

MEMORIE ALCHEMICHE

Exhibition presented by Nadja Romain, curated by Davide Paoletti From March 7 to May 3, 2025, 10 a.m. to 6 p.m.

Il Palazzo Experimental,

Fondamenta delle Zattere Al Ponte Lungo, Dorsoduro 1411, Venice

Memorie Alchemiche features a diverse array of two artists who reinterpret the ancient practice of alchemy-not merely as a quest for gold, but as a metaphor for personal and collective transformation. Each artwork serves as a vessel, capturing fleeting moments and emotions, while also inviting viewers to reflect on their own memories and the alchemical processes that shape their identities. Nicola Ghirardelli's sculptures resonate with a dialogue between art history, iconography, and the essence of the subjects they represent, revealing the anachronisms and evolving intentions within artistic expression. Utilizing fire as a fundamental element, his work presents an intricate interplay between nature and human creativity. Drawing inspiration from archaeological artifacts and traditional ceramic techniques, Claudio Saviola breathes new life into the medium, creating pieces that defy linearity and embrace the multiplicity of forms. As you navigate the exhibition, you will encounter pieces that resonate with themes of nostalgia, loss, and rebirth, prompting introspection and dialogue. The sculptures feature fragments that evoke collective memory-architectural details, symbolic structures, and narrative cycles-stripped of their original contexts yet recomposed into a new mnemonic agglomerate. Memorie Alchemiche challenges us to consider how our past experiences influence our present and future, highlighting the beauty and complexity of human memory and art.

Claudio Saviola (b. 1994, Castiglione delle Stiviere, Mantua) After concluding his studies, he focused on ceramics and sculpture, setting up his studio in Milan. His work draws inspiration from years of research into archaeological artifacts, such as Etruscan sarcophagi, Cycladic sculptures, and objects that were discovered in the Caucasus during the early 1900. Through his ceramic work, he explores various types of clay and glazes, breathing new life into this traditional art form. Over time, he has opened his studio to the public, sharing his evolving creations and engaging directly with audiences.

Nicola Ghirardelli (Como, 1994) His practice stems from his fascination with natural morphologies and his desire to crystallize them into forms. His work seems rather like the erosion of everything we have apparently set aside, and that until now has composed part of our collective memory: architectural friezes, symbolic structures deteriorated by their original function, floral patterns, and narrative cycles.