

# SANDRA RIGALI

traditional contemporary painting since 1988

*forgot, forgotten.*





# Artist statement

**Sign, color** and **matter** are my voice.

All of my inner dialogues find their tangible form through painting, a centuries-old practice that I contaminate with the present, over and over.

On each surface I paint, my vision of the manifest and non-manifest events of existence translates the themes and means of the Tuscan tradition straight into the 21st century, injecting their identity, tightly woven into mine, with new life.

My **sign** is gestural, bold and prompt, a clean-cut movement traced on a background which is ready to embrace it.

**Line** is charged with pure **colour** and together they form the subject **matter**, which is suspended in between the layered traces of time that I lived or inherited: gold leaf, fabrics, cement, newspapers, coffee grounds.

Hence, my stone women soon learned to walk and to shake off the rocks, and my flowers, never anchored to the ground, are continuously flustered by an uncharted wind force.

Within the limits of the canvas, I am only clothed in the energy that pervades the surrounding universe.

Anyone hosting life, in fact, also becomes its custodian, be it a tree, a human being, or any creature or the entire planet, just as my paintings guard the spirit I infuse them with.

The **female nude** represents the driving force for justice and protection of one's life and of what's to come.

**Nature**, saturated with colour and immersed in a psychic dimension of time, almost becomes the soul's inner territory.

The **pop portrait** embodies a collective identity, which is detached from the spirit of the times and projected towards eternity.

**Instapainting** presents fleeting moments of daily life, where the vital flare that blazes in all its manifestations, races away to enliven yet another detail, as in a social wall.

Sometimes ideas surrender to the present demands of appearance: the nude gives way to portraiture, and fuses with an increasingly cerebral pop, and nature becomes more and more immediate, denouncing the speed with which, today, one overrides the slow time that existence requires.

I abandon myself to the present, "and being shipwrecked is sweet to me in this sea".



Francy (Nudo di donna sdraiata - E.Schiele), 2020 – m.m. on wood, 70x100 cm





*Nudo PoP (Pesci d'oro - G.Klimt), 2020*  
acrylic on canvas, 50x50 cm

*Odalisca in verde (Odalisca a Grisalle - J.A.D.Ingres), 2020*  
acrylic on canvas, 60x160 cm



## Intimacy, 2018



*Tra Mare e Terra, 2018*  
m.m. on wood, 48x71 cm



*Il cerchio rosso, 2018*  
m.m. on wood, 25x86 cm



I want to *paint* like Neruda (since 2018)



"In Te la Terra", 2019  
m.m. on canvas, 40x80 cm

"L'Amore", 2019  
m.m. on wood, 30x95 cm





**“Corpo di Donna”**  
**2019**  
 m.m. and gold leaf  
 on wood  
 67,5x21 cm



**“Chiedo il silenzio”**  
**2019**  
 m.m. on wood  
 114x40 cm

**“D'improvviso”**  
**2019**  
 m.m. on wood  
 42x18 cm







*Afrodite*, 2011  
charcoal, cement and pigments on  
canvas, 120x100 cm





Nudo USA, 2015 - m.m. on newspaper, 43x62 cm

*Busto strappato, 2013*  
acrylic on wrapping paper  
48x34 cm



*Busto strappato, 2013*  
acrylic on wrapping paper  
48x34 cm



*Busto strappato, 2013*  
m.m. on wrapping paper  
48x34 cm



*Instapaper 2, 2013*  
m.m. on wrapping paper  
48x38 cm

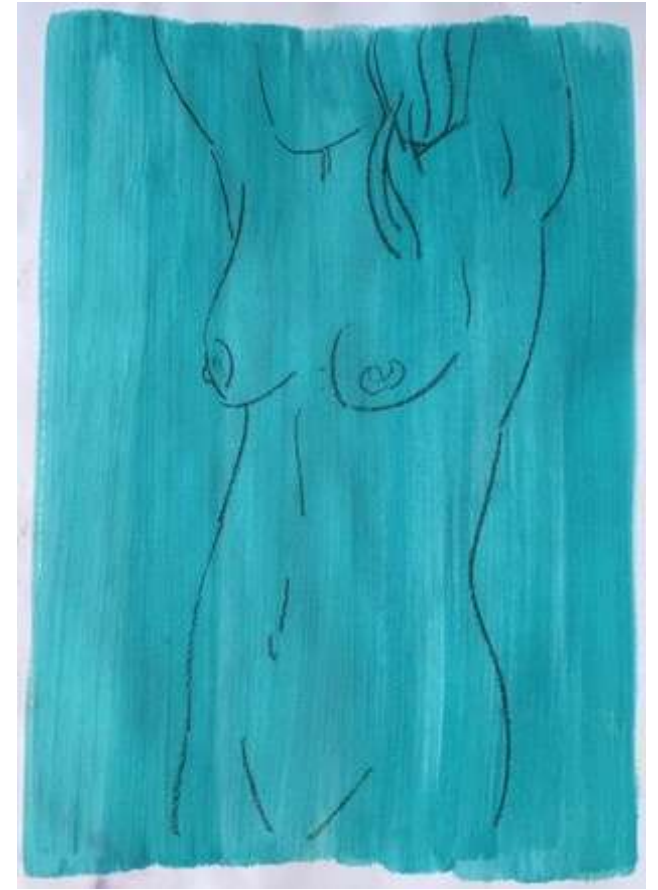




Gouaches – Nudo Oro, 2018  
m.m. on chanson paper, 70x50 cm



Gouaches – Nudo Grey, 2018  
m.m. on chanson paper, 70x50 cm



Gouaches – Nude Green, 2018  
m.m. on chanson paper, 50x36 cm



*Gouaches – Francy sdraiata di schiena*, 2020  
m.m. on chanson paper, 50x70 cm



*Appunti*, 2019  
m.m. on paper, 48x35 cm





*Il lago di lato (diptych), 2018 – oil on canvas, 140x160 cm (140x80 cm cad.)*



*Le baracche dei pescatori (diptych), 2018 – oil on canvas, 140x160 cm (140x80 cm cad.)*



*Il lago (detail), 2018*  
oil on canvas, 30x30 cm



*Il mare a St. Ives, 2017*  
acrylic and pigments on canvas, 100x120 cm



*L'incontro del mare, 2019*  
m.m. on wood, 30x23 cm



*Davanti alla tua casa*, 2019  
m.m. on wood, 24x93 cm



*Sera/mare*, 2019  
m.m. on wood, 31x41 cm



*Aurora*, 2019  
m.m. on wood, 30x45 cm



## A “Garden” of My Own



È un nuovo inizio, 2019 – m.m. on canvas, 80x60 cm



Papaveri Pop, 2019 – oil on canvas, 56x56 cm



*Fiore di Hokusai (diptych), 2018*  
m.m. on canvas, 40x80 cm (40x40 cm cad.)



*Se non ora quando, 2020*  
oil on canvas, 70x70 cm



*Motivo decorativo, 2019*  
charcoal and watercolor on rice paper, 35x150 cm



*Mina d'oro*  
2022  
m.m. on canvas  
80x60 cm







The Queen / Elisabetta Pop, 2022  
m.m. on canvas, 30x30 cm



The crown / Elisabetta Pop, 2022  
m.m. on canvas, 30x30 cm



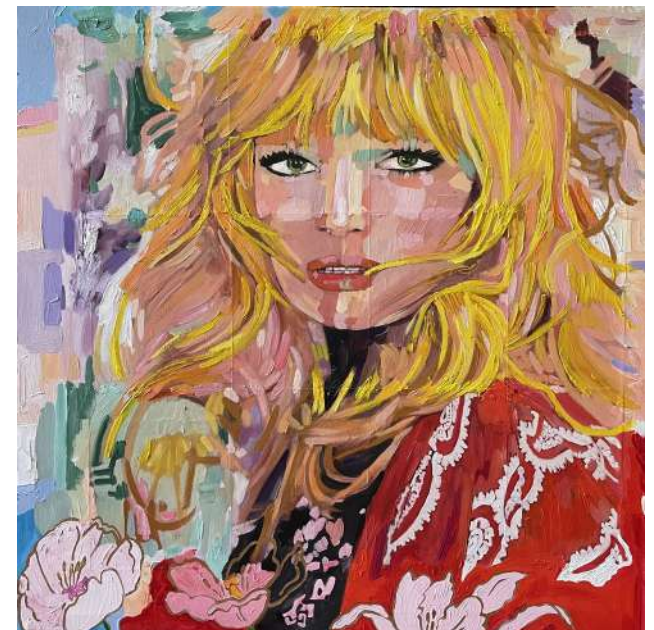
Papa Pop, 2022  
m.m. on canvas, 20x20 cm



Loren Pop, 2022  
m.m. on canvas, 30x30 cm



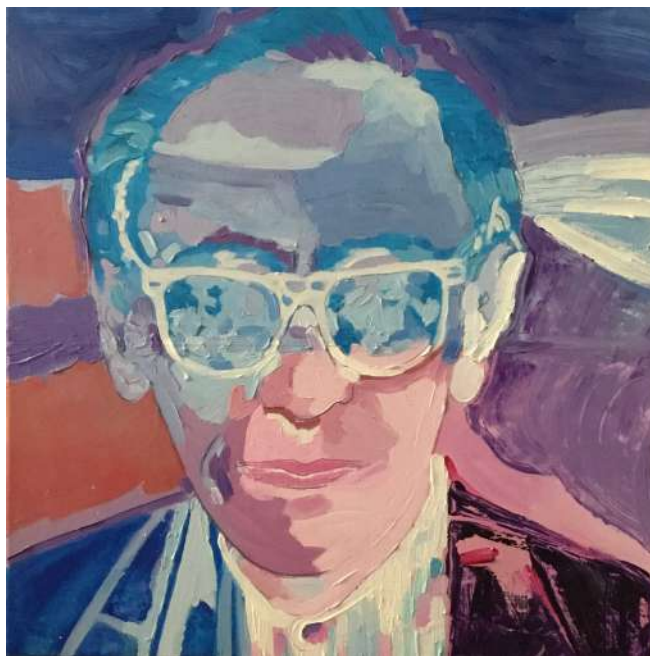
Raffaella Carrà Pop, 2021  
m.m. on canvas, 30x30 cm



Monica Vitti Pop, 2022  
m.m. on canvas, 90x90 cm



Battiato Pop  
2022  
m.m. on canvas  
30x30 cm



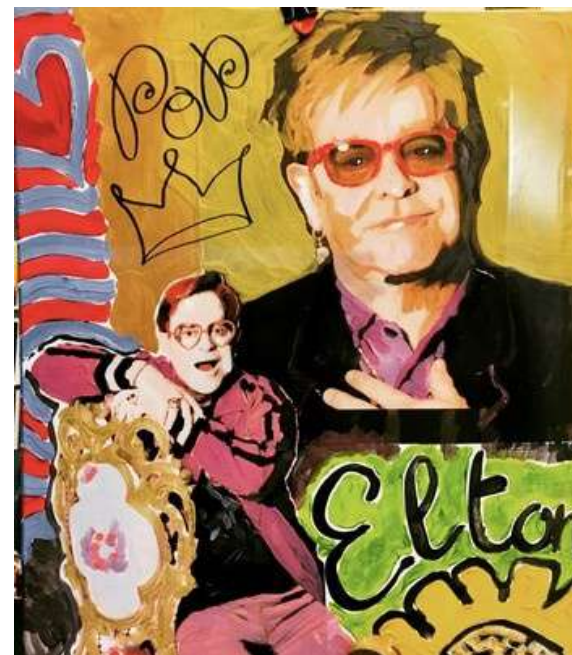
Capossela  
2022  
m.m. on canvas  
30x30 cm



Ketchup Superstar, 2019  
m.m. on canvas, 30x18 cm



PopSting, 2019  
m.m. on canvas, 30x20 cm



PopElton, 2019  
m.m. on canvas, 30x24 cm

*Magnifiche Presenze* is the traveling exhibition in the house-museums of the three authors and friends Gabriele d'Annunzio (Vittoriale degli Italiani, Gardone Riviera-Brescia), Giacomo Puccini (Torre del Lago, Viareggio-Lucca) and Giovanni Pascoli (Casa Pascoli - Castelvecchio di Barga-Lucca).

Telling the work, the events and the life of the three men thanks to archival sources and materials, the artist dresses the Italian poetic, literary and musical tradition in pop with a series of icons painted in bright colors, dotted with written-visual collages.



*d'Annunzio Pop, 2016*  
m.m. on canvas, 30x30 cm



*Puccini Pop, 2017*  
m.m. on canvas, 30x30 cm



*Pascoli Pop, 2016*  
m.m. on canvas, 30x30 cm





Ciciuzza; Versilia; Alla Capponcina\*; A Giovanni, Gabriele II, 2017 | #Turandot #Callas; Made in Italy; China Daily; Butterfly like, 2018 | La Gentile Ignota, 2017; A Messina; Con gli amici, 2016; Con Guli, 2017 – m.m. on canvas, 30x30 cm \*40x40 cm





*d'Annunzio*, 2017  
charcoal and acrylic on chanson paper  
70x50 cm



*Puccini*, 2017  
charcoal and acrylic on chanson paper  
70x50 cm



*Pascoli*, 2017  
charcoal and acrylic on chanson paper  
70x50 cm



# INSTAPAINTING

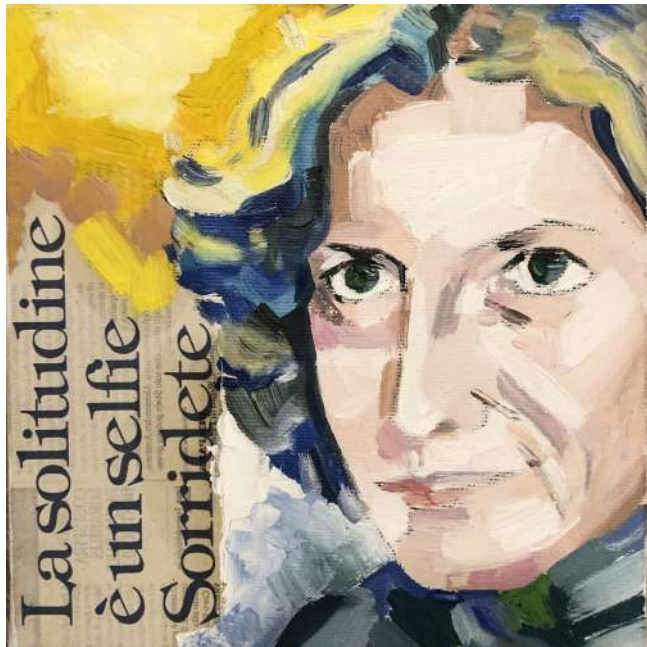
Unique pieces, just as any lived moment.

Small format, usually square, like a social wall.

Words, looked for and torn from newspapers.

And painting, sometimes added onto fragments of photos.

A diary, the mood of a moment, an Instagram of ideas where the # is found within the painting itself.



*La solitudine è un selfie, 2018*  
m.m. on canvas, 20x20 cm



*Amore, 2021*  
m.m. on canvas, 30x30 cm



*Bebe Pop, 2022*  
m.m. on canvas, 40x40 cm





Svelto; È; Labbra, 2018; Magic moment\*, 2020 | Che cos'è, 2018; Quando; Confuso e felice; Pane, amore e creatività, 2020 | L'arte alla vita; Per te; Donna Elvira, 2020; Forgot forgotten, 2018 – m.m. on canvas, 20x20 cm; \*30x30 cm

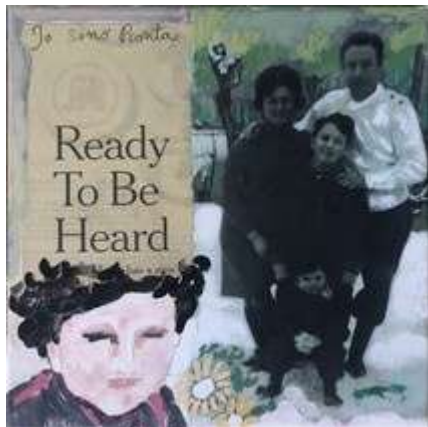




Tutti a casa; Come un dopoguerra; America; Interregno | America II; Domenica; Colore; Japanese | Domani; La Tournée; La bellezza ritrovata; Nel bosco, 2020 – m.m. on canvas, 20x20 cm

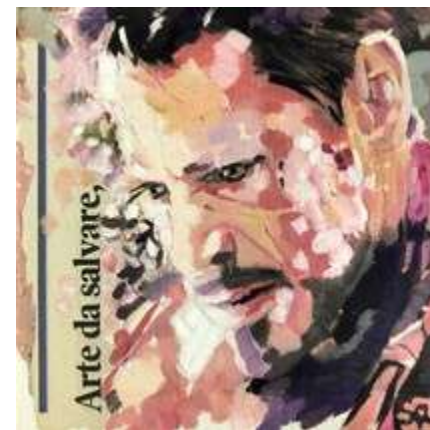


## Famiglia, 2020



Zoramma; Io guardo | Blue mood; Amabile | Io sono pronta; Mamma, 2020 – m.m. on canvas, 20x20 cm

## Comix, 2019



Eva Kant; Iron Man | Stranger Things; Wonder Woman | Joker; Nairobi, 2019 – m.m. on canvas, 20x20 cm



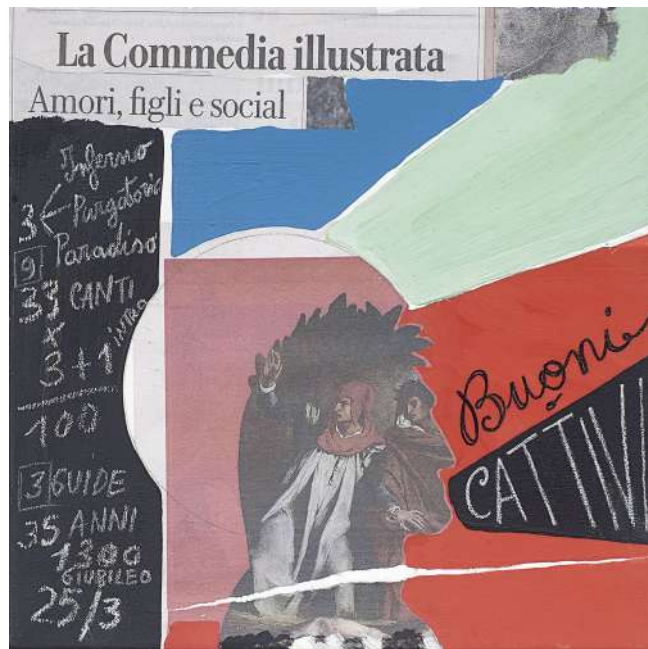


*Fra il "non più" e il "non ancora"*  
2020 – digital print on paper  
200x600 cm  
for *Paste Up 2020*: public art  
around the streets, Galliciano (LU)



#DantePOP is the traveling solo exhibition which, on the occasion of Dante's celebrations, builds a pop-literary bridge between Lombardy and Tuscany (Vittoriale degli Italiani, Gardone Riviera-Brescia; Palazzo del Pegaso, Florence; Stanze della Memoria, Barga-Lucca), renewing the synergy between classical culture and contemporary vision.

Painted with mixed techniques and details in gold leaf, written-visual collages and handwritten texts, these works show a journey through Italy, crossing real and imaginary places where some important moments of the *Divina Commedia* are staged, linked to the most innovative ideas, such as the role of women and the language as mirror of society.



*Buoni o cattivi*, 2021  
m.m. on canvas, 30x30 cm

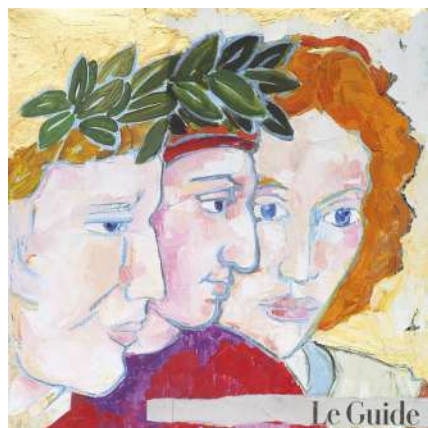


*La nuova vita*, 2020  
m.m. on canvas, 30x30 cm



*Dante Pop*, 2020  
m.m. on canvas, 30x30 cm





Important to be; Galeotto\* (2020); Viaggio nel bel Paese; Pier della Vigna | Le guide\*; L'importanza di decidere; Il nostro nome è Ulisse\* (2017-2021); Noi siamo Dante | Quando il maestro è donna (2020); Pia; Per amore; La madre | 2021 – m.m. on canvas \*gold leaf, 30x30 cm





*La selva, 2021*  
m.m. on canvas, 40x40 cm



*Cocito, 2021*  
m.m. on canvas, 30x30 cm



*San Leo, 2021*  
m.m. on canvas, 50x50 cm





Beatrice, 2021 – m.m. and gold leaf on canvas, 120x80 cm



Io Dante, 2021 – m.m. on canvas, 120x60 cm



Ariosto22 enters the public collection of the Municipality of Castelnuovo di Garfagnana to celebrate the 500th anniversary of Ludovico Ariosto's residency in the Rocca Ariostesca.

The subjects are inspired by real and imaginary landscapes and characters, accompanied by the words of Ariosto and by the titles of the newspapers, developing three intertwined thematic cores: *Pop Imaginary* (revisited classic portraits and past and present scenarios), *Furious and Fragile* (focus on the dual nature of the human being), *Ariosto in Castelnuovo* (sources, historical facts, characters and places visited or lived, mentioned or invented by Ariosto in the Garfagnana area).



Calvino Pop, 2022  
m.m. on canvas, 30x30 cm



Isabella d'Este, 2022  
m.m. and glitter on canvas, 30x30 cm



Ariosto Pop, 2022  
m.m. on canvas, 30x30 cm





Quanti supereroi, 2022  
m.m. on canvas, 30x30 cm



Per superare l'orizzonte, 2022  
m.m. on canvas, 30x30 cm



La gran tela ch'io lavoro, 2022  
m.m. and gold dust on canvas, 100x100 cm

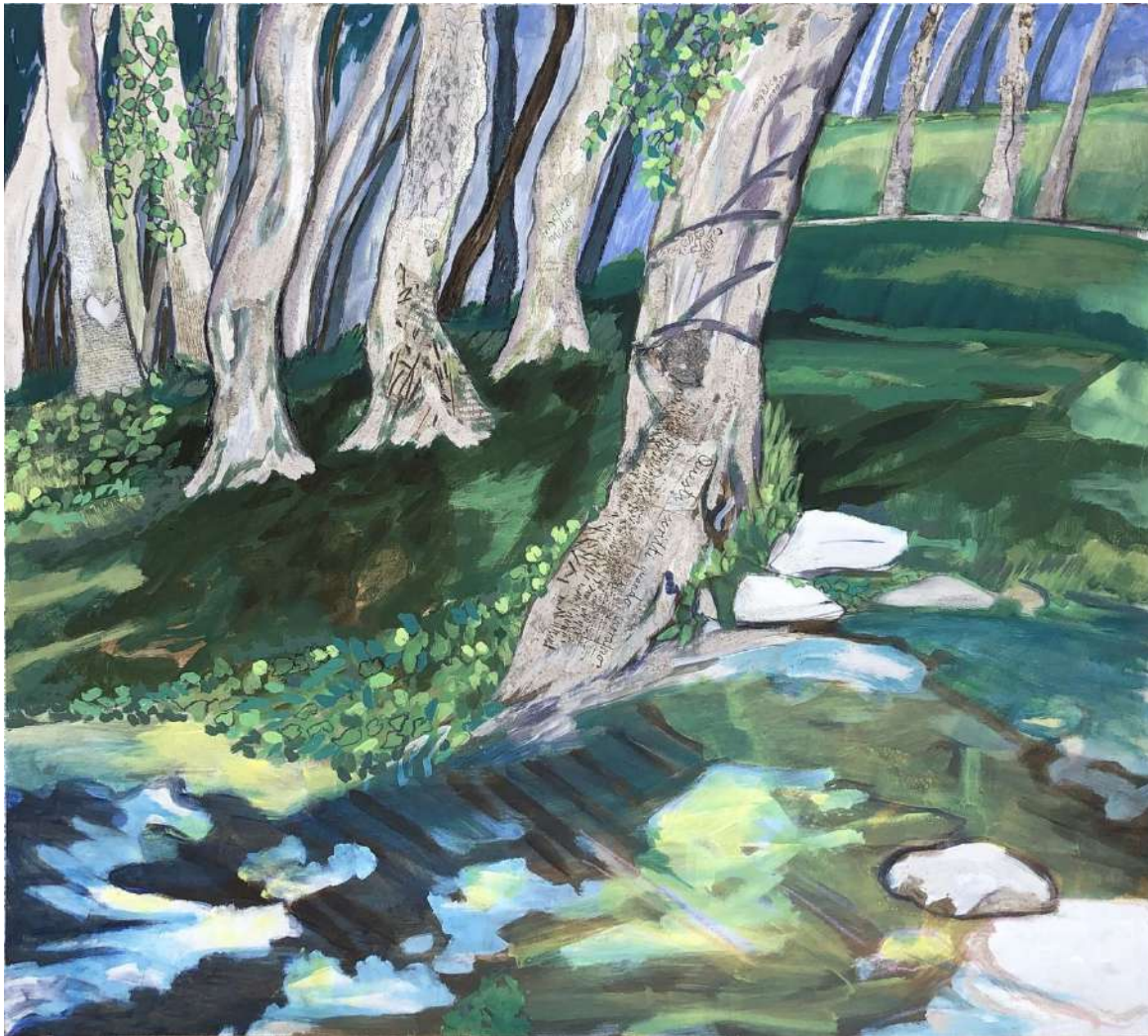


Chi ama chi, 2022  
m.m. and gold leaf on canvas, 20x20 cm



Le carte del destino (Carlo Magno; Isabella d'Este; Orlando), 2021  
m.m. and silver leaf on canvas, trittico 30x60 cm (30x20 cm cad.)





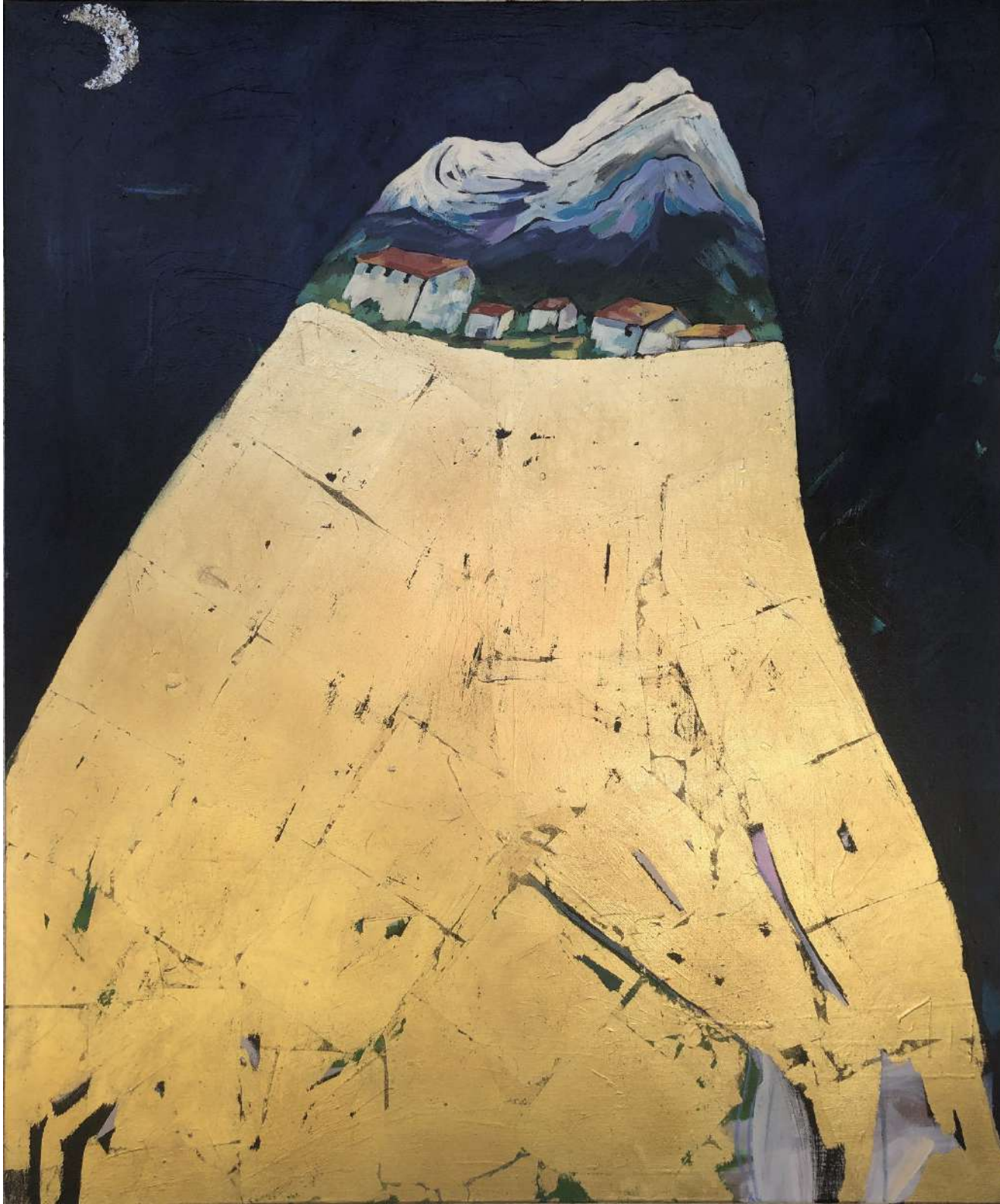
*Il bosco degli amanti, 2022*  
m.m. on board, 93x101,5 cm

*Furioso ma, 2022*  
m.m. and gold and silver leaf on canvas, 20x50



*La stanchezza di Orlando, 2022*  
m.m. and gold and silver leaf on wood, 10x29  
cm





*Notturmo blu e oro*, 2022  
m.m. and gold and leaf on canvas  
120x100 cm



# Biography

Sandra Rigali (1965) has always lived in **Barga** (LU), the Tuscan village chosen by the poet Giovanni Pascoli as his beloved home. Tenaciously overcoming obstacles and resistances, she attended first the Artistic Lyceum in Lucca and then the **Academy of Fine Arts in Florence**, graduating in **Painting** with Maestro Silvio Loffredo in 1988.

Returning to Barga, she immediately opens her first studio. **Graphic** and **teaching** working experience is soon implemented by frequent **public commissions** for mural decoration that broaden the scope of her personal research. Her investigation sets off from themes related to women's world, to nature and territory with the conjoined social implications, opening an intense phase of artistic production that encompasses **collage, engraving, gold leaf, murals...** always mixed with **traditional techniques**.

Rendered in an earthy palette, the **female nude** shows the realistic and honest forms of a **physical body** that day by day is consumed by **self-preservation** and **procreation**, by life against death. Women's sensitivity and determination in the new millennium is also imprinted in the bold colours of the **Tuscan tradition of Landscape Painting**, with subjects screaming their point of view in the foreground.

Personal exhibitions intensify, and **between 1998 and 2000** a first cycle of exhibitions flies **overseas**, to Wisconsin.

Sandra Rigali sets aside her other commitments to fully focus on painting, along with a cultural offering for the public that ranges beyond individual work. In these years, the nude gradually veers towards portraiture, gaining the same colour brightness of landscapes and still lives.

The temporal dimension is actualized with the use of **newspaper fragments**, increasingly present along with the first **handwritten words**, anticipating what will become a purely **pop** component.

In **2013**, the solo exhibition **"Dove il Tempo scorre Lento"** flies to **Chicago**, presenting an ode to uncontaminated nature, in which mankind can still truly perceive and tune an inner vision to the whispering voice of the Universe.

In **2015**, the personal **S/HE** wholly reveals Sandra Rigali's feminine imagination: **from the nude to the portrait to the flower**, from full classical shapes to more subtle ones, from intense earthy hues to strikingly bright colour, from indefinite to decorated backgrounds, up to collages. Bold and proud protagonists, these figures assert themselves with a **strong stance**, revealing long guarded emotional atmospheres.

In **2017**, her portraits lean towards **pop** with **"Magnifiche presenze"**, where the artist renews the Italian poetic, literary and musical tradition with the **painted icons** of Giovanni Pascoli, Gabriele d'Annunzio and Giacomo Puccini, dotted with **verbo-visual cut-outs**.

In **2018**, Rigali's nudes literally occupy the streets with **Intimacy**, a project that incorporates Graphic experience into public posters. Their character of **denunciation** is felt with greater force, as they reveal a natural intimacy often violated and passed off in the web as the daily bread of the eyes, desecrating its spirituality.

Instead, **Instapainting** presents fleeting moments, where the vital flare that blazes in all manifestations of daily life, swiftly rushes away to enliven yet another detail, as in a Social Wall. While keeping her studio in Barga, in **2019** Sandra Rigali also opens **Arte al 24** in **Lucca's** Historic Centre in one of the city's most vital crossroads, at 24 Chiasso Barletti.

In the same year, the Municipality of Galliciano entrusts her with the creation of 3 large posters for the city and with the **artistic direction of Paste-Up! 2020**, billboards as public art around the city, renewed for 2021 too.



# Publications

In **2021** she celebrates Dante with her traveling solo show **#DantePOP**, highlighting the link between Dante's work and our society in a parallelism between literary sources and current events, together with connections with d'Annunzio and Pascoli. The synergy between classical culture and contemporary art is also renewed with **Ariosto22**, exhibited at the Rocca Ariostesca and acquired by the Municipality of Castelnuovo di Garfagnana, in ever more colorful canvases and woods with a more or less material painting, mixed with written-visual colleges, handwritten texts and precious details in gold leaf. In September **2022**, she is invited to present her research at the **conference "Pascoli and the arts. The arts and Pascoli"**, curated by Massimo Castoldi and Gianfranca Lavezzi, at the *University of Pavia*.

- **Ariosto22** (atalog of the exhibition at the Rocca Ariostesca – Castelnuovo di Garfagnana), Florence, Tipografia del Consiglio Regionale Toscana, **2022**
- **#DantePOP** (catalog of the exhibition curated by Alice Traforti at the Vittoriale degli Italiani – Gardone Riviera, Brescia; Spazio expo C.A. Ciampi, Palazzo del Pegaso – Florence; Stanze della Memoria - Barga), Florence, Tipografia del Consiglio Regionale Toscana, **2021**
- **MAGNIFICHE PRESENZE. D'ANNUNZIO, PUCCINI, PASCOLI**, curated by Franca Severini, Lucca, ZonaFranca Editrice, **2018**
- **Sandra Rigali. SHE - lei**, in: «Zona d'Arte», year I, number 0, Lucca, ZonaFranca Editrice, **2015**
- **SANDRA RIGALI. Dove il Tempo scorre Lento / Where Time Flows Slowly By** (catalog of the exhibition at the State Street Gallery, Robert Morris University – Chicago, curated by Birgit Urmson), Barga (LU), **2013**
- **Una stanza tutta per me** (catalog-calendar of the exhibition at Palazzo Ducale – Lucca), **2010**
- **SANDRA RIGALI**, curated by Arteimmagine, Pontedera, Bandecchi e Vivaldi, **2004**

**They wrote about her:** John Bellany, Graziella Cosimini, Beba Marsano, Luca Nannipieri, Annalisa Salvi, Franca Severini, Alice Traforti, Birgit Urmson.



# Selected exhibitions

## SOLO SHOWS

- **2022:** *Made in Pop*, Gallery MAACMARMI, Carrara + Bernabò Home Gallery, Barga
- **2022:** *Ariosto22*, Rocca Ariostesca, Castelnuovo di Garfagnana
- **2021:** *#DantePOP*, Vittoriale degli Italiani, Gardone Riviera (BS) + Palazzo del Pegaso, Firenze + Museo Stanze della Memoria, Barga + Centro Culturale Luigi Russo, Pietrasanta (LU)
- **2019:** *Rosso*, Showroom Clementina Foli – Fornaci di Barga (LU)
- **2019:** *Blu*, Showroom Clementina Foli – Fornaci di Barga (LU)
- **2018:** *Intimacy*, public art around the city of Barga, Galliciano e Lucca; *Arte in essere* – Barga (LU)
- **2018:** *Instapaintings*, Arte al 24 (atelier Sandra Rigali) – Lucca
- **2018:** *Scorci di donna*, Villa Pezzoli Canevali Gherzi – Sedriano (MI)
- **2018:** *MAGNIFICHE PRESENZE: d'Annunzio, Puccini, Pascoli*, Musei Civici di Villa Paolina – Viareggio
- **2018:** *Sandra Rigali: Anteprema di MAGNIFICHE PRESENZE*, foyer del Teatro Differenti – Barga (LU); Torre del Lago, Viareggio (LU)
- **2017:** *MAGNIFICHE PRESENZE: d'Annunzio, Puccini, Pascoli*, Vittoriale degli Italiani – Gardone Riviera (BS); Casa Pascoli – Castelveccchio di Barga; Scuderie Granducali – Seravezza (LU)
- **2017:** *Pascoli, d'Annunzio, Carducci, Versiliana* – Pietrasanta (LU)
- **2015:** *S|HE*, Sala delle Grasce – Pietrasanta (LU) + Stanze della Memoria – Barga (LU)
- **2013:** *SANDRA RIGALI. Dove il Tempo scorre Lento / Where Time Flows Slowly By*, State Street Gallery at Robert Morris University – Chicago (USA)
- **2013:** *Come di calda pietra*, Museo Stanze della Memoria – Barga
- **2012:** *Giovanni Pascoli. Una Magnifica Presenza*, Foresteria di Casa Pascoli – Castelveccchio di Barga (LU)
- **2010:** *Una stanza tutta per me* – Barga (LU)

- **2009:** *Una stanza tutta per me*, Sala degli Staffieri, Palazzo Ducale – Lucca
- **2000:** *Paintings of Tuscany*, The Cupola House – Egg Harbor (Wisconsin, USA); Farfield Gallery – Sturgeon Bay (Wisconsin, USA)

## GROUP SHOWS and FESTIVALS

- **2022:** *(un)fair*, Milano; Bernabò Home Gallery, Barga; NAG Art Gallery, Pietrasanta
- **2020:** *Musicart 2020: Espressione d'artista*, in occasione del festival *Vivi Lucca 2020*, Villa Bottini, Lucca
- **2020:** *Paste-Up*, arte pubblica – Galliciano (LU)
- **2019:** *70 anni del Giornale di Barga* – Barga (LU)
- **2018:** *Anime senza voce*, Palazzo Morattini – Forlì
- **2018:** *Slow Art*, Fondazione Ricci – Barga (LU)
- **2017:** *Zarpamos*, Galleria Civica – Barga (LU); Casa delle Donne – Pisa; Villa Le Sughere – Altopascio (LU)
- **2016:** *Jazz e colore*, Villa Libano – Barga (LU)
- **2014:** *Slow Art performance - arte della gente e dei luoghi*, Museo diocesano – Milano
- **2011:** *Tanti Talenti delle Donne* – Barga (LU)
- **2010:** *Cave Canem in Barga*, Galleria Marzocco – Barga (LU)
- **2010:** *Itinerarte + Morsi d'arte*, traveling exhibition and themed dinner around the province of Lucca
- **2002:** *22 artisti di questa terra*, Palazzo Ducale – Lucca
- **2002:** *Studio for Color Etching* – Barga (LU)
- **2000:** *Bellavita Art Gallery* – Egg Harbor (Wisconsin, USA)

Sandra Rigali has also exhibited in Chicago, London, Pietrasanta, Viareggio, Lucca, Siena, Prato, Milan.



## INSTALLATIONS and MURALS

- **2021:** Floor painting for *Fornaci al Cubo* fest, Fornaci di Barga
- **2020:** Posters as public art in the old town, Gallicano
- **2019:** *Una panchina rossa*, permanent installation at the Giovanni Pascoli Nursing Home – Barga (LU)
- **2015-16:** External Mural of the Centro Ricreativo, San Pietro in Campo – Barga (LU)
- **2014:** External Mural of the perimetral wall, Polo Scuola Primaria Ghivizzano – Coreglia Antelminelli (LU)
- **2007:** *Gemma*, design and internal frescoing of the Hospital's Pediatric Wing – Barga (LU)
- **2005:** *Arte e movimento*, design and internal frescoing of the Hospital's Rehabilitation Department – Barga (LU)
- **2005:** *Metalli industriali*, celebratory mural in the railway station's underpass – Barga (LU)
- **2004:** *La Casa dei Carri*, Mural on the external perimetral wall – Gallicano (LU)

Sandra Rigali has carried out projects of different nature, from installations to educational programmes, in collaboration with **public and private institutions**, including: the Ministry of Equal Opportunities; Provincia di Lucca; Municipality of Gallicano; Municipality of Barga; Barga's Hospital; Comprehensive Institute of Castelnuovo di Garfagnana; Comprehensive Institute of Bagni di Lucca; Union of Municipalities (Garfagnana, LU); Italian Metallurgical Society (Florence); Olio Officina fair (Milan); Velan (Lucca); Renault - Fratelli Biagioni (Barga, LU); Dini Marmi (Ghivizzano, LU); Kedrion Farmaceutica (Barga, LU); Villa Appalaccia Winery (Floyd - Virginia, USA).

## PUBLIC COLLECTIONS

- Civic Collection, Comune di Castelnuovo di Garfagnana (LU)
- Civic Collection, Comune di Barga (LU)
- Nursing Home Giovanni Pascoli – Barga (LU)
- Comprehensive Institute – Castelnuovo di Garfagnana (LU)
- Fondazione Vittoriale degli Italiani – Gardone Riviera (BS)
- Kennedy Foundation – Firenze
- Palazzo Ducale – Lucca
- Toscolano 1381 Antica Cartiera del Garda (Old Paper Mills of Garda) – Maderno (Brescia)



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