

STANZE
DELLA
MERAVIGLIA
ESOTISMO
FANTASTICO
INCANTO NELLA
ROCCHETTA
MATTEI

Rooms of Wonder

Exotic Fantastic Charm in Rocchetta Mattei

July 29 - October 30, 2016 / Rocchetta Mattei, Grizzana Morandi (BO)

Concept, Care and Organization

Studio Trasguardo / Bologna: Artistic Direction - Eleonora Frattarolo

Photography, graphic catalog design and communication,

Luciano Leonotti

Administrative Coordinator - Stella Ingino, Administrative Coordinator is a more professional term than secretary.

Promotions provided by the Municipality of Grizzana Morandi

Sponsored by: Communities of the Bolognese Apennines The Metropolitan City of Bologna, Region of Emilia Romagna The Academy of Fine Arts Bologna, with the collaboration of CUBO-Unipol.

Seventeen artists exhibit from July 29 to October 30, 2016.

The first exhibition at the recently restored and returned to life, Rocchetta Mattei (a short 30 minute drive from Bologna in Grizzana Morandi).

The artists (listed alphabetically) are: Elysia Athanatos, Francesco Bocchini, Mirta Carroli, Vittorio Corsini, Ettore Frani, Omar Galliani, Maria Elisabetta Novello, Luca Lanzi, Lemeh42, Simone Pellegrini, Piero Pizzi Cannella, Davide Rivalta, Nicola Samorì, Alberto Savinio, Guido Scarabottolo, Sima Shafti, Amir Sharipfour.

Within the area of Grizzana Morandi, three exhibitions are united to form a single, unique event:

Exhibition of Rocchetta Mattei Rooms of Wonder Exotic Fantastic Charm in Rocchetta Mattei was born as a result of a land development project initiated in 2012 by the Municipality of Grizzana Morandi; in collaboration with cultural activities and exhibition space at the Casa Studio Giorgio Morandi Museum and the Fienili di Campiaro with the artistic direction of Eleonora Frattarolo. Although this year will be launched in Grizzana, some residents from the young artists Fienili di Campiaro, will introduce two photographic exhibitions on July 30, 2016. Showing are Ghirri meets Morandi, photographs of the Via Fondazza and Grizzana studios (provided by the heirs of Ghirri family), and Old Apennines by Luigi Fantini, landscapes and rural architecture of the Apennines (provided by the Carisbo Photographic Archive Foundation).



The event: seventeen artists in dialogue with the creation of Count Mattei tells us no wonder that the rooms of the Rocchetta radiate not only through forms of the impetuous, a delight for all, but also through illusions that with different symbolic languages mark this a fantastic eclectic architecture. An itinerary that will unfold in close empathy with rooms that welcome, almost they themselves have not generated. In this path, which includes paintings and installations, majolica and sculptures, jewelry, drawings and videos, as the banner of a way of thinking and doing art, in homage to the vocation illusive and metaphorical that Cesare Mattei put on stage in its portentous creation, you will also showcase a masterpiece of Alberto Savinio, the artist who in European 20th Century represented with images and writing the relationships between myth, game, psyche.

The journey: It starts with the large iron sculpture by Mirta Carroli, representation in linear synthetic form of ties with Earth, placed at the foot of the rocky promontory in front of the main door of the Rocchetta. Immediately after a second sculpture by Carroli, stretching out on an embankment as an arrow, with the metal body and its shadow. Then, in the impressive central courtyard from which branches off the routes to the different areas of the Rocchetta, a powerful and telluric white Indian rhino by Davide Rivalta, which marks the junction space, real and ideal, with the exoticism advocated by Cesare Mattei. And in relation to blended styles and eclecticism of Rocchetta in this courtyard during the premier of the exhibition, Saturday, July 29, on the main building façade will be shown a video made for this occasion by Lemeh42, a tribute to Mattei, a design in continuous metamorphosis that crosses different cultures.

Beyond the courtyard, in the magnificent Hall of the Ninety where the Count would have wanted to celebrate his ninetieth birthday, two spectacular mantras - time, prayer, beauty - on wood, graphite and gold, by Omar Galliani. Further on, to the upper floors, in the Church which houses the sarcophagus where Count Mattei is buried above the altar is the silent metaphysical altarpiece immemorial by Ettore Frani; in the nave, the background of woods and valleys, a humble and meaningful donkey by Davide Rivalta; in the balcony where coagulates one of the most powerful energy points of the castle, a death mask by Nicola Samorì, a plaster perimeter of the time-path, fragile line between presence and disappearance; near the sarcophagus housing the body of Mattei, a fetish doll by Mattei Luca Lanzi, evocation of immemorial funeral rituals. Upon exiting the Church, on the belvedere which leads to the higher floors, an apparition, a centaur, shape in iron by Guido Scarabottolo that shall supervise the landscape and the metamorphosis of the kingdoms of nature. In the portico with the fountain of lions citing the Alhambra, the boat by Amir Sharipfour, the hull covered with a mirror, reflecting the light and the surrounding architecture.



From here in the music room, a waterfall cascades from the ceiling to the floor, flowing down are signs of words originating rhythms, which Simone Pellegrini has formed on the vastness of designed, carved, and painted cards; then, in the green lounge, in front of decent people (Parents), from 1946, a visionary masterpiece by Alberto Savinio, a short circuit between the game and myth, between times and different spaces of an artist who in the 20th century represents the apotheosis of the visionary art, eclectic, scenographic.

Even higher, in the rooms that raise the visitor's gaze over the coils of the two rivers that wind through the territory of Riola, beyond the rock on which this landscape is taking root in the landscape that is the Rocchetta of Count Mattei, there is the Hall of Peace where the classicism of an inscription made of ash function of this path and this room by Maria Elisabetta Novello unfolds on the large floor, a gesture, thought that becomes form, projection of the memory into a possible future. On either side of the same room, two circular rooms in which are laid the alchemical vessels by Elysia Athanatos, one cloven and one intact, the shimmering gold inside.

And it is on this path, in the Yellow Room, that Vittorio Corsini, with a work in steel and glass, creates a disruption and makes a practical picture of the journey where that cross becomes a mere "souvenir" clot of images gleaming stereotypically. After him, the aggregations of pure silver jewelry and ancient pottery fragments, by Mirta Carroli, arranged in small studio with wooden staircase built in the medieval tower of the original castle of Matilda. And while the visitor moves towards the red room, a tall vase from the pearly body by Piero Pizzi Cannella, marked at the base by the profiles of world architecture, stands in the room of the pentagonal tower.

Then, the red room, where the Count treated many patients using electrohomeopathic medicine, you will find installations dedicated to the ancient medicine and multitudes of objects in polished paratactic and clear elenctic form, by Francesco Bocchini. Finally, seal the journey into the European eclectic, with Cesare Mattei becomes a landscape, home, therapeutic space, glittering stage sets of places of elsewhere curdled on the rock of Riola, the carpet of land and Sima Shafti yarns, that in the watchtower, in Persian characters, poetically celebrates the strength of the water, so present around the castle, so valuable for the therapeutic practice of Cesare Mattei.

We thank the Fondazione Cassa di Risparmio in Bologna for the kind hospitality.



Artists:

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Francesco Bocchini

Mirta Carroli

Vittorio Corsini

Ettore Frani

Omar Galliani

Maria Elisabetta Novello

Luca Lanzi

Lemeh42

Simone Pellegrini

Piero Pizzi Cannella

Davide Rivalta

Nicola Samorì

Alberto Savinio

Guido Scarabottolo

Sima Shafti

Amir Sharipfour

Link to a first selection of images: <https://we.tl/Fq3lrT2sj2>

For exhibit information feel free to phone 051/916845

Tuesday and Thursday from 3:00PM - 6:00PM,

email: visitarocchetta@gmail.com

or visit our site www.rocchettamattei-riola.it

at your leisure.

How to get to the Rocchetta Mattei: Provincial Road 62,

40030 Grizzana Morandi BO



BY CAR: from Bologna - A1 motorway to Sasso Marconi where you MUST exit to get on SS64 to Riola; from Florence - A1 motorway towards Bologna to Pian del Voglio towards Castiglione dei Pepoli and then towards Camugnano, Riola; from Pistoia - SS 64 towards Porretta Terme, to Riola.

BY TRAIN: Porrettana railway Bologna-Pistoia, from Bologna railway station every hour to Riola, from Pistoia exchange in Porretta Terme (check schedule for times). From Riola station to Rocchetta about 1200 meters, a 15-20 minute walk (a large part does not have a walking path).

Taxi services: Cumaeans & Verar - 339 2274307

or Gianfranco Montebugnoli - 345 7001015

FOR MEDIA: information and details on the Bologna press conference and preview of the exhibits will follow shortly in the next correspondence.

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