

Events

Lizori: Segni e Dialoghi

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Hosted in the evocative Rotonda Talucchi of the Accademia Albertina di Belle Arti di Torino, from September 24th to October 29th, 2024, the exhibition *Lizori. Segni e Dialoghi* offers an experience of artistic and cultural reflection dedicated to the regeneration of Italy's historic burgs. Focusing on Lizori, a medieval Umbrian burg located in the municipality of Campello sul Clitunno in the province of Perugia, the exhibition explores the possibilities of restoring and enhancing historical and cultural roots, reflecting on the deep bond that links architecture to the landscape and collective memory. The burg of Lizori, with cobbled streets, stone houses, and perimeter walls that preserve its ancient defensive character, becomes a symbol of a heritage that is capable of speaking to both the present and the future with a vibrant, layered cultural identity.

The exhibition originates from the project and educational experience of the workshop with the same name, *Lizori. Segni e Dialoghi* carried out in 2023 and designed to involve artists, architects, and researchers in an active dialogue with the village itself. This workshop marked a fundamental starting point, offering a context of interdisciplinary exchange where visual, architectural, and cultural languages intertwined to create a collective reflection on the

place. Numerous works emerged from this initiative, now forming the core of the exhibition, enabling new interpretations of Lizori.

After the success of the first exhibition hosted in the burg at Palazzo Trinci, the exhibition arrives at its second stage, this time in Turin, confirming the growing interest around the theme of regenerating historic burgs. The exhibition has been supported by the Antonio Meneghetti Scientific and Humanistic Research Foundation, the event's sponsor, in collaboration with the Accademia Albertina di Belle Arti di Torino and with the support of numerous institutional and academic bodies, including the Region of Piemonte, the Province of Perugia, the Department of Civil and Environmental Engineering of the University of Perugia, the UID (Unione Italiana per il Disegno), and the orders of Architects and Engineers of Turin and Perugia, as well as LAB-LANDSCAPE (International Laboratory for Landscape Research) and AICA Italy (Associazione Internazionale dei Critici d'Arte Sezione Ufficiale Italiana). The exhibition *Lizori. Segni e Dialoghi* offers to the visitors a rich *corpus* of works, bridging tradition and innovation, permanence, and transformation. The curators, Fabio Bianconi, Marco Filippucci from the University of Peru-

gia, and Diego Repetto from AICA Italy have created a path that encourages the public to reflect on the value of historical heritage and the importance of preserving the authenticity of burgs.

The works exhibited in the rotunda are arranged according to a precise radial layout, which reflects and enhances the intrinsic geometry of the space itself. The entrance opens directly onto the central hall, the conceptual and structural core of the entire installation, where a three-dimensional reproduction of Lizori burg dominates the scene, centrally located and immersed in suggestive circular lighting that amplifies its symbolic centrality. The radial design is further accentuated by a series of white markings arranged like rays on the floor, each bearing the name of the artist to whom each room is dedicated, a curatorial choice that guides visitors along a symbolic path of knowledge and rediscovery.

Particularly striking is the room aligned radially with the entrance, housing the works of Antonio Meneghetti. In it, the piece *Il Disco Solare*, crafted from Murano glass, lights illuminating up in a play of light and shadow that enhances the density and transparency of the material, creating a tension between physical presence and immateriality.



Fig. 1. Exhibition Lizori. Segni e Dialoghi.

The arrangement of the rooms follows a fluid interconnection, revealing perspectival glimpses, each offering new details and viewpoints on the burg and the artistic narrative celebrating it. The work of Maria Grazia Cianci and Sara Colaceci introduces visitors to the urban space of Lizori through a careful study of the burg's layout, elevations, and sections, providing an analytical framework that reveals it not only as a lived space but as tangible memory. In dialogue with this representation, Stefano Bertocci's works explore the dialectical relationship between interior and exterior; between ancient walls and surrounding landscapes, illustrating the contrast between the enclosures of medieval structures and the openness they establish with the outside world.

Sandro Parrinello's series *Tactus* evokes the unique temporal suspension experienced when walking through Lizori's alleys, unfolding it in visual narrative capable of immersing the viewer in a suspended time.

Following this is the work of Fabrizio Ciappina, whose watercolors depict the sometimes-conflicting dialogue between artifice and nature. This dialogue, marked by historical layers and the ceaseless transformation of the landscape, embodies constant metamorphosis, a blend uniting past signs and present tensions. Gian Piero Frassinelli, with his photomontages, reinterprets the concept of the Monumento Continuo, integrating it with Lizori's morphology, where the rhythm of architectural solids and voids anchors the burg in the embrace of the olive-covered hillside. Alongside, Ruggero Lenci's *Torre Silla* offers a musical transfiguration of the burg, materializing in a bronze fusion specially crafted for the exhibition, a solemn yet dynamic presence that reinterprets architecture as rhythm and cadence.

Continuing along the path, Franco Purini presents a series of site studies, comprising ink sketches, drawings on tracing paper, and digital representations that span from the detail of stone walls to the horizon of the landscape. In his vision of the *Piazza del Cielo e dell'Acqua*, Lizori appears as an enclosure of absence, a void that generates collective memory in its absence, a place that exists in the visitor's reminiscence and imagination.

Claudio Patanè continues the reinterpretation of Lizori, envisioning the village towers as hands reaching toward the sky, like figures emerging from the landscape; his sensitivity is expressed in a booklet that synthesizes the principal landscape features of the Umbrian hills, translating the environment into essential signs.

Fausta d'Ubaldo appropriates the structure of the medieval polyptych but replaces sacred images with seven watercolors in which landscape fragments alternate with traditional religious icons. Taking a different approach, Emanuela Chiavoni uses black ink to highlight contrasts between light and shadow, between day and night, in an almost metaphysical exploration of the burg's structure. Rounding out this dialogue, Elisabetta Silvestri presents a study of musical and dimensional matrices, culminating in the oil painting *Come in Cielo, così in terra*, which translates the burg into a synthesis of form and transcendence.

The exhibition further features works that interpret Lizori in a more abstract way: Valerio Morabito imagines the burg walls as protective guardians, *Giganti delle Porte* that watch over and move within the landscape; Raffaele Federici uses charcoal and oil on canvas to revisit Lizori in a language of dense shadows and vibrant colors, while Elisa De Santis, with a vivid color palette, endows the village with an atmosphere of dynamism and vitality, a tribute to the landscape's continuous transformation. The exhibition's opening, held on September 27th, was accompanied by the presentation of the catalog, a record encapsulating the perspectives and interpretations of the participating artists. On October 25th, at the conclusion of the exhibition, the Study Seminar *Prospettive. Lizori Segni e Dialoghi* was held, dedicated to discussing the relationship between architecture, art, and landscape in the context of historic burg restoration—a topic of profound relevance for cultural heritage regeneration. The seminar, introduced by official greetings from the Accademia Albertina di Belle Arti di Torino, the Antonio Meneghetti Scientific and Humanistic



Fig. 2. Franco Purini's works within the exhibition.

Research Foundation, and the UID, included significant contributions from academics and experts in the field, each contributing to a multifaceted vision of the central theme.

Among the speakers, prominent figures such as Roberta Spallone, Fabio Marcelli, Massimiliano Marinelli, Anna Osello, Giulia Pellegrini, Michela Scaglione, Massi-

miliano Lo Turco, and Anna Maria Rufino offered diverse perspectives, ranging from the preservation and enhancement of architectural heritage to the role of visual arts as a medium for dialogue and cultural regeneration. Their contributions were enriched by testimonies from some of the participating artists, Emanuela Chiavoni, Sandro Parrinello,

Raffaele Federici, Ruggero Lenci, Claudio Patanè, Fausta d'Ubaldo, and Elisabetta Silvestri, who shared their experiences and insights regarding the relationship between artistic creation and the memory of places. The exhibition curators, Fabio Bianconi, Marco Filippucci, and Diego Repetto, concluded the event by summarizing the key ideas emerging from the discussion, highlighting how a synergic approach across disciplines can offer a new way to the preservation of historic villages, combining innovation with tradition.

The exhibition *Lizori. Segni e Dialoghi* is thus an aesthetic and cultural experience that goes far beyond a mere display. Lizori, from an ancient medieval settlement, transforms into a place of experimentation and reflection, where art and architecture engage in dialogue with history in a process of renewal that reveals the evocative power of small historic centers. The exhibition invites reflection on how the enhancement and preservation of burgs should not be seen as freezing the past but rather as an ongoing rediscovery that, through new expressive languages, enables a vibrant interaction between historical legacy and contemporary visions. Lizori thus presents itself not only as a burg to be preserved but as a place where safeguarding the past becomes an inspiration for envisioning the future.

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