

*STEFANO  
SERRETTA*

# SUTRA 69-79

2022

*SUTRA 69-79* is a magazine conceived and designed by the artist, a nonlinear and fictitious history that spans the Italian 1970s and the extraordinary cultural and political innovation of that season, also expressed through the underground phenomena of comics, graphics and intervention magazines.

The artist worked in collaboration with the Primo Moroni Archive (Milan), selecting and including within the paper a series of texts taken from magazines such as *Rosso*, *Re Nudo*, *Potere Operaio*, *Sinistra Proletaria*, *Get Ready*, *Fuori!*, *Il Pane e le Rose*, *Puzz*, *Sottosopra*, *A/traverso*, *Senza Tregua*, *Controinformazione*, *I Volschi*, *Autonomia* and *Magazzino* among others, to portray the heterogeneity of ideas and placements in the cultural, social and political scenario of Italy in those years.

Alongside the texts are the drawings made by the artist, suspended between the dimension of the chronicle and the more hallucinatory and lysergic one that was typical of the comics school of the time, by which the artist was profoundly influenced.

In the site-specific installation, the closing action of the Villa Arson (Nice) evokes a failure, primarily economic, a condition that has become familiar in the years since the financial crisis.





## INTERVISTE IMPOSSIBILI

### Giustizia per la «compagna» P 38

INTERVISTA AD UN CARABINIERE DI MILANO DOPO LA MORTE DI GIANNINO ZIBECCHI

...ia imbarazzata, cerca da più di un'ora di rendersi dietro ai «non so», «non ricordo».

... Tu c'eri quando hanno ucciso Giannino? Quali ordini avevi?

... no, io non c'ero, non ho fatto niente... ho visto nulla... fate presto a dire voi... Alisti... e a me chi ci pensa eh... la mia Lia... sì... sì... va bene c'ero... gli ordini...? Ordini erano di sparare su chiunque è passato di lì, anche per caso...

D. E tu hai sparato? Sì, certo che ho sparato, ...c'era chi aveva e chi investiva... certo che ho sparato... oh come sparavo... sparavo tutto, qui, di lì, di sopra, di sotto, in alto, basso, in terra... ho preso persino uno fianco a me in un piede... che mi ha detto... «Imbecille che non sei altro...»

...ena finisce qui arrangiamo i conti! Doveva essere un capitano... e io... ma io ne sapevo... era lì così in borghese con la pistola... vestito male poi... poteva benissimo essere uno di quelli...

D. Uno di quali? Ma sì... uno di quegli scalmanati di stamattina... che hanno incendiato tutte le nostre camionette... sapesse che paura!

D. Dunque c'erano agenti in borghese che sparavano... R. No... no... cosa dice... che sparavano erano i rossi!

D. Ma come, se un attimo fa hai detto di aver ferito il capitano ad un piede... R. Beh, un caso... e poi era travestito... io non potevo saperlo... non l'ho

... di sparare? ...mettere nelle grane...

Ce n'è molto bisogno, vista la confusione che regna fra gli zelanti redattori degli organi di disinformazione. Ultimamente e nelle più svariate occasioni abbiamo sentito citare una fantomatica "38 special". Bene, quest'arma non esiste. È il frutto della fantasia perversa dei giornalisti che confondono la sigla di una arma particolare (la Walther 38, dove 38 sta per l'anno di fabbricazione) con il 38 special che non è una arma o un modello particolare bensì un calibro e per di più un calibro adottato non da pistole semiautomatiche (come la Walther) ma dai revolver. Precisiamo la differenza tra revolver, pistola semiautomatica, e armi automatiche. Il revolver è costituito da una canna fissa sistemata su un castello e da un tamburo girevole con diverse camere per le cartucce. Si chiamano automatiche le armi in cui agendo sul grilletto il tiro procede ininterrotto finché il grilletto rimane premuto e ci sono cartucce contenute nello sparatore (caricatore). Va precisato che mentre nelle pistole semiautomatiche al momento dello sparo avviene l'espulsione del bossolo, questo nei revolver viene ritenuto nella camera. Per questo ci appare perlomeno impossibile ciò che capita di leggere spesso e cioè il rinvenimento di bossoli 38 special sparati da estremisti assassini. Inoltre va detto che mentre i revolver che sparano cartucce 38 special sono in vendita in Italia nelle armerie e quindi soggette all'iniziativa del movimento come a Roma a Bologna, le pistole come la Walther P 38 che spara cartucce calibro 7,65 parabellum e 9 parabellum sono armi vietate alla vendita, sono ritrovabili solo nei mercati internazionali sicuramente al di fuori della portata della mobilità delle bande del moderno proletariato, mobilità che non è ancora purtroppo giunta a varcare i confini e percorrere le capitali europee. I motivi per cui nei cortei autonomi ricorre quindi la «compagna P 38» sono da ricercarsi non certo nel fatto che ci sono sotto i cappotti, ma nel carattere simbolico sulla necessità e la correttezza dell'armamento oggi. È allora del tutto evidente che chiunque pensi di armarsi più o meno in prospettiva non punta certo a munirsi di Bernardelli 6,35. Il prestigio della P 38 deriva dal fatto che nell'ultimo conflitto rappresentò l'arma corta più perfezionata e moderna (significativo l'introduzione del meccanismo di doppia azione). Si comportò bene su tutti i fronti e solo l'Afrika Korps lamentò qualche inceppamento dovuto alla sabbia e per questo motivo furono leggermente aumentate le tolleranze tra fusto, carrello e canna. Eccezionalmente solido si dimostrò il sistema di blocco. La P 38 studiata dalla Waffenfabrik Carl Walther fu adottata come pistola d'ordinanza per l'esercito germanico a partire dal 1938 (da cui il nome pistola L938 = P 38). La Walther fu scelta per affiancare e poi sostituire la P 08 (più famosa come Luger) dal momento che si presentava come arma più adatta alla produzione di serie, meno suscettibile ai guasti in combattimento. La sua produzione è ripresa nel dopoguerra e ancora a tutt'oggi rappresenta il miglior sistema meccanico per pistole a doppia azione camerate per cartucce di elevata potenza. Il meccanismo di scatto a doppia azione comporta il fatto che agendo sul grilletto, il cane in posizione di riposo viene armato, ciò permette di portare con estrema sicurezza il colpo in canna, a cane abbassato e di poter peraltro esplodere il primo colpo con estrema rapidità, esattamente come per un revolver. Per ulteriori spiegazioni consigliamo ai giornalisti e a chiunque interessato di rivolgersi al capo dell'SDS Emilio SANTILLO, notoriamente esperto conoscitore e infallibile tiratore, il quale oltre che precisazioni di carattere generale potrebbe spiegare loro il funzionamento della COLT Python calibro 357 Magnum che si porta sempre appresso.

DA SENZA TREGUA, APRILE 1977



*SUTRA 69-79, 2022*

digital rotary printing on daily paper 52 g / m<sup>2</sup> – ISO 70, 98 pages

site specific intervention @ Villa Arson, Nice

environmental dimensions









# RELAPSE

2019 – 2021

The project focuses on the analysis of the relationship between online cultures and offline political rhetoric, and it is developed as a series of site-specific interventions on the facades of several european institution: the **Italian Cultural Institute** in Stockholm, **ALMANAC INN** in Torino, the **Museu Santa Joana** in Aveiro, **Palazzo Ducale** in Genova, and the **National Museum** in Skopje.

*RELAPSE* is the name of a fictional journal of which I published three issues. It is conceived as an ongoing bulletin designed and drawn in the middle of a shitstorm, in which anxiety, insecurity, social pressure, fueled by the gap between growing expectations and declining opportunities, have completely overturned the public discourse.

“Identity resentment seems to have replaced social solidarity”, as Bifo says, leading to the explosion of a reactionary online culture, whose metastases developed in the last decade unpredictably from Norway to New Zealand, from Italy to the United States.

I had extensively explored the world of the online communication platforms used by heterogeneous communities of white and far right western people, often gathered under the label of alternative right.

Among millions of anonymous profiles and charismatic spokesmen, those seemingly peripheral corners of the internet are actually at the center of a wild production and diffusion of images, mythologies, symbols and discourses.

They convey and normalize an inextricable tangle of evil humor, nonsense, memes, political incorrectness, economic hardship and social anxiety, antifeminism and overt racism.

They even glorify and support the crimes committed by far-right terrorists, thus prompting the perpetrators to act like influencers and to share their personal beliefs on those very same platforms.

Often overlooked because of its apparent harmlessness, this slippery infosphere represents a place of incubation for discourses and practices that, originating from the peripheries of the internet, infiltrate the core of contemporary political communication.

In order to discuss the actual effects of this digital flood and defusing the identitarian panic of this new age of hate I produced a newspaper suspended between fiction and likeliness, which pages are crowded by characters portrayed in grotesque poses, on the verge of crying, as if they were trapped in a sort of collective hallucination.

In the cycle of images the cuteness and cynical innocence inherent in many online subcultures is turned into expressionist monstrosity.

Also the texts that shape the newspaper turn out to be an obsessive repetition of ambiguous mantras and fragments of speech, borrowed from both the contemporary political rhetoric and the literary, cinematographic and musical culture, in which irony, fears and ideology are inextricably mixed.

In the site specific installation the action of closing up evokes a failure, in the first instance economic, a condition that became familiar in the years following the financial crisis.

Images and words, intersecting each other with light filtering through, pursue those narratives of insecurity that twist between the digital and analogical dimensions, investigating the unsolvable contradiction inherent in the relationship between online actions and offline consequences.

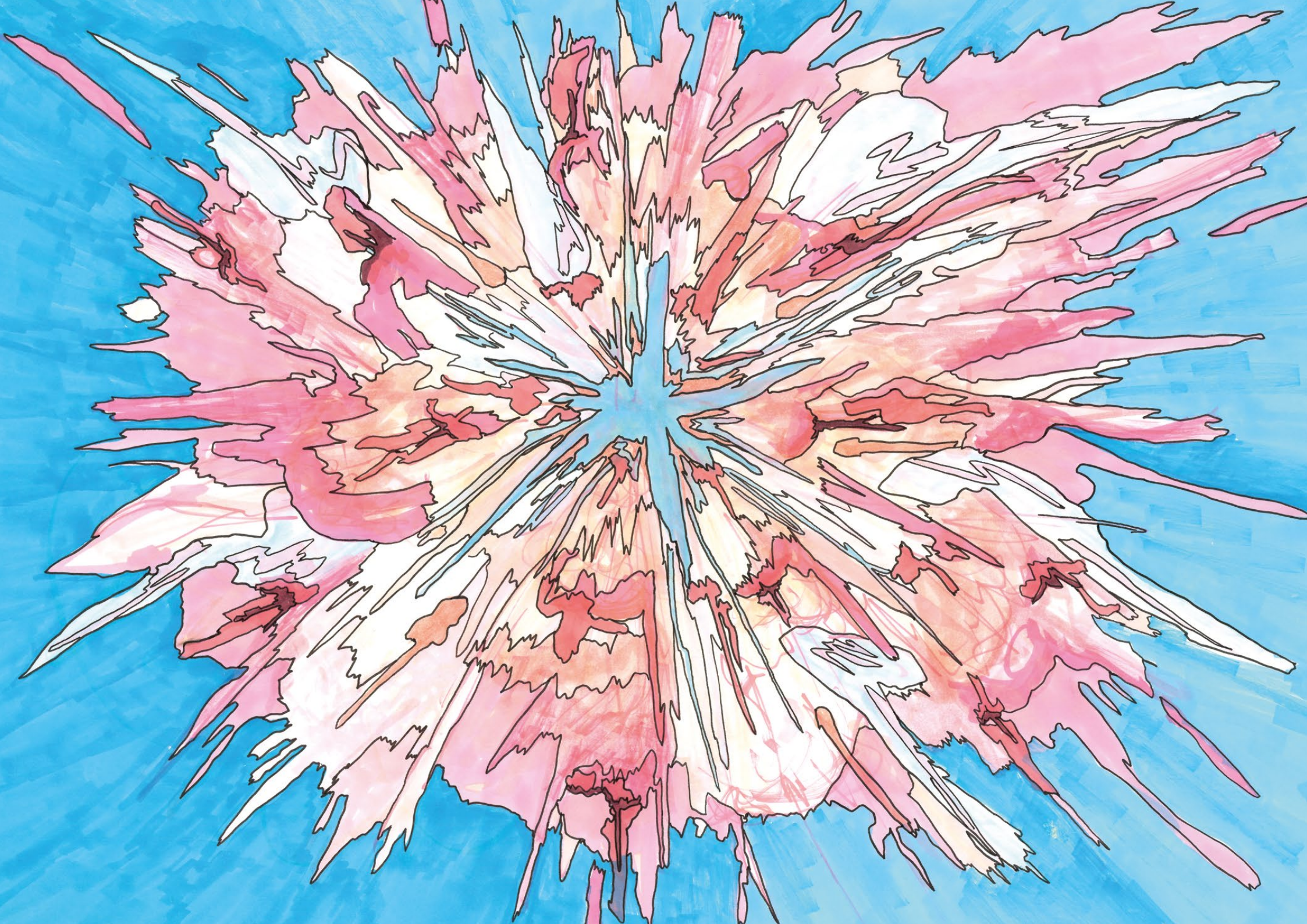












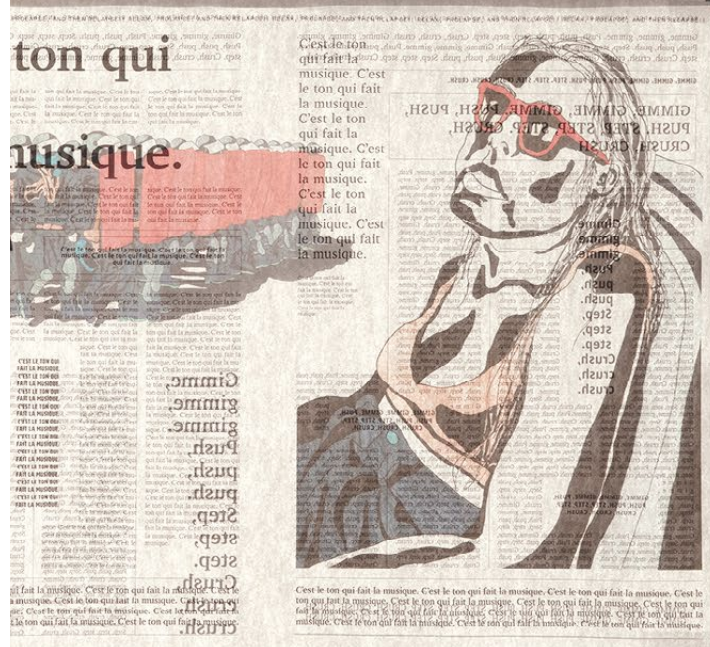


RELAPSE – ISSUE #2, 2019

digital rotary printing on daily paper 52 g / m2 – ISO 70, 76 pages

site specific intervention @ Almanac Inn, Turin

environmental dimensions





AYS  
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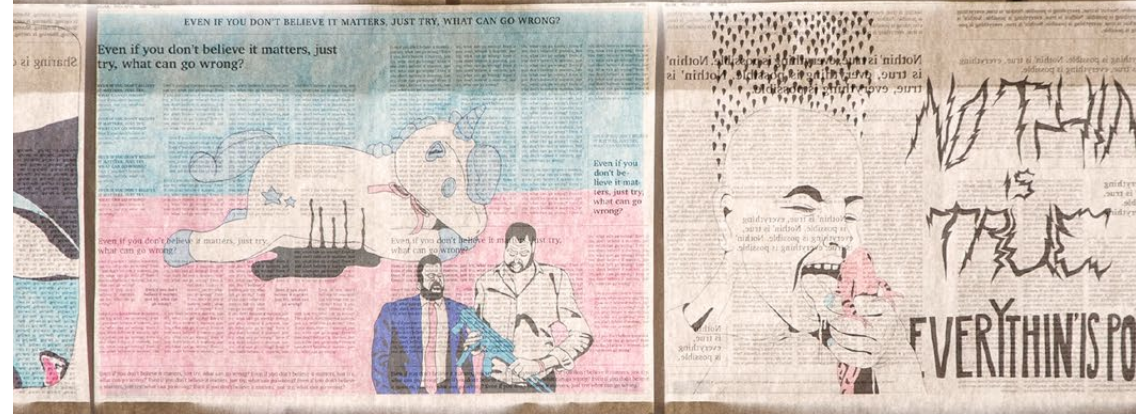
Citta di Torino  
no  
passo  
arrabile  
1967/71/1968



13B







RELAPSE – ISSUE #1, 2019  
digital rotary printing on daily paper 52 g / m2 – ISO 70, 79 pages  
site specific intervention @ Italian Cultural Institute, Stockholm  
environmental dimensions



SECRETARIA DE VESTIBULAR





ONLY  
GHOSTS  
ARE  
WHITE



Admit, some of this ship  
is too far fetched for me to  
believe, but I don't believe  
in coincidences anymore.

I admit, some of this ship is too far fetched for me to believe, but I don't believe in coincidences anymore.

# RUBBLES IN THE JUNGLE

2015 – 2019

The project develops an articulate mosaic focused on the progressive dissolution of symbols. Money and power appear today as the only means for emancipation and desperate affirmation. The title is a pun from "The Rumble in the Jungle", the famous boxing match for the title of world heavyweight champion, held in 1974 in Kinshasa (Zaire) between George Foreman and Muhammad Ali. The clash between will and suppression, forces that seems today incompatible with the political and financial system, is associated with the physical act of fighting. We move in the endless tension between rising expectations and sinking opportunities. Every attempt to reverse the present is held back, what remains is a narration which repeats itself continuously, trying to become real. The repetition is thus explored as a practice through which it is possible to subvert the belief system of finance capitalism.

In *SHANTI TOWN*, the silhouettes of these "architectural paradoxes" are the symbol of the ever-increasing clash between growing expectations and declining opportunities. They are drawings that take shape through an obsessive repetition of the writings and "magic formulas" of the neo-liberal economy, such as the motto too big to fail. Handwritten by the artist, the mantras become the warnings that, ironically, support and outline a show of rubble always poised between real and plausible. This long series of architectural whims outline an impossible skyline, establishing a reflection on abandonment, failure and the unfinished in our contemporary society.

*SHINY BLOCKS* is a collage of architectures cut from bank-notes from around the world recomposes an imaginary and dystopian city whose horizon is the contradictory one of the relationship between urbanism and finance. The iconographic references are manifold and range from Fritz Lang's *Metropolis* to Rio's Favelas to the Genoa landscape, the city in which I am born and grown.

*FRIENDS* is an ongoing series of geometrical composition realized hand folding, one by one, bills of a different denomination and from different countries. The bills are brought to me by friends and parents coming back from long travels. The real value of the bank-notes loses sense in favor of a chromatic and geometric composition.

*JO\$\$Y* is an installation composed by small idols produced in series; statues created to be burned that are destined to turn into ruins and whose duration (and destruction) intertwines with their transitory nature, causing a short circuit between the meaning and the signifier. Through a reinterpretation of materials and techniques used to create votive offerings, the artwork combines the capitalization of the relationship between humankind and sacred with the relationship between goods and gifts.

*FRIDAY* is the outcome of a series of workshops I organized with members of Gruppo Wurmkos, during which I asked him to bring some pages of *Il Sole 24 Ore*, the main Italian newspaper of economy and finance, at their ideal blank page level. I took inspiration from the reading that de Certeau does of the novel *Robinson Crusoe*: "The subject of writing is the master, and the worker wielding a different tool from the language will always be Friday." In connection with these I built a narration of images that draws the viewer like a drowning man in the desert of language, crossing aspirations and failures of the everyday life.













*SHINY BLOCKS*, 2016  
direct printing on silk, 160 × 240 cm





FRIENDS, 2013-20  
banknotes of different value and nationality, series of 7, variable size







JO\$\$Y, 2018  
papier-maché, series of 56, 50 x 30 x 40 cm each











FRIDAY, 2015  
acrylic on newspaper (Sole 24 Ore), toner print, series of 10,  
40 × 60 cm each







sola

ogus del 65%  
di «pay-back»  
seconda di  
impie



movimento del 90%  
sistema al 60%  
pari a 100%

1. maggio 1994  
2. febbraio 1995

1. maggio 1994  
2. febbraio 1995

# WESTERN HERO (S)

2014 – 2019

*WESTERN HERO (S)* is a project that hangs in balance between brand strategy and “propaganda fide”, an immersion in the communication systems of the international jihadism, that from 2001 sneaks into the western ideological vacuum, disrupting it with Hollywoodian veiledly visions. The title is inspired by a quote, “You either die a hero, or you live long enough to see yourself become the villain”, uttered by Batman in the film *The Dark Knight* (2008), one of the most iconic episode in the long history of the saga, due to the dubious nature of its protagonists’ heroism and the gray area that traces the border between good and evil. The statement recalls the blurring space between reality and fiction that characterizes our present dominated by the media, widely exploited by extremist channels of propaganda. Changing the point of view and some settings, the bad guys become good, especially in the hearts and minds of the young people, who the propaganda intends to indoctrinate and recruit.

*ERGOT* is a sculpture shaped like a tongue on which tip a Syrian stamp representing Baal-Shamin Temple is grafted. In August 23rd 2015, IS forces placed a huge amount of explosive inside the Phoenician temple, detonating the whole palace and destroying one of the oldest historical resources of Palmyra. The stamp has been partially erased, all the writings and institutional evidence have been deleted, leaving only the silent effigy of the temple itself. The tongue is upscaled so that the perception of the stamp is shrunken, mutating it in a LSD stamp lookalike. By undertaking the “trip”, reality as we know it is distorted and new, strongly symbolic, images are created. We are passive spectators in a cannibalistic banquet of images, eating the items which are representing and returning them in ruins. The title, Ergot, is referring the *Claviceps Purpurea* mushroom, a parasitic mushroom used as a basis to synthesize LSD. Ergot intoxication was already known in Ancient Greece as well as in the Middle Ages and it was often connected to instances of mass psychosis.

The sculpture is related to works *BAM*, and *THREESOME*, a series of intervention on stamps. In both cases I have scraped with a razor blade the silhouette of the images featured in the stamps: in *BAM* is one of the two Buddhas of Baniyan destroyed by Talibans in 2001, and in *THREESOME* are the three female statues from the ancient Semitic city Palmira, which, rich in archaeological finds, was destroyed by IS in 2015.

In *AS SOON AS POSSIBLE* the installation focus on the idea of Annah Harendt about the table as a privileged location for the political debate that is smoothed out while keeping intact the differences between the different subjects. A playing field, on which the colors, orange and black, are used to encourage a reflection and open up a hypothesis of a new political scenario concerning the so-called war against the Terror. Only that there are no racquets or players. We are talking about a realigned dialogue, a straighten up conversation that nowadays doesn’t exist. Of another, very different, present.

*LANDSCAPE* depicts a horizon, that opened up with the online video of James Foley’s beheading, in which the uniforms of the executioner (black) and prisoner (orange) come out as an absolute due to the symbolic value of the colors: they are beyond the idea of nation, as a prelude of a global civil war.

*ERGOT*, 2019  
polyurethane rubber, polyurethane foam, acrylic,  
intervention on Syrian stamp (*Baal Shamin Temple* – Palmyra, 1969)  
83 × 55 × 64 cm







*BAM*, 2016  
intervention on Afghan stamp (*Bamiyan Buddha*, Bamiyam, 1951)  
3 × 2 cm / 30 × 40 cm (framed)

*THREESOME*, 2016  
intervention on Syrian stamps, thryptic,  
2 × 3 cm / 26 × 18 cm each (framed)

(*Lady from Palmyra*, IX International Congress of Classical  
Archaeology Syrian Arab Republic, 1969)  
(*Motherhood*, IX International Congress of Classical  
Archaeology Syrian Arab Republic, 1969)  
(*Fortuna*, IX International Congress of Classical Archaeology  
Syrian Arab Republic, 1969)





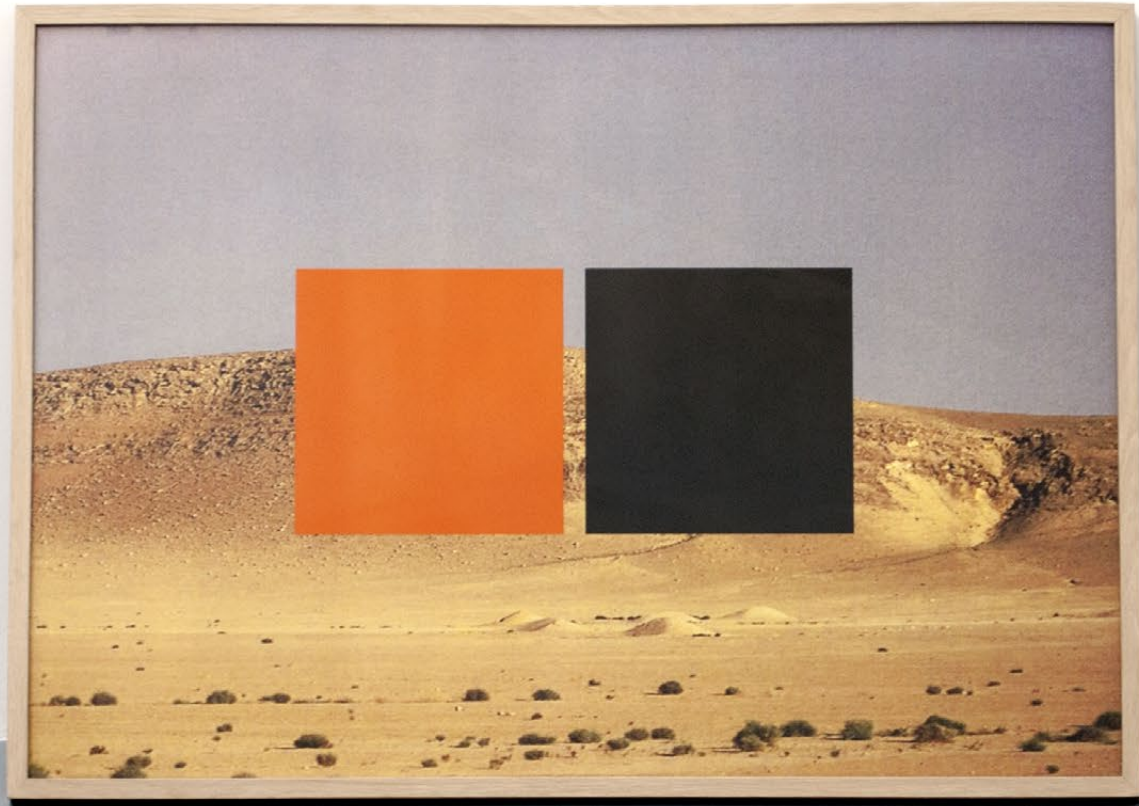
*AS SOON AS POSSIBLE*, 2016  
enamel, wood, 100 × 75 × 200 cm

*LANDSCAPE*, 2015  
offset printing press on C-print, 70 × 100 cm









# WE LAST

2017

*Now I have become Death, the destroyer of worlds.*  
—J. Robert Oppenheimer

*WE LAST* is the ironic warning that serves as the title of this project, in which I reflect on the relationships between signifier and signified in the definition of the Anthropocene.

The term was recently created (among many disagreements) to define the current geological era, in relation to the permanent traces left by humanity in the layers of rock and soil: plastic, aluminum, cement particles can easily be considered an unequivocal and permanent sign of our impact on the earth. But above all it is radioactivity, in the form of decayed isotopes dispersed during the nuclear tests of the second half of the last century, that could represent the most tangible trace of the entry into the new geological era.

For this reason for many scientists we could symbolically sanction the beginning of the Anthropocene with the explosion of the first atomic bomb (the Trinity Test).

Although in the common imagination the atomic explosions remain the two most terrible and famous (Hiroshima and Nagasaki), in the period from 1945 until 1992 have been exploded as a test over 2000 nuclear warheads on the surface underground, in the air and at sea. All more powerful than the two we know of. The thousands of radiative fallout covered the entire globe in permanent form. The isotopes will stand even when the pyramids are sand, and the echo of that total weapon, which in the nightmares of the Cold War was supposed to annihilate humanity, will remain the only and last testimony that we existed.

The project is developed in a series of dry-point engravings, each of which depicts a different atomic test, seeking in the groove of the image the physicality of the moment, as transitory as it is definitive.

The engravings are flanked by a series of sculptures that mimic the shape of a core drill (a technique used to study the stratification of the ground) even though they are made from industrial waste materials.

*WE LAST*, 2017  
coring: plastic, aluminum, cement, dirt, coal, epoxy resin,  
variable dimensions, series of 7

*WE LAST*, 2017  
drypoint engraving: monotype, variable dimensions, series of 25















# HOMeward

2017

*HOMeward* is a project realized during a residency period in the French Riviera at Port Tonic Art Center, it consists of a set of works conceived as a unique narrative, which is strongly linked to the history of the spaces of the former ship repair yard converted today to a residence for artists.

In the archaeological museum of Frejus, a small town not far away, is preserved a beautiful bust of Hermes Bifrontes, an important Roman artifact of the French Riviera, which is also the symbol of the city. In ancient times the "herms" were placed along the roads, at the crossroads, at the borders of the properties and in front of the doors to invoke the protection of Hermes, which was attributed, among other things, the protection of travelers.

The herm derives from one of the first archaic forms of representation of the "dwellings" of a deity. Sometimes the heads were two, opposed by the nape of the neck, according to the typology of the latin god Two-Faced Janus, or even four.

The connection with Genoa, my city, was immediate: legend has it that lanua (Latin for "entrance door", "passage") takes its name from the Roman god Janus, protector of doors, because just like the two-faced Janus, Genoa has two faces: one facing the sea, the other beyond the mountains that surround it.

This series of sculptures took the name *HOBouÉE*, a cross between the words "bouée" (french for buoy) and "hobo": an archetypal figure, a romantic shipwreck, that of the vagabond who decides to devote himself to adventure and nomadism rather than sedentary work, has influenced some of my favorite writers of all time, from Jack London to Jack Kerouac.

As for the intervention on the seawall, I wanted it to insist on this circular narrative, an incessant going-and-going, where past, present and future intermingle.

A pier is an architecture of transit that activates, everywhere and forever, stories. Stories that, coming from a family of sailors and immigrants, I have listened to since I was a child.

*CLOSER THAN IT APPEARS* is a wish that addresses both the road home and the future paths, the temporal and geographical horizon. As Jack Kerouac wrote, "one must always go, no matter where."

I created the graffiti entirely in silver spray paint on a white wall. This leads to noticeable changes throughout the day in the reading of the writing, which disappears and reappears depending on the position of the sun, making it always tied to the present moment in which it is immersed.

*CLOSER THAN IT APPEARS*, 2017  
silver spray, 38 × 1.6 m  
site specific intervention @ Port Tonic Art Center, Les Issambres





CLOSER THAN IT APPEARS

*HOBUEÉ*, 2017  
mixed media, series of 13, variable dimensions







SOLO EXHIBITIONS

- 2022 — *Kipple Spin-dryier*, Celeste Kunst, Teramo
- 2019 — *Naked Lunch Money*, Spazio Leonardo, Milano
- 2019 — *Do not go gentle in that good night*, Almanac Inn, Torino
- 2019 — *Shoegaze*, Istituto Italiano di Cultura, Stoccolma [SE]
- 2019 — *Spit or Swallow*, with Alessandro Sambini, UNA Piacenza
- 2017 — *Make People Smile*, with Marco Ceroni, Adiacenze, Bologna
- 2016 — *Rubbles in The Jungle*, Placentia Arte, Piacenza
- 2016 — *Friday*, waiting room #6, Jonas, Trento
- 2015 — *Spread the Word*, with Stefano Boccalini, Farmacia Wurmkos, Sesto San Giovanni

SELECTED COLLECTIVE EXHIBITIONS

- 2022 — *The Future Behind Us. Italian Art Since The 1990s*, curated by Marco Scotini, Villa Arson, Nice [FR]
- 2022 — *A Deeper Splash*, curated by Vasco Forconi, Port Tonic Art Center, Les Issambres [FR]
- 2021 — *The Insurgent Archive. Contronarrazioni e rappresentazioni: Genova 2001*, curated by Marco Scotini, Galleria Laveronica, Modica
- 2021 — *Avalanche*, Regatta 2, Dusseldorf [DE]
- 2021 — *What would happen if? The choice to build an alternative future*, curated by Pietro della Giustina e Luca Gennati, Museum of the City of Skopje, Skopje [MK]
- 2021 — *What would happen if? The choice to build an alternative future*, curated by Pietro della Giustina e Luca Gennati, Palazzo Ducale, Genova
- 2020 — *PANDO*, curated by Giulia Mengozzi, PAV Parco Arte Vivente, Torino
- 2020 — *What would happen if? The choice to build an alternative future*, curated by Pietro della Giustina e Luca Gennati, Museu de Aveiro / Santa Joana, Aveiro [PT]
- 2019 — *La città di scambio*, curated by Lisa Andreani and Stefania Margiacchi, Spaziosiena, Siena
- 2018 — *Chi Utopia mangia le mele*, curated by Adriana Polveroni and Gabriele Tosi, ex Dogana di terra, Verona
- 2018 — *That's IT! Sull'ultima generazione di artisti in italia e a un metro e ottanta dal confine*, curated by Lorenzo Balbi, MAMbo, Bologna
- 2018 — *Alla ricerca dell'Aura Perduta*, curated by Paolo Toffolutti, Galleria Luigi Spazzapan, Gradisca d'Isonzo
- 2018 — *Il Paradigma di Kuhn*, Studio O2, Cremona
- 2018 — *Il Paradigma di Kuhn*, Galleria FuoriCampo, Siena and Studio O2, Cremona
- 2017 — *Corpus Mine*, curated by Ylenia Rose Testore, Museo delle Miniere di Montecatini, Montecatini
- 2017 — *Art Tonic 2017*, Port Tonic Art Center, Roquebrune-sur-Argens [FR]
- 2017 — *Art Pampelonne*, Saint-Tropez [FR]
- 2017 — *Il Tempo Indeciso*, Current Project, Milano
- 2017 — *Moroso Concept per le Arti Contemporanee*, Museo Etnografico del Friuli, curated by Andrea Bruciati, Udine
- 2017 — *The Great Learning*, curated by Marco Scotini, La Triennale di Milano, Milano

The work of Stefano Serretta is supported by a rigorous historical and analytical framework, which aims to highlight the fragile self-celebrating foundations of globalized capitalism and the communicative machine that regulates it, of which man is both the protagonist and victim. With an inquiring gaze, Serretta highlights the contradictions and schizophrenic aspects of our post-ideological present. He is currently professor of Public Art at NABA Nuova Accademia di Belle Arti, Milano.



2016 — *La Fine del Nuovo*, cap. IX Fuori Tutto, curated by Paolo Toffolutti, Palazzo Morpurgo, Udine  
2016 — *Premio Francesco Fabbri per le Arti Contemporanee*, Villa Brandolini, Pieve di Soligo  
2016 — *Primavera 5*, curated by Valentine Meyer, Galerie Papillon, Paris [FR]  
2016 — *Parisartistes - edizione #2016*, Centre des Récollets, Paris  
2016 — *Labirinti senza Muri*, Premio d'arte Città di Treviglio, Treviglio  
2016 — *Good Night, and Good Luck*, Galleria A Plus A, Venezia  
2016 — *Teatrum Botanicum*, PAV Parco Arte Vivente, Torino  
2016 — *Perfezioni*, Spazio /77, Milano  
2016 — *VIR - Open Studio*, curated by Simone Frangi, Viafarini, Milano  
2016 — *Case Sparse 2012-2015. Ripartiamo dal privato*, Spazio O', Milano  
2015 — *Maybe We Are The Waves*, curated by Saul Marcadent, GlogauAir, Berlin [DE]  
2015 — *Adventure Time is Over*, curated by Stefano Arienti, Almanac, Torino  
2015 — *Away*, curated by Barbara Meneghel, private house, Monza  
2015 — *Generation Y*, curated by Selena Candia, Palazzo Ducale, Genova  
2014 — *Anni Zero*, curated by Marilena di Tursi, Galleria BluorG, Bari  
2014 — *The Party, Open MaXter 2014*, Museo d'Arte Contemporanea Villa Croce, Genova  
2014 — *Temporary Monuments*, curated by Pietro Gaglianò, Galleria SRISA, Firenze  
2014 — *Hai Paura del Buio*, curated by Gaia Valentino, Galleria BluorG, Bari  
2013 — *Homeostasis Is Not Enough*, curated by Giovanna Manzotti, Giulia Mengozzi, Viafarini, Milano  
2013 — *disUmanesimi*, curated by Marco Scotini, Galleria Biagiotti, Firenze  
2013 — *Daydream Factory*, curated by Peter Friedl, Docva, Milano

#### RESIDENCIES

2020 — MARCO Arte Foco, Buenos Aires [RA]  
2018 — Cantieri Aperti, Massa  
2017 — Port Tonic Art Center, Roquebrune-sur-Argens [FR]  
2016 — Dena Foundation pour l'Art Contemporaine, Parigi [FR]  
2016 — VIR Viafarini-In-Residence, Viafarini, Milano  
2015 — Fondazione Spinola Banna Per l'Arte, coordinated by Stefano Arienti, Torino  
2015 — Fondazione Spinola Banna Per l'Arte, coordinated by Jason Dodge and Raimundas Malasauskas, Torino  
2015 — *Case Sparse tra l'Etere e la Terra*, Malonno  
2014 — Genova MaXter Program, coordinated by A Costructed World e Matteo Rubbi, Museo d'Arte Contemporanea Villa Croce, Genova

#### PRIZES

2017 — Finalist Moroso Concept per le Arti Contemporanee, Udine  
2016 — Finalist Premio Francesco Fabbri per le Arti Contemporanee, Pieve di Soligo  
2016 — Finalist Premio d'Arte Città di Treviglio, Treviglio

#### EDUCATION

2014 — MA Visual Arts and Curatorial Studies, NABA Nuova Accademia di Belle Arti, Milano  
2010 — BA Modern and Contemporary History, Università degli Studi di Genova, Genova