

Giosetta Fioroni

The future has come out of the past

curated by Alessia Calarota and Giulia Lotti
in collaboration with **Fondazione Goffredo Parise e Giosetta Fioroni**

29 January – 15 March 2026
The exhibition is part of the ArtCity Bologna programme

La Galleria d'Arte Maggiore g.a.m. presents in Bologna a major and significant exhibition that aims to offer an overview of a highly relevant contemporary artist—an artist written about by Hans Ulrich-Obrist and Germano Celant, a source of inspiration for leading contemporary artists, and recently featured in major exhibitions, including one Fondazione Prada: Giosetta Fioroni

Galleria d'Arte Maggiore g.a.m. presents an exhibition devoted to the research of Giosetta Fioroni, a central figure in post-war Italian art and a widely acknowledged protagonist on the international scene. The exhibition title, ***The Future Has Come Out of the Past***, echoes a celebrated statement taken from an interview with the artist by **Hans-Ulrich Obrist** and immediately clarifies the horizon within which her work is situated: a constant dialogue with art history, literature and, more broadly, with memory—understood as an active space for reworking lived experience and the imagination. Not least, Fioroni's practice stands out for its capacity to exert a deep and lasting influence, still clearly evident today, on the practices and poetics of numerous contemporary artists.

An independent artist, distant from fashions and rigid affiliations, Fioroni has developed over time a lucid and radical visual language, moving freely—both formally and conceptually—across painting, drawing, performance, video, theatre, ceramics and fashion. The exhibition retraces this trajectory beginning with the period immediately following her stay in Paris, when, as a guest in **Tristan Tzara**'s studio, she came into contact with the vibrant international milieu centred around the French capital in the early **1960s**.

It is precisely at the beginning of this decade that the body of works marking a decisive turning point in her research emerges: the **Argenti** series, the true focal point of the exhibition. Metallic, reflective yet opaque surfaces, created on paper and canvas, transform the image into an unstable apparition, suspended between presence and dissolution. “Silver is memory, recovery and the suspension of different times,” the artist states. These works, now considered emblematic, define an immediately recognisable visual lexicon. A notable example is *A Woman in Silence* (1964), an iconic work in which Fioroni explores the female condition with both delicacy and critical insight. Alongside the Argenti, a canvas from the same years dedicated to **Carpaccio** bears witness to the direct and non-hierarchical relationship the artist maintains with the pictorial tradition, reinterpreted through a deeply contemporary sensibility.

The exhibition path then introduces a reference to **La Spia Ottica**, the innovative and legendary performance first presented at Galleria La Tartaruga in Rome and re-enacted in recent years at **Fondazione Prada** at the behest of Francesco Vezzoli and Cristiana Perrella. Developed during the period in which Fioroni was a member of the Scuola di Piazza del Popolo—the only female figure—this work represents a crucial moment in her reflection on the gaze, the apparatus of vision,

and the relationship between subject and image, anticipating issues that would later become central to artistic research.

From the **1970s**, a phase of intense material and conceptual experimentation, dates the creation of a silvered landscape—an artwork that condenses many of the tensions of that period: the relationship between image and surface, memory and perception, individual experience and symbolic dimension. The exhibition continues through the **1980s** and **1990s**, marked by an intense material investigation that helps define the artist's key themes. This is a moment in which Fioroni's work expands further, maintaining strong internal coherence while traversing different languages and materials.

The work *Pisan Cantos*, fundamental for its scale and intensity of pictorial research, operates on a plane of stratified cultural references, intertwining the memory of **Ezra Pound**'s poetry with a visual dialogue with the painting of **Francisco Goya**, particularly *The Parasol*.

Finally, the exhibition examines the **2000s**, a phase in which the artist consolidates her research around themes of memory, identity and the stratification of lived experience, through the use of signs and symbols that have become distinctive of her language—capable of evoking and reactivating previously traced and fully assimilated paths. A particular focus is devoted to **ceramics**, with the celebrated **Teatrini**: small poetic architectures in which personal memories, fairy-tale imagery and literary suggestions intertwine. Alongside these, the **Vestitini**—evocations of an absent body—take shape as symbolic containers of memory and identity, linked to the female universe that has always been at the centre of the artist's reflections, bringing the exhibition to a close in an intimate yet universal dimension. In this mature phase, Fioroni's work asserts itself as a site of poetic resistance and critical continuity, capable of holding together history, lived experience and imagination in a synthesis that remains **extraordinarily relevant today**.

Galleria d'Arte Maggiore g.a.m. | Via D'Azeglio 15 - 40123, Bologna

Opening Tuesday 29 January ore 18h

Opening Times: Monday - Friday 10 AM – 6.30 PM

Saturday and Sunday by appointment

Arte Fiera: During the fair the exhibition is part of **Art City Bologna** programme