

FIGRELLA RIZZO

via della sapienza

Archivio di Stato di Roma
Complesso di Sant'Ivo alla Sapienza
Loggiato e Sala Alessandrina
Corso del Rinascimento 40, Roma

opening: thursday october 19th, 2023, 5-9 pm
closing: december 15th 2023
opening hours: from wednesday to friday, 5-7 pm

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On Thursday 19 October 2023 from 5 to 9 p.m., *Via della Sapienza*, solo exhibition of the artist **Fiorella Rizzo**, will open at the **Sant'Ivo complex** (Corso del Rinascimento 40). The initiative is the result of the collaboration between the **Archivio di Stato di Roma and Studio Stefania Miscetti**. During the opening there will be a **performative intervention by Alessandra Vanzi from an idea by Fiorella Rizzo**.

The project, made up in of works never presented before, is inextricably linked to the place where it is hosted. The title, in fact, alludes to one of the previous names of the current Corso del Rinascimento, namely *Via della Sapienza*, attributed to it in 1431 when the university of the same name moved to this location. The metaphorical reinterpretation of this historical datum led the artist to reflect on the possibility of bringing *Via della Sapienza* to light through *the fiction of art*, and at the same time to give form through her works to a road *to wisdom*: a sapiential path that reveals itself in the loggia and the Sala Alessandrina of the Sant'Ivo complex and inhabits them, establishing an active dialogue not only with the architectural space but also with the archival and documentary heritage it preserves.

The meeting and fruitful collaboration with the Rome State Archive, in particular with Director Michele Di Sivo, led to the realisation of the works *Manoscritti* and *Lingue*, presented in close connection with precious documents from the Archive from the 16th to the 20th century: the autograph notebook of Bellezza Orsini accused of witchcraft in 1528, the extreme statement of Giordano Bruno before his execution at the stake in Campo di Fiori in 1600, the last words of Francesco Borromini in 1667, the oversized telegram on Umberto Nobile's expedition to the North Pole in 1928 up to the Memoir written by Aldo Moro during his kidnapping by the Brigate Rosse in 1978. Exceptional mementos that, together with the installations – *Campane*, *Lapidario* and *Convito* – invite the observers to question themselves on the concept of wisdom, its essence and how to pursue it.

Fiorella Rizzo's *Via della Sapienza* is therefore both a real and a symbolic place, a site-specific project that shows all the awareness and acuity of an artist who, as protagonist of the Italian and international art scene since the 1970s, continues her experiments with multiple media – sculpture, video, photography, drawings – in constant tension between research and attention to matter and philosophical matrix.



photo by Sebastiano Luciano

project promoted by:



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IORELLA RIZZO graduated from the Academy of Fine Arts in her home town of Lecce. She moved to Rome in 1974, and spent long periods in London between 1994 and 2003.

Some of her **solo exhibitions** include: "Fiorella Rizzo", curated by E. Crispolti, Centro Culturale per l'informazione visiva, Rome (1975); "...dico anche l'immortalità dell'opera", Centosei, Bari (1977); "L'Arte vuole sempre realtà invisibili e irrealtà visibili", Galleria Taide, Salerno (1978); "Il viso rivolto verso il muro", curated by I. Mussa, Galleria Lastaria, Rome (1979); "Fiorella Rizzo", Galleria Cinquetti, Verona (1988); "Cripta" (1991) e "Naulo" (1993), Galleria Stefania Miscetti, Rome; "Scatola nera", Galleria Martano, Turin (1997); "Kaleidescope", Essor Gallery, Londra (2002); "Dalla luce all'attimo", Vertigo, Cosenza (2007); "InOltre", curated by A. Barzel, Museo Carlo Bilotti – Aranciera di Villa Borghese, Rome (2013); "Il vero oltre il visibile", curated by C. Farese Sperken, A. Gambatesa, Misia Arte, promoted by Fondazione Pino Pascali, Kursaal Santa Lucia, Bari (2023).

Rizzo has participated in numerous **group exhibitions**, including: "Arte e Critica", curated by I. Panicelli, presented by T. Trini, Galleria Nazionale d'Arte Moderna, Rome (1981); "Art and Critics", curated by I. Panicelli, Marshall Field's, Chicago (1982); "Terra d'Italia", curated by I. Pasquali, Galleria d'Arte Moderna, Ancona (1983); "Tridimensionale", curated by F. Menna, Galleria d'Arte Moderna, Termoli (1984); "Le sorgenti dell'arte", Castello Veneziano, Iraklion, Creta, S. Fizzarotti (1985); "Le rane di Galvani", Studio E, Rome (1985); "Villa Massimo Arte", curated by I. Panicelli e Studio E, Accademia Tedesca, Rome (1987); "Il Colore dei Miracoli", curated by L. Pistoï, Castello di Volpaia (1987); "Indisciplina", curated by B. Tosi, Palazzo dei Capitani del Popolo, Ascoli Piceno (1989); "Eternal Metaphors: New Art from Italy", curated by S. Sollins, ICI, New York, in various museums in the United States including The Philips Collection, Washington (1989-92); "Crocevia 1", curated by A. Cirignola, Palazzo D'Elia, Casarano; "Le onde", curated by V. Baradel, Sala San Leonardo, Venice; "Le tavole della Legge. La collezione di Carlo Cattelani", curated by L. Pistoï, Castello di Volpaia (1994); "Art & Jeans", curated by F. Di Castro, Passage de Retz, Paris (1994); "Lo spazio della scultura", curated by L. Pratesi, Cinecittà 2, Rome (1994); "Opere a segno, un segno per Segno" Palazzo Farnese, Ortona (1994); "La Sonnambula", curated by S. Wassermann, Temple Gallery, Rome (1994); "Nutrimenti dell'arte", curated by A. Bonito Oliva, La Salernitana, Erice (1995); "Lavori in corso", curated by G. Bonasegale, Galleria Comunale d'Arte Moderna e Contemporanea, Rome (1997); "Dadaismo e Dadaismi", curated by G. Cortenova, Palazzo Forti, Verona (1997); "1ª Biennale dei Parchi, Natura e Ambiente", curated by A. Bonito Oliva, Ambasciata Francese, Palazzo Farnese, Rome (1998); "Imagines de Culto. La Collezione di Carlo Cattelani", curated by C. Marco, Centre Cultural la Beneficienza, Valencia (1998); "Decima Biennale d'Arte Sacra", curated by G. Billi, San Gabriele, Isola del Gran Sasso, Teramo (2002); "Dissertare\Disertare", curated by G. Cianfanelli, S. Litardi, Centro Internazionale per l'Arte Contemporanea, Genazzano, 2006; "Festival Internazionale di Roma FotoGrafia", curated by M. Delogu, Villa Poniatowski, Rome (2006); "FRAIL", curated by M. de Candia, hinact studio, Rome; "Tornare@Itaca. curated by M. Pasqua, Mudima, Milan; "Arte in Italia dopo la Fotografia 1850-2000", curated by A. Rorro, Galleria Nazionale d'Arte Moderna, Rome (2011); "Irradiazione", Bearte, Rome; "Il percorso della scultura", curated by T. Carpentieri, MUST, Lecce (2013); "Fragili Eroi", curated by R. Gramiccia, Museo Carlo Bilotti – Aranciera di Villa Borghese, Rome, (2016); "BIAS", curated by C. Modica Donà dalle Rose, Museo Riso, Palermo (2016); "Frammentazione", curated by Master of Art students, LUISS, Villa Blanc, Rome (2017); "Le altre opere", curated by L. Catania, D. Perego, Galleria d'Arte Moderna, Rome (2021); "Sculture in campo", project by L. Catania, Bassano in Teverina (2021); "La potenza del pensiero", curated by A. Tolve, Residenza della Arti, Bern, (2023); "U.N.A. – United Nations of Artists" curated by M. Boetti, Chiesa Sant'Antonio, Todi (2023).