

TERRE INTRECCIATE

- Stratum I: *The Suspended Village*
Alexandru Chira
Works from 1971 to 2011
- Stratum II: *Herald of the Autochthonic Spirit*
Unknown artists
- Stratum III: *Oannes: “I, the First Consciousness of Chaos, Arose from the Abyss to Harden Matter, to Regulate Form”*
Works by Kerstin Brätsch, Guido Biasi, Carlo Bugatti, Haris Epaminonda, Matthew Lutz-Kinoy, Arthur Marie, Jacopo Mazzetti, Lisa Ponti, Carol Rama, Odilon Redon, Sophie Reinhold, & Beatrice Wood.

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Fitzpatrick Gallery is proud to present *Terre Intrecciate*, curated in collaboration with Jacopo Mazzetti, at Palazzo Carrozzini (Soleto, Puglia).

Structured in three distinct yet interwoven layers, the exhibition unfolds like a palimpsest—each stratum existing on its own plane, stacked tier by tier. *Terre Intrecciate* traces a universal longing to grasp the sacred, offering a quiet meditation on transcendence, where the earthly and the ethereal meet in silent dialogue.

With its layered history—as a noble residence and later a tobacco factory—Palazzo Carrozzini becomes a resonant vessel for the exhibition. Its rediscovered frescoes, long obscured, echo the exhibition’s themes of intertwined lives and overlapping histories.

Fitzpatrick Gallery è lieta di presentare *Terre Intrecciate*, progetto in collaborazione con l’artista Jacopo Mazzetti, presso Palazzo Carrozzini (Soleto, Puglia). Strutturata in tre livelli distinti ma interconnessi, la mostra si dispiega come un palinsesto dove ogni strato si compenetra e sovrappone agli altri. *Terre Intrecciate* sonda il desiderio universale di afferrare il sacro, offrendo una meditazione sulla trascendenza dove il mondo terreno e celeste si incontrano in un sottile e tacito dialogo. Con la sua storia stratificata — prima dimora nobile e successivamente fabbrica di tabacco — Palazzo Carrozzini si trasforma in un contenitore vibrante per le opere in mostra. Gli affreschi riscoperti, a lungo nascosti, amplificano i temi del progetto: storie sovrapposte e vite intrecciate.

PRESS TEXT

The Suspended Village presents the work of Romanian artist Alexandru Chira (1947-2011), whose textured canvases lace pseudo-spiritual iconography, divine communication, and mystical ritualism into his own celestial universe. Inspired by the metaphysical village imagined by Romanian philosopher Lucian Blaga, Chira developed an artistic language rooted in the symbolic world of his native village, Tăușeni.

For Chira, the rural environment was more than landscape—it was a cosmic system, a space where memory, myth, and spirituality converged. His hermetic visual language fused drawing, text, and color into intricate compositions that invite both contemplation and decoding. Images communicate like folded messages to the world, where ritualistic structures align with cosmic axes and natural cycles. This fusion of sacred geometry and communal memory remains a testament to Chira's belief in the transformative power of symbols.

Il Villaggio Sospeso presenta il lavoro dell'artista rumeno Alexandru Chira (1947-2011), le cui tele materiche intrecciano un'iconografia pseudo-spirituale, comunicazione divina e ritualismo mistico. Ispirato dal villaggio metafisico immaginato dal filosofo rumeno Lucian Blaga, Chira ha sviluppato un linguaggio artistico radicato nel mondo simbolico del suo villaggio natale, Tăuseni.

Per Chira l'ambiente rurale rappresentava un micro-sistema cosmico, uno spazio in cui memoria, mito e spiritualità si incontravano. Il suo linguaggio visivo ermetico fonde disegno, testo e colore in composizioni complesse che invitano alla contemplazione e decifrazione. Strutture rituali si allineano con assi cosmici e cicli naturali in una fusione di geometria sacra e memoria collettiva.

Across centuries and continents, individuals and societies have approached the ineffable—building structures of spiritual mediation in stone, pigment, cloth, and metal. The works presented here—artifacts and objects gathered from across the globe, from 1 AD through the early 20th c.—serve as evidence of a shared and overlapping human urgency to make contact with the sacred.

Religious iconography, often authorized by institutional power—has historically served dual functions: to inspire awe and to assert control. This stratum also acknowledges the entangled legacies of empire and extraction, wherein sacred objects were displaced. Severed from their cultural contexts, many artifacts were stripped of the cosmologies they once sustained. And yet, alongside these histories of domination, lies something deeply hopeful: a shared, persistent human impulse to seek transcendence.

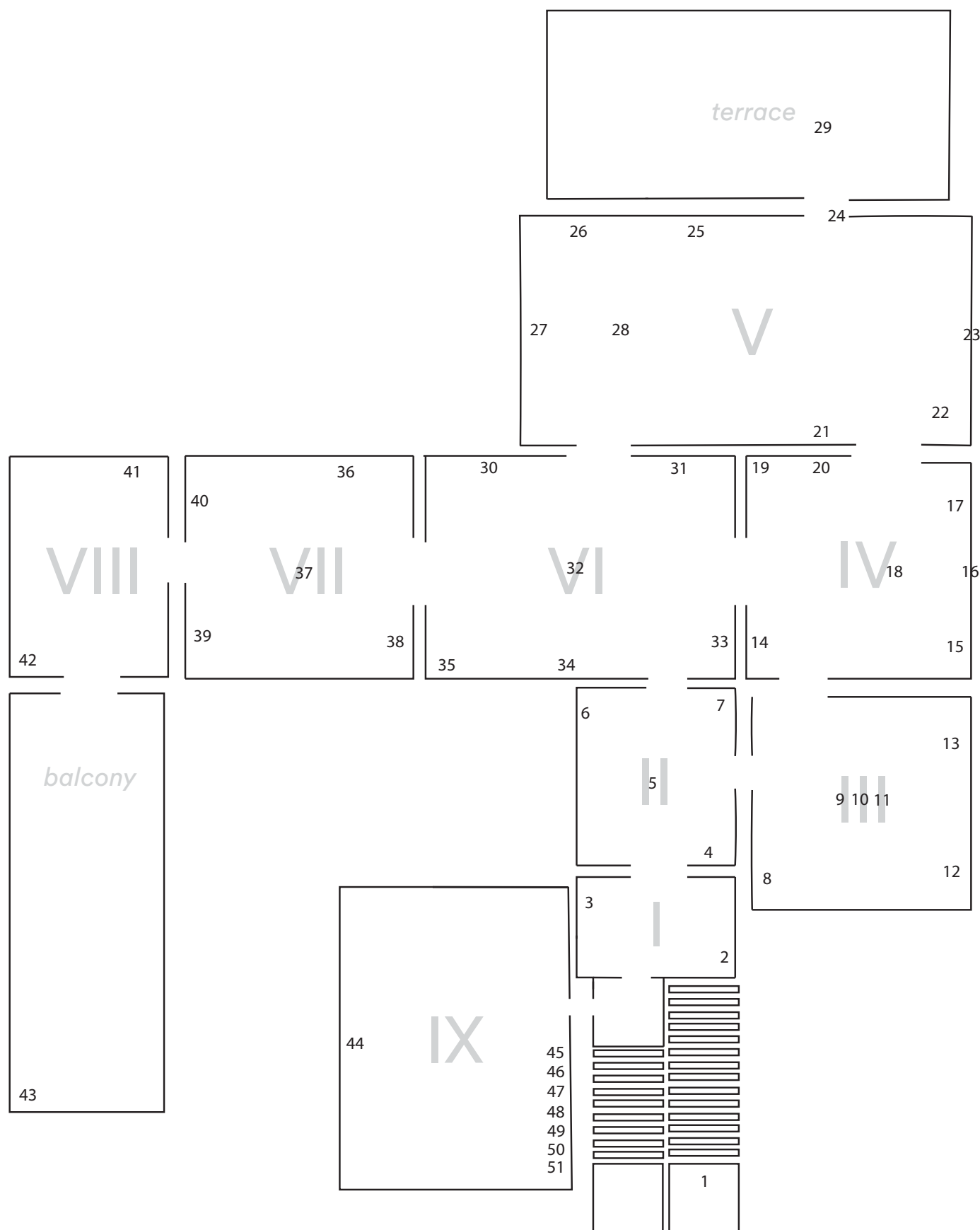
Le opere qui presentate — manufatti e oggetti raccolti da tutto il mondo, dall'anno 1 d.C. fino ai primi del XX secolo — testimoniano l'urgenza umana di entrare in contatto con il sacro. L'iconografia religiosa, spesso autorizzata dal potere istituzionale, ha storicamente svolto due funzioni: ispirare stupore e affermare il controllo.

Herald of the Autochthonic Spirit riconosce le complesse eredità intrecciate di dominio imperiale ed estrazione sociale, dalle quali questi oggetti sacri sono stati dislocati. Separati dai loro contesti culturali e privati delle cosmogonie e storie di dominazione che un tempo sostenevano, si cela comunque qualcosa di profondamente speranzoso: l'impulso umano condiviso e persistente nella ricerca di una dimensione ultraterrena.

The exhibition's final layer assembles works by modern and contemporary artists, as a calibration device that keeps the transcendental inquiries of the show in flux. Rather than grounding the metaphysical in the present, these works reveal the permeability between then and now. Crucially, their presence does not resolve the exhibition's speculative propositions but agitates them. These artists introduce tonal shifts—haunted, ecstatic, fragmentary—that complicate any linear reading. The metaphysical is neither recovered nor disavowed, but refracted. What emerges is a layered temporality where past, present, and imagined futures coexist in tension, drawing attention to the act of interpretation itself as a metaphysical gesture.

PRESS TEXT

TERRE INTRECCiate



MAP

PALAZZO CARROZZINI
VIA DANTE ALIGHIERI, 4
73010 SOLETO, PUGLIA

OPEN BY APPOINTMENT:
JULY 12 — AUGUST 30, 2025
TO ARRANGE AN APPOINTMENT PLEASE CONTACT: INFO@FITZPATRICK.GALLERY

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STAIRCASE

1. Unknown Artist
Male Head, 1st - 5th century AD
Stone
42 x 19 x 19 cm (with plynth)

ROOM I

2. Unknown Artist
(Attr. Pierre Puget / Attr. Lorenzo Bernini)
Sleeping faun, 17th c.
White marble, red marble plaque
34 x 40 x 10 cm

3. Alexandru Chira
Untitled, 2000 - 2001
Pencil and oil on canvas
81 x 56 cm

ROOM II

4. Carol Rama
Untitled, 1999
Drypoint etching, Makeup
15 x 12 cm

5. Unknown Artist
Marble vase
Marble
49 x 49 x 35 cm

6. Odilon Redon
Oannès: I, the First Consciousness of Chaos, Arose from the Abyss to Harden Matter, to Regulate Form, 1889
Lithograph on chine collé
50 x 60 cm

7. Haris Epaminonda
Untitled #10 c/i, 2024
Sand, found skull and jawbone
Dimensions variable

ROOM III

8. Arthur Marie
Valet, 2025
Oil on canvas
27 x 20 cm

9. Carlo Bugatti
Colonna Bugatti, late 19th / early 20th century
Wood with copper, brass, bone, parchment, camel leather
50 x 50 x 100 cm

10. Unknown Artist
Saint Cecilia, 17th century
Carved ebony wood
8 x 38 x 13 cm

11. Unknown Artist
Marble skull, late 19th / early 20th century
Marble
40 x 13 x 13 cm

12. Unknown Artist
Lumachella Panel, 18th century
Lumachella marble panels. Frame with jasper inlays, 19th century.
29 x 34 cm (framed)

13. Unknown Artist
Lumachella Panel, 18th century
Lumachella marble panels. Frame with jasper inlays, 19th century.
29 x 34 cm (framed)

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ROOM IV

14. Alexandru Chira
Study for Tele-poem, 1989
Oil and pencil on canvas, wooden frame
104 x 64 cm
15. Odilon Redon
Le Sciapodes
(*The Skiapods: «The head as low as possible, that is the secret of happiness!»*), 1889
Lithograph on chine collé
50 x 60 cm
16. Unknown Artist
Maharaja Ceremonial scepter, 19th century
Hammered, chased, and repoussé solid silver plates over wooden core
50 x 10 x 7 cm
17. Odilon Redon
La Mort
Death: my irony surpasses all others!, 1889
Lithograph on chine collé
44.9 x 31.5 cm
18. Unknown Artist
Charioteer of Delphi, 18th century
Metal, marble base
63.5 x 41 cm
19. Unknown Artist
Mask-Fountain, 16th century
Marble
30 x 28 x 10 cm
20. Sophie Reinhold
Is delusion reactive?, 2025
Oil on pigmented marble powder
30 x 40 cm

ROOM V

21. Sophie Reinhold
is reaction delusional?, 2025
Oil on pigmented marble powder
30 x 40 cm
22. Unknown Artist
Dish, 1890
Bronze
d. 57 cm
+
Unknown Artist
Monk, 19th century
Lacquered wood, glass eyes
23 x 19 x 15 cm
23. Jacopo Mazzetti
Ancestors (Sceptre), 2012–2025
Wood, brass, gold, sand
107 x 3 x 3 cm
24. Unknown Artist
Warrior with daggers
Wood
88.5 x 33 x 26 cm
25. Alexandru Chira
Bell of the Riot - Nest-Bell - Mechanical - Poem, 1977
Oil, ink and pencil on canvas
115 x 196 cm
26. Unknown Artist
San Nicola da Tolentino, 17th century
Carved and lacquered wood with gold decorations and glass eyes
42 x 18 x 15 cm
27. Alexandru Chira
The Suspended Village
– *De-sign for Stereo-poem*, 1990
Oil, pencil and paste of various colors on paper mounted on canvas
180 x 180 cm
28. Unknown Artist
Four cats, 19th century
Glazed porcelain, polychrome decoration
25 x 17 x 10 cm

TERRE INTRECCiate

TERRACE

29. Unknown Artist
Headless Sculpture, late 15th / early 16th century
Marble
75 x 30 x 20 cm

ROOM VI

30. Alexandru Chira
Untitled, 1980
Oil and pencil on canvas
92 x 100 cm

31. Alexandru Chira
House of the Geometer with Shuttle and Cloud, 1991
Oil and pencil on canvas
137 x 108 x 3.3 cm

32. Unknown Artist
Meditating Sun
Not specified (likely ceramic or plaster),
candlestick
22 x 11 x 14 cm

33. Jacopo Mazzetti
Il peso specifico dell'inintelligibile
(*Specific weight of the unintelligible*), 2025
Mixed media
25 x 20 x 5 cm

34. Jacopo Mazzetti
Assorbimento Dimensionale II
(*Dimensional Absorption II*), 2025
Pigments and oil on silicium
55 x 200 x 2.5 cm

35. Unknown Artist
Guanyin on Lotus, early 20th century
Jade plaque
42 x 35 x 7 cm

ROOM VII

36. Guido Biasi
Grande Incidente barocco
(*Great baroque incident*), 1964
Oil on canvas
98 x 143 cm

37. Unknown Artist
Yellow Magot, 19th century
Painted terracotta
63 x 43 x 36 cm

38. Alexandru Chira
Untitled, 2000
Oil and pencil on canvas
113 x 70 cm

39. Jacopo Mazzetti
Tempesta solare (Solar storm), 2025
Marble, Gold, Nails
19.5 x 16 x 2.5 cm

40. Unknown Artist
Cinese Pillows, 19th century
Blanc de Chine porcelain produced in Dehua,
China with glaze
13 x 17 cm each

ROOM VIII

41. Kerstin Brätsch
Fossil for Christa (Stucco Marmo), 2019–2021
Plaster, pigments, glue, wax and oil on
honeycomb, felt
46 x 35 x 4 cm

42. Unknown Artist
Seated Guanyin, Ming Dynasty
Lacquered wood
83 x 55 x 37 cm

BALCONY

43. Jacopo Mazzetti
Descendant (Tulku), 2025
Volcanic sand, brass, LEDs, ash, quartz crystals
25 x 30 x 15 cm

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ROOM IX

44. Matthew Lutz-Kinoy

Then Back to Paris, 2021

Acrylic on canvas

260 x 160 cm

45. Lisa Ponti

Riposo

ink, pencil and watercolor on A4 paper

21 x 29.7 cm

46. Lisa Ponti

Conversazione fra Angelo e Formica

ink, pencil and watercolor on A4 paper

21 x 29.7 cm

47. Lisa Ponti

Chi Non vola?

ink, pencil and watercolor on A4 paper

21 x 29.7 cm

48. Lisa Ponti

Top Secret

ink, pencil and watercolor on A4 paper

21 x 29.7 cm

49. Lisa Ponti

Contravveleno

ink, pencil and watercolor on A4 paper

21 x 29.7 cm

50. Lisa Ponti

Cuore sul prato

ink, pencil and watercolor on A4 paper

21 x 29.7 cm

51. Lisa Ponti

Fluffy Heads

ink, pencil and watercolor with wool inserts on

A4 paper

21 x 29.7 cm