



GALLERIA CONTINUA

SAN GIMIGNANO BEIJING LES MOULINS HABANA ROMA SAO PAULO PARIS

The St. Regis Rome, Via Vittorio E. Orlando 3, Rome, Italy
tel. +39 3333870553 | roma@galleriacontinua.com | www.galleriacontinua.com

SABRINA MEZZAQUI *c'è qui nell'aria la parola-ramo* with ELISA BIAGINI

Opening Friday 1st October, The St. Regis Rome, Via Vittorio E. Orlando 3, from 4.00 pm to 7.00 pm
Until 11 December 2021, from Tuesday to Saturday 11.00 - 19.00 by appointment only
To ensure maximum security, it is necessary to book your visit to the exhibition: roma@galleriacontinua.com.
It is necessary to show the Green Pass at the entrance.

Galleria Continua is pleased to welcome, *c'è qui nell'aria la parola-ramo*, in its spaces in Rome at the historic Hotel St. Regis. It's a new exhibition project that develops around the dialogue between the artist Sabrina Mezzaqui and the poet Elisa Biagini.

Images and words arise from the meeting between the two authors in an exhibition where visual art and poetry intertwine, offering the visitor different perspectives.

In the contamination between these two arts, the word takes on a central role. The poetic, authentic, and resilient word becomes a branch to cling to so as not to slip away.

The verses that give the exhibition its title are those that captured Sabrina Mezzaqui during a public reading of Elisa Biagini's poetry. Both artists attach particular weight to the meaning of the word and to the ethical function performed by poetry and art, and the deep bond that comes from this encounter materializes in the works that inhabit the spaces of the Gallery. The verses on display by Biagini are part of a collection of imaginary dialogues by two great authors, belonging to different eras and countries: Emily Dickinson and Paul Celan. The poet's voice welcomes the visitor at the beginning of the exhibition, before allowing a full immersion in a tangle of different kinds of branches.

Branches made of paper, made as is customary by the artist by many different hands during a residence in Lo Scompiglio - Lucca in 2019 based on the theme of death and dying, populate the wall that becomes a place of growth in both the decorative and conceptual sense.

The bronze branches are a contrast to their paper counterparts and seem to emerge from the wall, hosting various representations of birds, the chirping of which we can only imagine before perhaps hearing it from the branches of the real trees on the other side of the windows of the gallery. The works by Sabrina Mezzaqui thus go beyond the perimeter of the room and transgress to the outside, taking on a life of their own.

Beside the works, the predominant empty space is assigned a precise value by the artist, which isolates and enhances the effectiveness of the word, augmenting its thaumaturgical role.

Sabrina's works are the materialization of the passage of time, represented by the understanding of manual work, performed through repeating slow simple and gestures for hours. By observing the works on display, those who know the production process can easily find recognizable elements, characteristics common to other works by the artist, attributable to an artistic method that is at the same time a lifestyle choice.

In fact, from the very beginning of her artistic career, Sabrina Mezzaqui has alternated between different techniques, from drawing to installations, from video to photography, which is often used simultaneously within the same work. In all her experiments with language, she has always employed the practice of patiently observing reality.

Commonly used materials that recur in our lives, postcards, business cards, chocolate papers, are used by the artist as “main words” in her artistic dictionary. Using artisan manual practices has come almost naturally to her, requiring precise, slow and repeated gestures with an attitude towards self-discipline that very much resembles meditation. Like meditation, the artist also seems to evoke in these works a sense of time slowed-down; the executive techniques that Mezzaqui embraces involve the recovery of artisanal materials such as paper and bronze.

Paper is certainly one of her favorite materials. Cut, folded, drawn and manipulated by different hands, this simple and common element manages to give shape to a reading that is also a practice of contemplation on the hidden mystery of the word.

Sabrina Mezzaqui was born in Bologna in 1964. She lives and works in Marzobotto (BO). Her latest exhibitions include: *I quaderni di Hannah Arendt*, Palazzo Borromeo, Milano (2021); *L'abilità di mutare con le circostanze* curated by Maura Pozzati, Fondazione del Monte in collaboration with Galleria Continua, Oratorio San Filippo Neri, ART CITY Bologna (2021); *Terravecchia - Toccacieloscolora*, Una Boccata d'Arte, curated by Lidia Berlingieri, a Fondazione Elpis project in collaboration with Galleria Continua, Pisticci (MT); *La vulnerabilità delle cose preziose*, Tenuta dello Scompiglio, Vorno (2019); *Autobiografia del rosso*, Galleria Continua, San Gimignano (2017); *La saggezza della neve*, Galleria Continua, San Gimignano (2014); *I quaderni di Adriano*, Massimo Minini Gallery, Brescia (2016); *The Dormancy of the Seed*, Bengal Art Lunge, Dhaka, Bangladesh (2012); *ciò che la primavera fa con i ciliegi*, Galleria Continua, San Gimignano (2011); *Forse noi siamo qui per dire: casa, ponte, fontana, brocca, albero da frutti, finestra*, L'Ozio, Amsterdam (2010); *La realtà non è forte*, Sala Gandini of the Civic Museum of Art, Palazzo dei Musei, Modena (2010); *Equipaje de mano / Bagaglio a mano*, Italian Cultural Institute - MOCA, Buenos Aires (2009); *Mettere a dimora*, Galleria Continua, San Gimignano (2008); *Come acqua nell'acqua*, Castel Sant'Elmo, Naples (2007); *C'è un tempo*, GAM - Civic Gallery of Modern Art, Turin (2006). She has exhibited in public spaces in Italy and abroad, including: MAR, Ravenna; Palazzo da Mosto - Palazzo Magnani Foundation, Reggio Emilia; Pilotta-National Gallery, Parma; Civic Museum of Art, Modena; GAM, Turin; Triennale, Milan; Maxxi, Rome; Castel Sant'Elmo, Naples; Palazzo delle Papesse, Siena; Museion, Bolzano; Mambo, Bologna; ...); PS1, New York; INOVA, Milwaukee - WI; Art Modern Museum, Saint-Etienne - F; One Severn Street, Birmingham - GB; Raid Projects Gallery, Los Angeles - CA; Italian Cultural Institute - MOCA, Buenos Aires; Bengal Art Lounge, Dhaka (Bangladesh).

Elisa Biagini has published eight poetic collections including *L'Ospite* (Einaudi, 2004), *Fiato. parole per musica* (Edizioniidif, 2006), *Nel Bosco*, (Einaudi, 2007), *The guest in the wood* (Chelsea editions, 2013 - 2014 Best Translated Book Award), *Da una crepa* (Einaudi 2014; in the USA: Xenos books 2017; in France: Cadastre8zero 2018- Prix NUNC 2018), *Filamenti* (Einaudi 2020) and *Close to the teeth* (Autumn Hill books, 2021). She has edited and translated the anthology *Nuovi Poeti Americani* (Einaudi) and *Non separare il no dal sì* (Ponte alle Grazie), a selection of poems by Paul Celan. With Antonella Anedda she has published *Poesia come ossigeno. Per un'ecologia della parola* (Chiarelettere). Her poems are translated into more than fifteen languages and she has participated in important Italian and international festivals. She teaches writing at NYU Florence. www.elisabiagini.it

In compliance with the measures to contain the risk of Covid-19 contagion,
admissions to the exhibition will be limited

For more information on the exhibition and photographic material:
Silvia Pichini press office press@galleriacontinua.com, cell. + 39 347 45 36 136