



Press release, April 12th, 2023

Silvia Inselvini

Il crepuscolo degli uomini / The crepuscule of men

National Art Museum of Cluj-Napoca
Piața Unirii nr. 30, Cluj-Napoca, Romania

From Thursday, April 20, to Sunday, May 7, 2023

Opening
Thursday April 20, 2023 at 6:00 pm

An exhibition produced by IAGA Contemporary Art in collaboration with
the National Art Museum of Cluj-Napoca

Curated by Beatrice C. Benedetti & Florin Gherasim

The exhibition can be visited from Wednesday to Sunday by purchasing a ticket from 10:00 am to 5:00 pm
(last access is allowed until 4:30 pm).

For further information:

Websites: www.iagacontemporaryart.com

<https://www.macluj.ro/>

Email address: info@iagacontemporaryart.com

contact@macluj.ro

Tel: +40 724059844

0264 596 952

FB: [@iagacontemporaryart](https://www.facebook.com/iagacontemporaryart)

[@muzeuldeartcluj](https://www.facebook.com/muzeuldeartcluj)

IG: [@iagacontemporaryart](https://www.instagram.com/iagacontemporaryart)

[@muzeuldeartacluj](https://www.instagram.com/muzeuldeartacluj)

IAGA Contemporary Art is glad to present to the public **the first solo exhibition signed by Silvia Inselvini** (Brescia,1987) in the spaces of the **National Art Museum of Cluj-Napoca**, entitled *Il crepuscolo degli uomini / The crepuscule of men*.

The exhibition project exhibited on this occasion is composed exclusively of works of the cycle *Notturni (Nocturnes)*, on which the artist has been working for several years and which she herself defines as "[...]a prayer." In these works, the artist covers her A4s with ballpoint pen ink, erasing any trace of white from the paper. This erasure, in successive layers, gives rise to a new iridescent-oily uniformity, at first only in blue or black, now also green and red. From these pages so similar to a carbon paper, however, no faithful transcription emerges, but rather an unprecedented *Revelation*. Indeed, by subjecting the immaculate paper to her scribal effort, Inselvini appropriates the entire mystical-symbolic tradition of the revealing Light, to contrast it with a Darkness just as redemptive and more suitable to her, that of her *Notturni (Nocturnes)*, a title common to the entire cycle), in which epiphanic portions of the Infinite are manifested.

"There are 2247 pieces so far - Silvia points out - excluding the uncoded sheets". The number refers to the entry from the 10th of March 2023 on a strict register, to be transcribed in "good copy", where the pens used for each sheet have been recorded with accounting accuracy. The quantity noted to this date, however, does not take into account the works removed which are neither signed nor stamped, because they are "unsuitable" for the function they are supposed to perform: to bring us closer to the dimension of the Absolute. Through what Inselvini calls a "transcendent writing", in fact, her will is to understand what, in life, lies beyond language.

In this obsession to erase in order to reveal a transcendent Mystery lies the cornerstone of Silvia Inselvini's work, an intuition that distinguishes her from her predecessors. Emilio Isgrò (1937), for example, erased in order to regenerate word and language. Inselvini, on the other hand, *erases in order to erase*. Her sheets take to extreme consequences the incomprehensible pages of Irma Blank (1934), whose asemantic writing stubbornly purifies the sign of meaning, but never completely erasing the grapheme, making it rather autonomous. Inselvini's transcendent writing, on the other hand, is a performative act, repeated to the point of rendering every feature indistinguishable and recalling Malevič's Suprematist monochrome or the imperceptible pencilled touches of the late Rothko; with both masters, the artist shares the intention to connect directly to the Sacred.

Inselvini's pen invocations declare her aspiration towards the Sublime also through her chromatic choices, in which, as said, the blue colour predominates, linked for centuries to spirituality, not only in Western culture, but also in Hindu or Tuareg culture. "The darker the blue, the more it awakens the human longing for eternity", says Kandinsky's 1912 book *"On the Spiritual in Art"*, who theorised, among other things, the symbolic value of the colour of the sky, with which the Virgin's veil and Yves Klein's shrouds are "coloured" . It is no coincidence that Mark Rothko, mentioned above, at the end of his life, ill and depressed, used a palette imbued with midnight blue, with shades of black, purple and plum purple, for the altarpieces of his last work: the Chapel in Houston, Texas. Rothko, who shortly afterwards was to commit suicide, conceived of a place where all religions could peacefully coexist; those who visit feel not the artist's desperate anguish but peace and serenity, and are encouraged to meditate on the great themes of existence precisely through the chromatic asceticism of his canvases.

Besides the choice of tones on the Absolute scale, another key element of Silvia Inselvini's work is repetition. The artist's practice is, in this sense, a prayer, a litany song that reveals a new form of relationship with Time and the World.

IAGA Contemporary Art

IAGA Contemporary Art Gallery was founded in 2014, in Cluj-Napoca, Romania, in the Transylvanian region, by Alberto Perobelli, entrepreneur and collector of modern and contemporary art: starting from the acquisition of the works of the great masters of the Italian post-war period after the Second World War, through his activity in Romania, began to deepen the research and languages of young local artists and founded the project of a gallery to give voice to their works, in a careful and original dialogue with artists from other Eastern European countries, without forgetting the young Italians and the middle-aged.

From 2014 until now, the result is an intense activity of the gallery, coordinated by Rosalba Di Pierro, Gallery Manager, hosting six exhibitions a year and with an active participation in art fairs in Northeast European countries, with a careful presence at Italian fairs.

National Art Museum of Cluj-Napoca

The National Art Museum of Cluj-Napoca is one of the most prestigious museums in Romania, in fact in 1997 it was nominated for the European Museum of the Year Award (EMYA). The quality of the cultural programs organized has been awarded with national awards awarded by the Ministry of Culture and National Heritage for Armenian Culture and art exhibitions in Gherla (2003), Abodi Nagy Béla (2005) and the avant-garde in Romania in Cluj collections (2007), as well as with the distinction awarded by the Romanian Committee of ICOM for the impact on the public of the program "De gustibus et coloribus..." (2010).

Silvia Inselvini

Silvia Inselvini is an artist born in Brescia (Italia) in 1987.

She graduated in Visual Arts at the Academy of Fine Arts in SantaGiulia, Brescia, where she currently lives and works.

Among the latest events we find: the exhibition of the finalists of the VAF Prize at the Castello Estense in Ferrara (2023) and at the Stadtgalerie of Kiel (2021), the participation in the Tongyeong Triennale in South Korea (2022), "Anàstasi", group exhibition at Galleria Giovanni Bonelli in Pietrasanta (2022), "The colour out of space", solo exhibition at the Galerie Isabelle Lesmeister in Regensburg (2021), "Nights like Lights", solo exhibition at the PoliArt Contemporary in Milan (2020); we point out the personal exhibitions at IAGA Contemporary Art, Cluj-Napoca, Romania, in 2016 and in 2019; we remember the presence at the Art Museum of Cluj-Napoca (2018); and at the Marignana Arte, Venice (2018); in 2015 she participated in the Biennale Giovani Monza, where she won the Rottapharm Award Biotech. Among the other awards: Paratissima 2021 (Best NICE artist and BestTalent Prize awards), Arte Laguna Prize (finalist of the XV edition), ArteamCup 2019 and 2020, Prize Combat X and XIII edition, VAF Prize and San Fedele Visual Arts Award. In addition to group and personal exhibitions, he has exhibited at several art fairs, including KIAF Seoul (2022), Affordable Art Fair Hamburg (2022), Affordable Art Fair Brussels (2023). Among the different curators and art critics who wrote about her research, we find: Beatrice C. Benedetti, Ilaria Bignotti, Leonardo Conti, Chiara Canali and Matteo Galbiati.

Beatrice C. Benedetti

Beatrice C. Benedetti is an independent curator and art advisor.

She has directed and collaborated with contemporary art galleries in Verona, Milano, Lucca.

She has curated or co-curated several projects in institutional spaces: "Le meraviglie del 2000 (The wonders of the year 2000)" (2015) at the Castelvecchio Museum in Verona, with international artists including Shilpa Gupta, Rashid Rana, Nalini Malani; "Liu Bolin. The invisible man" (2018) at Palacio De Gaviria of Madrid and "Liu Bolin. Visibile/Invisible" (2019) at the MUDEC-Museum of Cultures in Milan (catalog 24Ore Cultura); "Mauro Fiorese. Treasure Rooms" (2019) at GAM Achille Forti at Palazzo della Ragione in Verona (catalog Franco Cosimo Panini Editore); "Hermann Nitsch. Katharsis" (2019) at Palazzo Ducale in Mantua (catalog PubliPaolini); "Blast, Estetiche della violenza (Blast, Aesthetics of violence)" (2020) at the former Palazzo delle Poste centrali in Verona, with works by Santiago Sierra e Regina José Galindo.

Among the numerous publications, we remember: the collection of essays "Emilio Isgrò. Come difendersi dall'arte e dalla pioggia (Emilio Isgrò. How to defend against art and rain)" (Maretti Editore, 2013); the monograph "Emilio Isgrò. Modello Italia, (2013-1964)" (Electa, 2013), published on the occasion of the anthology at The National Gallery of Rome; "Daniel Spoerri. Riordinare il mondo (Daniel Spoerri. Tidying up the world)" (Manfredi Edizioni, 2017).