)
<https://domiziani.com/it/>*

Born as a site-specific installation for the Baptistery of the Duomo of Pietrasanta, 'Cella' takes inspiration from the figure of Saint John the Baptist and, in particular, from the iconographic description given in the Gospels in which it is said that the Saint ate wild honey. The bee, messenger of the god Ra for the ancient Egyptians and intermediary between the divine and the human for many archaic peoples, is sent by God to John to ensure his daily needs. Honey thus became the symbol of nourishment of the spirit, through the ascetic life; the artistic investigation of this project that Tramandars and FAO have chosen to set up in the center of the atrium of the headquarters in Rome on the occasion of the Word Food Forum 2022, symbolizing agriculture centering around pollinators.



ENRICO ROBUSTI

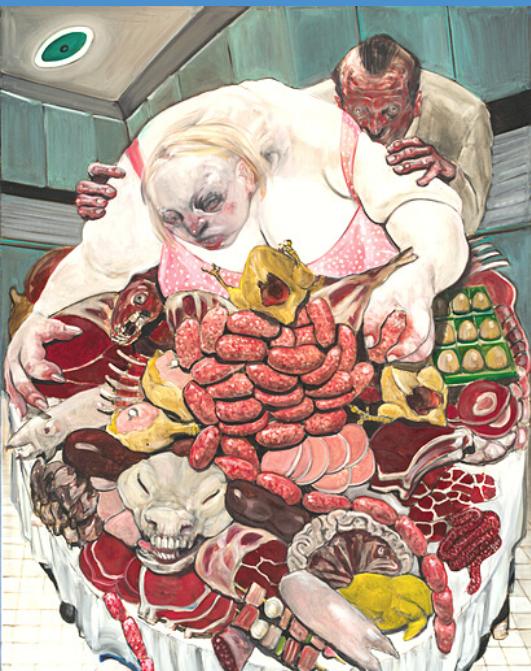
After graduating with a law degree, Enrico devoted himself entirely to painting, dominated above all by the desire to enrich his pictorial technique in order to understand the secrets of his ancestors. Through Van Dyk, he discovered that painting can become a tool to show a world, a culture, an entire century on canvas.

His specialty became portraits, an activity that opened the doors of high society for him. His success was such that in 1991 Federico Zeri defined him as the best portrait painter in Europe. But he felt that on this road he could not go far. In order to make his paintings the voice of a society, the tools at his disposal were no longer suitable.

The suggestions he wanted to give voice to at the dawn of the new millennium were anxieties, cultural disorientation and the sensation of witnessing the end of a civilization present - for example - in the films of Quentin Tarantino and Federico Fellini as well as the novels of Philip Roth. Thanks to the long apprenticeship in ancient painting he can now face the canvas with the necessary confidence, because this time it is a question of representing a distorted perspective, like that of a reflecting sphere, which allows him to insert many things into the picture, a whole story .

Robusti usually recounts the overturning of values caused by the consumer society, a shocking civilization in which, on the one hand, each person claims to determine their own destiny independently, but where, on the other, even the most natural of events – like motherhood – becomes a drama capable of dragging the entire universe into a meaningless vortex.





WE ARE TWO PEOPLE, RAISED IN ABUNDANCE

Oil on canvas
2014

The abundance of food becomes the paradox of a disproportionate, hypertrophic growth, almost preventing healthy growth.



LITURGICAL SLICING

Oil on canvas
2018

The slicing of cured meat as a liturgical rite of a new religion that consecrates food as a divinity.

EGEON

Egeon is a multidisciplinary artist specialized in watercolor and murals. He draws inspiration from man and his behaviors, exploring the cognitive and affective maps that guide the human mind and define our perception of reality; research that sinks more and more roots in the subsoil inhabited by plants, animals and fungi capable of generating archaic symbolic correlations in a constant agreement between man and nature. In parallel, the pictorial exploration of Egeon has defined a recognizable style in the glazes and soft watercolor brushstrokes; a single one for large surfaces of building facades.

His works can be seen in Italy and abroad in cities such as: Turin, Havana, Padua, Bolzano, Trento, Nardò, Rome, Naples, Sal Rei.

THE MUSHROOM AT THE END OF THE WORLD

Watercolors on paper

2022

The story of a mushroom that travels around the world, impossible to grow and sought after for its spectacular aroma. What is the real weight of international food trade and the real value we attribute to each individual product? Based on the book of the same name by the anthropologist Anna Lowenhaupt Tsing, this work is inspired by the research carried out on the trade of the Matsutake mushroom and how it connects disparate corners of the globe, revealing hidden worlds and discovering the scourges of international trade.

The absurdly magnified oversize of the mushroom highlights both the unruliness of the market and the true value that food should have regardless of its market price.





GIOVANNI BATTIMIELLO

Born in Naples, Giovanni attended the Academy of Fine Arts in Naples graduating with a degree in Decoration where he later specialized in Painting. He has lived and worked in Sant'Agata De' Goti (Bn) since 2007. His artistic research is carried out through different means of expression: painting, sculpture, video, installations, etc. His works are part of important private collections.

#MINUSTWODEGREES

Metal, plexiglass, LED lights, ice

2022

Are we at the point of no return?

Realizing the speed of climate change has led to discussions involving everyone's consciences... perhaps!

Arguing about how to intervene to remedy the agony of our planet is a practice that takes place periodically by entering into empty agreements of true intentions. We write and read ineffective slogans in large letters.



LEONARDO CRUDI

Born in Rome in 1988, Leonardo is a self-taught artist. At the age of 13 he discovered the world of graffiti. This first "street" education taught him to build two-dimensional images and associate colors, also leading him to develop an interest in a representation poised between abstraction and figuration. Since 2012 he has dedicated himself to the production of his first work on paper, inspired through the geometric elements, by graffiti lettering and, for the realistic rendering of the figures, by the shots of Italian neorealist cinema. He chooses the ballpoint pen and enamel as means of expression, combining the vertical graphic stroke with geometric backgrounds of uniform color. Since 2014, he has deepened the lesson of Renato Mambor (1936-2014); thus he perfects the spatial two-dimensionality and introduces silhouettes of workers into the compositions. In 2015 he devoted himself to the study of Soviet avant-garde cinema, influenced by Ějzenštejn's "montage of wonders". Subsequently he turned to the pictorial and photographic avant-gardes of Russian Suprematism, Constructivism and Futurism, and reworked the lessons of Rodčenko, El Lissitzky and Malevič. He is attracted by the possibility of combining abstraction and figuration in a language capable of conveying ethical and political contents. In his vision, being an artist means actively engaging in the transformation of contemporary society.

UNTITLED

Print on Paper
2022

The use of "manifesto" as a propaganda tool to raise public awareness on issues such as agriculture and food. A political-artistic gesture that aims to make iconic photos and symbols of a pop-culture.



LEONARDO

CRUDI 900



20

22

MARIANNA SANNINO

Marianna Sannino was born in Naples in 1985. Her artistic research focuses on memory and the diachronic dimension of time. Present, past and future merge and float suspended in a common tangible reality. Promises, hopes and desires from the past project their light and their effect towards the future, creating a dimension of expectation and suspension.

Around these feelings of expectation, everything changes, while they remain constant, turning into indelible signs of the passage of time. Everyone inherits these suspended feelings from their own family, which are transformed into the roots through which identity is built. The artist tells stories in which the projection of memories, of what has been, play a decisive, essential role.



Migration

Acrylics, tulle, iron and string
2022

Plants migrate to survive the climate, as they are on the run from climate change. The installation 'Migration' narrates this phenomenon of tree lines rising as temperatures increase. Plants, just like animals, move but their "movements" are linked to reproduction, to the ability of each individual species to disseminate through the vegetative cycle. The phenomenon is very slow and for this reason it would need the help of man.

The artist paints some species of vegetation on transparent fabric which, with the use of moving lights, project shadows which, by moving, refer to the sensation of "ghosts" of a hypothetical future.



MAZIAR MOKHTARI

Maziar was born in 1980 in Isfahan, Iran. He moved to Italy in 2004 and lives and works between the two countries.

In 2009 he obtained a B.A. in painting and M.A in 2013 at the Academy of Fine Arts in Rome. Mokhtari uses various media in his artistic experiences: photographic elaboration, video installations and site specific installations. He has extensively exhibited his works both in Italy and abroad in various exhibition spaces, including: Macro Museum of Contemporary Art (Rome), Maraya Art Center (Sharjah, UAE), Galleria Stux (NY, USA), Palazzo Triennale (Milan), Galleria Più (Bologna), Galleria Dino Morra (Naples).

The color yellow is customary in his works and takes him to the city of Isfahan, in Iran, where he was born and where he often returns. "I have seen that the city is moving towards monochrome colors. This observation was the starting point for a project called "Palimpsest", which was the result of hours of wandering and photographing urban spaces and walls, forming a continuum in my visual research: in the process of creating my art, every experience followed my previous observations and was followed by visual expressions with the same rhythm, light. In addition to the independent relationship it has established with the space in which the work was created, each experience has added a new part to the whole of this yellow collection, and so the color yellow has become a personal language that develops in different places ."





THE TABLESPOON OF LIGHT THE FORK OF DARKNESS

mixed technique

2022

Spoons and forks are those objects that we have at our disposal several times a day. Sometimes they become a measuring tool, for example the dosage of medicines is prescribed with a spoon.

The title of this work is inspired by this phenomenon: a spoonful of light to escape the clutches of darkness.



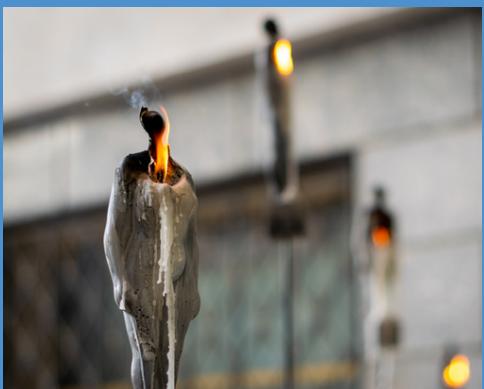
PAOLO GARAU

Paolo Garau was born in 1975 in Rome where he lives and works. In 1998 he graduated from the Academy of Fine Arts in Rome in the sculpture section and in 1999 he attended the TAM sculpture course in Pietrarubbia (PU), chaired by Arnaldo Pomodoro. In 2001, he took part in the Leonardo Project in Berlin. He is mainly dedicated to sculpture: his artistic research is centered on experimenting with new formal compositions, often starting from a single sculpture he produces casts from which he starts new works. Since 2003 he has been teaching sculpture and art in high schools. He was involved in the design and construction of scenic and decorative elements. Paolo uses different materials: ceramics, metals, synthetic resins, wood and fabrics. In 2008 he participated in the artist residence at the Castello di Rivoli with the project "Real presence" and in 2015 he participated in the Bocs Art residence in Cosenza, curated by Alberto Dambruosio.

OUT OF TIME

Mixed techniques
2022

This piece focuses on the theme of climate change and its inevitable effects. The time required for a plastic and profound mutation of society will be short but it will also constitute an opportunity for growth for the individual, the ultimate opportunity to embrace the purest essence of his soul and to redefine the concept of human beings.



VITTORIO VALIANTE

Born in Naples in 1991, Valiante showed talent and a strong passion from an early age for drawing and painting that leads him to excel in artistic subjects and to receive various amateur prizes. He attended the Academy of Fine Arts in Naples and is passionate about and deepens the technique of impasto painting with the study of works by Rembrandt, Van Rijn and the painting of the Macchiaioli, in particular the Neapolitan school of the late 1800s and early 1900s. Using different pseudonyms, he started a large collection of paintings with which he entered in markets and galleries in Russia, becoming part of several private collections.

In 2015 his works were in the private collection of the art critic and collector Lucia Pianto.

For some years he practiced the art of Madonnaro on the streets of Naples, and he participated in the International Sarasota Chalk Festival in Florida, Chalktoberfest in Georgia and other art festivals throughout Italy.

He has carried out several projects in the Neapolitan area collaborating with the Municipality of Naples, the Department of Mobility and Tourism of the Neapolitan city, then with Enel, Voiello, FOQUUS (Fondazione Quartieri Spagnoli) as part of ST.AR.T, the non-conference on urban creativity, Polis Foundation of Naples, Alfonso Gatto Foundation of Salerno and INWARD.

In July 2022, he created, in collaboration with Tramandars, "Mater-ia" a decomposed altarpiece for the hypogea of the Collegiate Church in Santa Maria Maggiore of Somma Vesuviana, in the village medieval of Casamale in the province of Naples.

LAND

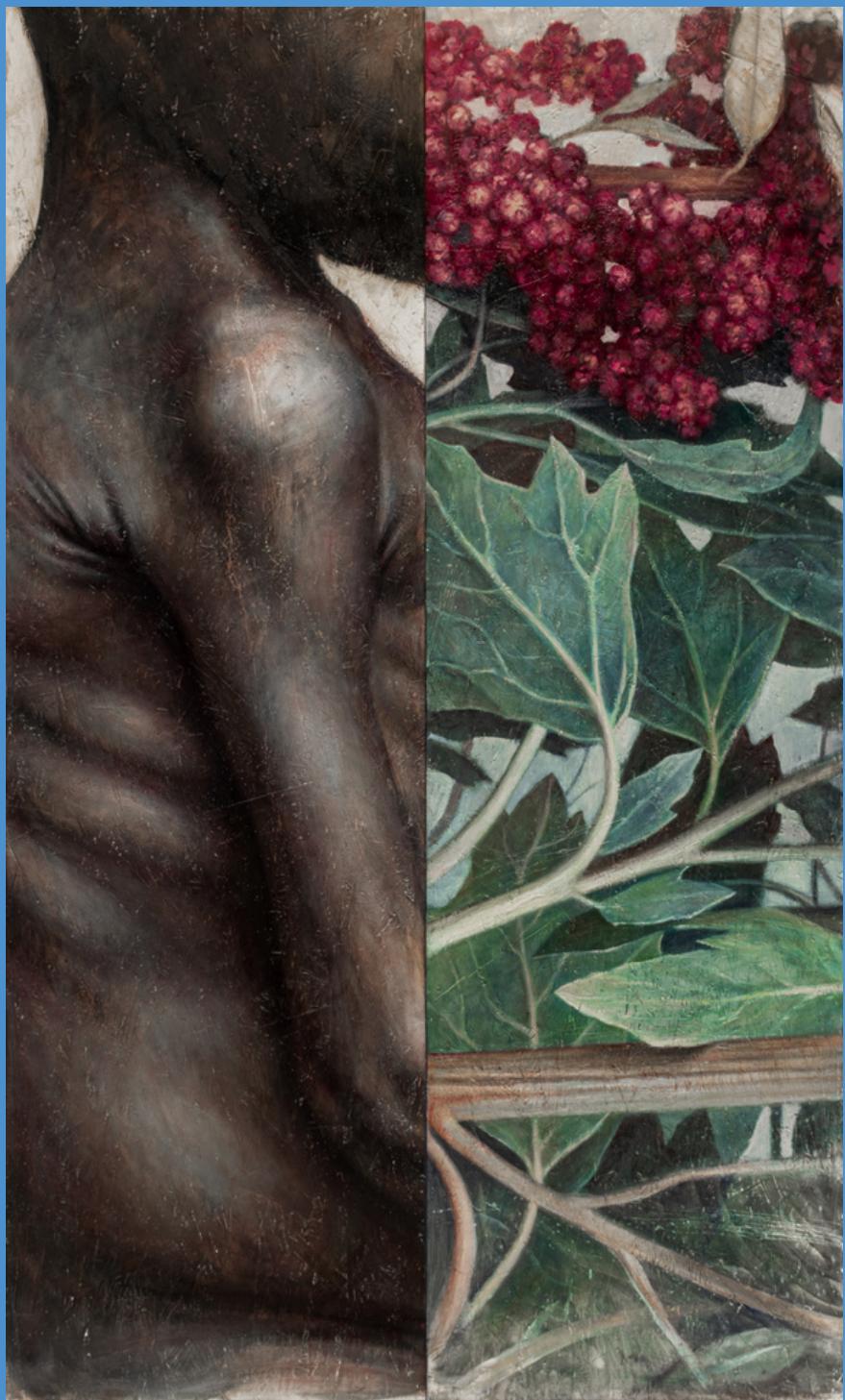
Paint on composite wood
2022

Origin and mother, generative and destructive force, calm and storm. Contrasts, self-contained panels that together create a disturbing narrative. Ruined skin, marked and engraved by the bad weather of time, presents the symptoms of malnutrition.

A thick and luxuriant quinoa plant typical of South America is considered by some groups to be the greatest form of sustenance.

This is born and has its roots in a body that wants to be an emblem, a metaphor of the earth, fertile and arid, that soil that gives life and sanctions the despair of death.

A manifesto of denunciation that poetically narrates the controversial nature of the cycle of life.





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