



Riccardo

Baruzzi

One day I went to my valley, the Valley of Ravenna, where some friends used to organise lunches in the hunting and fishing huts, just a few kilometres away from where my grandfather had been a partisan.

I was just a kid, but I clearly remember the table covered with plastic tablecloths, the sun that could cook the salami slices and that landscape made up of nature and industrial silos. My gaze settled on a few odd details: a coloured rope with strange knots that served as a pulley, broken bottles reused for other purposes...

Everything seemed lacking in elegance, but in that poverty, in those rough and utilitarian formal choices, I perceived a form of beauty that involved me.

My thoughts very often draw on my Valley and its lagoon, which can take on a roaring, unbalanced, mean and ironic face. I will say more; wherever I go in the world, my eye is captured by fortuitous and spartan aesthetics that conceal a new form within themselves.

My research on sound and sign originates from this landscape and its harmonious fragility. I am not interested in the society of the spectacle, nor in its rhetorical forms, nor in its pomp. I don't think there is any need to invent worlds unlike this one, richer or more surreal; I think it is necessary to choose what already exists in this world and bring beauty to it.

I discovered this as a young boy, inventing games and toys when all I had in my hands were pots, branches and tiny knickknacks, in a little town that looked like a desert. Inventing games in economy of means is an attitude that has also accompanied me in my artistic research: I find sap in the imperfections of the fabrics on which I rub the pencil, in the vibration of a rattle over a piece of MDF, in the creation of a drawing instrument never seen before, made up of gauze, reeds and tiny motors.



Spaventapasseri, 2022,
terracotta, iron, bronze
castings, oil on cotton,
117 × 192 × 120 cm

Scarecrows

The *Spaventapasseri* (Scarecrows) represent a roughness that is part of me: a raw and sustainable idea of beauty that feeds on the practices of assembly observed in workshops, amidst sheds where people labor and cultivated fields in the countryside. They are a development of the *Giunchi* (Reeds), a sculpture series prompted by reflections on the spontaneous works of architecture seen in the lagoon area of Ravenna.

Scarecrows are usually made by farmers as an imitation of a human presence to keep birds away from cultivated fields: a natural remedy that respects the earth and its cycles.

A stylized iron structure allows the pieces to take different positions, getting away from their role to become something else, as if in pursuit of their own true nature.

These *Spaventapasseri* are not biologically identifiable human beings, but are mutating into animals. That protuberance is not a nose, but a cockscomb that merges into the subject of the human face.

The hands are bronze castings of elm branches; they too, in time, have undergone genetic mutation due to a disease that has transformed their appearance.

This cycle of works investigates the causes and forms of contemporary metamorphosis. Depicting a hybrid figure that is the result of a mixture of human and animal, plant and work tool, the series suggests a number of questions. How can we regenerate a relationship of care for the earth? How are human beings, the environment and labor changing? Does it still make sense to distinguish between the natural and the artificial world in an era of continuing genetic mutations?



Spaventapasseri, 2023, terracotta, iron, bronze castings, synthetic fabric, 120 × 180 × 70 cm



Spaventapasseri, 2023, terracotta, iron, bronze castings, synthetic fabric, 120 x 120 x 70 cm



Spaventapasseri, 2023, terracotta, iron, bronze castings, wool, 270 x 140 x 50 cm





“Cetrioli e noci su olmo tramutato” (Cucumbers and walnuts on transformed elm) is a series of works that continues the cycle of the “Nature morte rovesciate” (Inverted still lifes). “Apples, peaches, tomatoes and cucumbers are painted on the back of framed cotton, so that on the front of the fabric – the side of the work visible to the viewer – only a ‘chromatic ghost’ can be recognized, the tracing of the object. The last gesture, the last fruit, on the other hand, is placed on the frontal surface of the work; the title comes from that item, for example: ‘Peach with inverted still life.’ The traditional still life is overturned, and thus concealed.”

The operation performed on the “still lifes,” the inversion of the painted surface, is replaced in this cycle by a sort of monotype: cucumbers and walnuts are first painted individually on a clipping of canvas with thick, dense oil paint. In the second phase, a virgin cotton canvas is placed over the depicted cucumber or walnut. “Mounting with my body over a wooden panel (where the two canvases are placed), I then obtain a new image, a specular imprint with respect to the matrix. Once again, the mark of the brushstroke is concealed, compressed, erased: another way of subverting the tradition, a gentle game along the course of a new path.

The colors of the backgrounds are those of the industrially dyed cottons, and I make a second background on the untreated cotton: the sprayed branches, where the cut-outs of walnuts and cucumbers will be glued. These branches (the same ones I used for the hands of the Scarecrows) placed directly on the canvas form foliage without leaves, a motif that is different each time conveyed by the negative of the color, a rayograph made with spray paint. The unusual form of the elm branch, again mutated in this case, and the non-existence of cucumbers on trees, and even less plausibly of walnuts, create the image of a fake, artificial natural world, a mirror (or a negative) of the contaminated environment. At the same time, the composition establishes an internal balance based on a formal beauty that offers a poetic horizon of redemption deterioration of nature.”



Il margine del cielo e della terra, 2022, installation view, Galleria d'Arte Contemporanea Osvaldo Licini, Ascoli Piceno

Bilancione

I often return to the architecture of my childhood, to what I learned while looking at the lagoon. The *bilancione* or *padellone* is a traditional fishing net from Romagna, secured to supporting structures by cables and pulleys; it is lowered and hauled with ropes and winches. My own *Bilancione* (2019) holds up a design interchangeable with others contained in a box that complements the work. *Bilancione* is a fishing net for drawings.



Bilancione (ragazze del blog), 2019,
iron structure, nylon cloth, 20 drawings A3 format grease pencil on paper,
140 × 110 × 80 cm

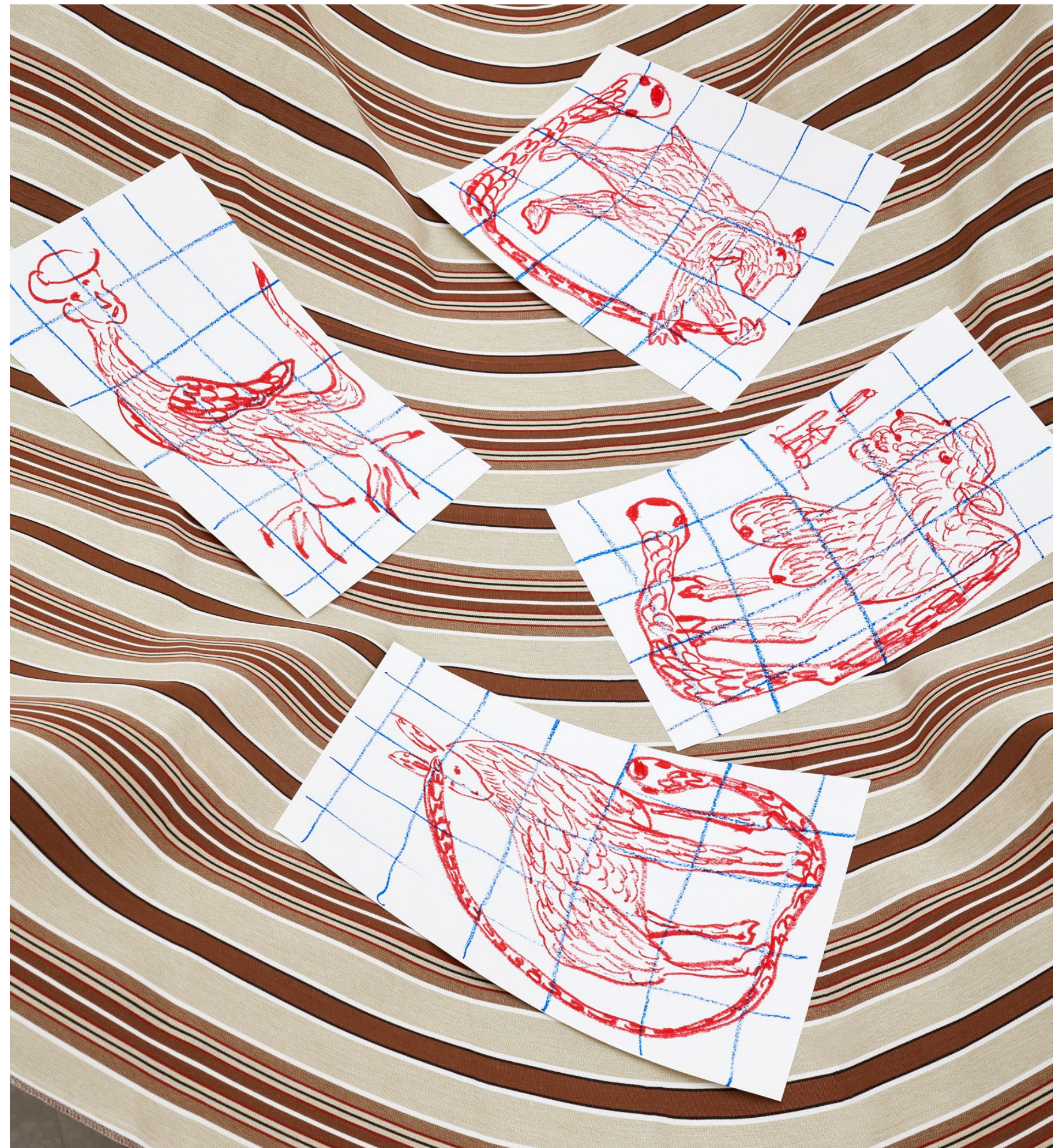
I find more inspiration in squares than in museums, in the way an old craftsman reinforces the structure of his chair by welding the planks together with a broken painting, or in the spray-painted signs with which a fruit-seller promotes his cherries. For me, a fishing net is not only an instrument useful for a purpose, but a functional sculpture, sedimented in centuries of improvements and relationship with the territory: it is the representation of an ecosystem in which there is always room for art.



Bilancione (Bestiario), 2022, iron structure, cotton cloth, 5 drawings A3 format tempera on paper, 83 × 115 × 150 cm
Bilancione (Uomo dell'orto), 2022, iron structure, cotton cloth, 5 drawings A3 format tempera on paper, 83 × 115 × 150 cm
Bilancione (Bestiario), 2022, iron structure, cotton cloth, 5 drawings A3 format tempera on paper, 83 × 115 × 150 cm



details





I feel you, 2020,
inkjet print on Photo-Rag smooth paper,
33 x 48 cm

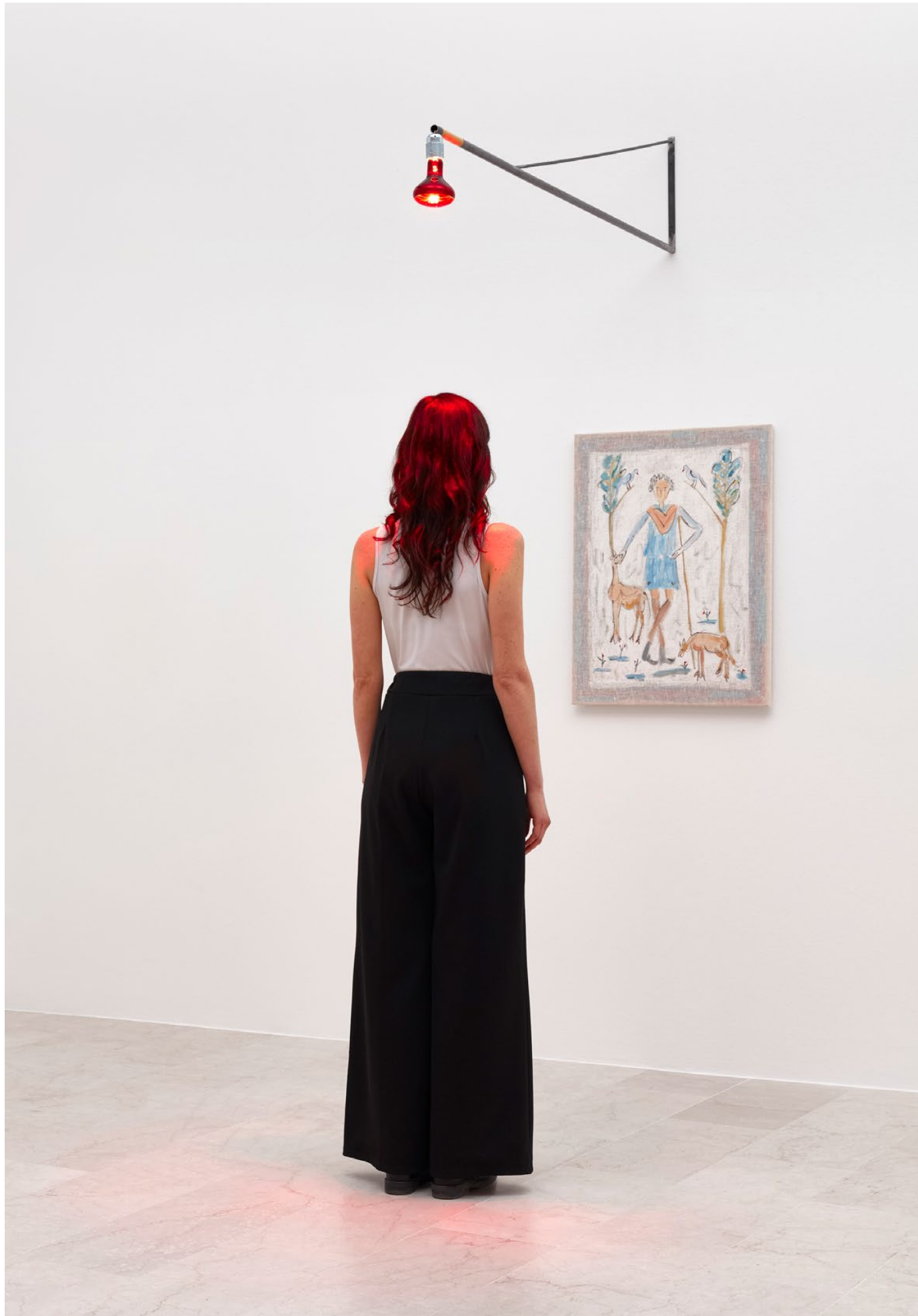
I feel you

Like the leader of an ancient theatre company in his caravan, I drive my old Mercedes W124 full of paintings and objects made or assembled for other past intuitions, as well as family knickknacks. Having arrived in the land of my childhood, I stop to install my space, like a hut or an altar. Numerous paintings, either new or dating back to various periods of my life, are laid on the ground or held up by my grandfather's fabricated fishing-rod holders and other makeshift sticks. A brickless wall of paintings held up with precarious supports creates a fragile screen before the tighter curtain of factories on the horizon. I wear a hat belonging to my grandfather, a hunter, creating a bridge with my body between nature and artifice.

This group of photographs is intended as an autobiography (paintings from different periods of my life) that is inclusive, tender, precarious just like the Lagoon, but also ironic and disobedient in the face of the strong, often ideological, positioning required from the artist of yesterday and today. Between the paintings, writings appear: simple sentences of a sentimental nature, unpretentious and familiar. I lean consciously towards the outsider, the folkloristic, to find that light and unstable answer in my roots that characterises all my work.



I can't hear you, 2020, inkjet print on Photo-Rag smooth paper, diptych, 33 x 48 cm each



Tender Red, 2022,
steel tube, spray, lamp holder,
infrared heat lamp, electric cables,
34 × 160 × 10 cm

Tender Red

Tender Red extends into space to delimit a protected area of attention. Recalling the projecting structures used by fishermen to illuminate the nets lowered into the lagoon - the place that has most influenced the artist's research - the sculpture consists of an iron support from which a red lamp that emits heat is hung. The work aims to accentuate the sensitive perception of spectators in the exhibition space, as if to remind them of the importance of their experience of empirical art. Faced with the hypermediations that characterize contemporary society, *Tender Red* tends to emphasize the expressive possibilities, not of the canvas that could end up lighting up, but of the public that is called to act starting from the gaze as an embodied act.



Detail, steel tube, spray, lamp holder, infrared heat lamp, electric, rattle



Right hand stool (still life), 2022,
spray on iron and 10 drawings
A3 size,
104 × 223 × 184 cm

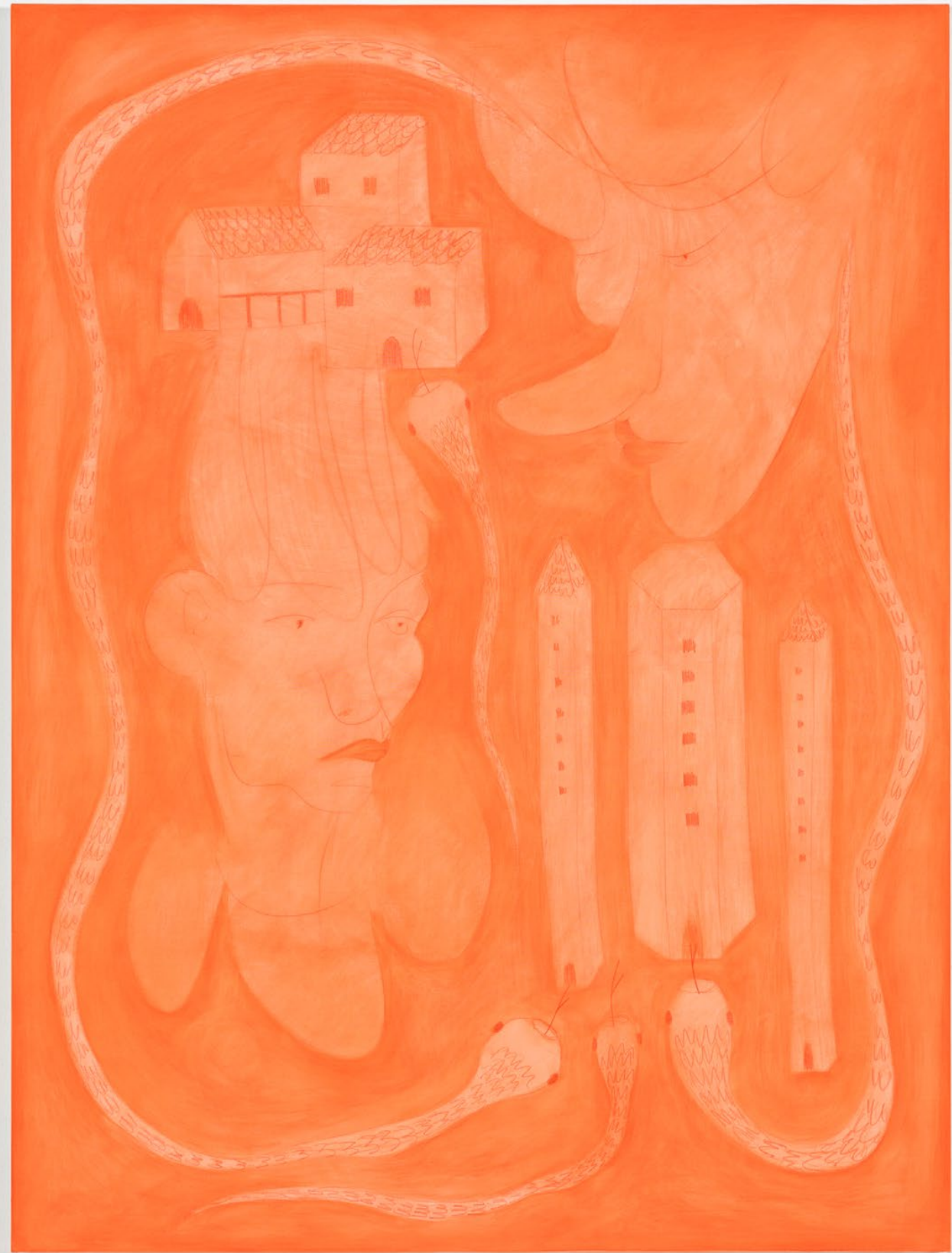
Right hand stool (still life)

Right hand stool (still life), is the first work of a series that reflects on the meaning of discipline and technique. When I tackle classical disciplines, my interest is always in subverting tradition, a gentle and never spectacular play whose rules I can subtly change. In this case the subject is still life, what interests me is the way it is approached: drawing a still life by moving my hand under the seat of a stool is a gesture that breaks with the classical disciplines of life drawing. The work has to be used to make drawings but it's also presented in plastic form, the drawings will always be sequences or more than one, interchangeable with each other so as to create variations over time. The work will function as a music stand, I like to think of drawing as “musical thought” and that the audience views the drawings as music sheets on an object I invented. I borrowed the term “right” from stereophony where it is signed by the color red.

This work gives freedom to the body to express itself without preconceptions and cages given by society: drawing is mental form and movement; by disrupting the traditional posture, the way of looking at a classical object, I aim to implement a foundational gesture, which can push the audience to a way of viewing our existence in a different way from the classical dictate.

060 Rent Strike

Rent Strike (2021) is a series of works “painted” in pencil. The initial drawings in watercolor pencil on canvas are treated with wet rags which erase the marks and turn the drawing into a painting. The figures are diluted and spread over the entire surface of the canvas. Layers of buildings, snakes and portraits, from pianissimo to forte – invisible, imperceptible, faint, legible, clear, cutting – dance within the monochromatic space.



060 Rent Strike, 2021,
watercolor pencil on canvas,
160 × 120 cm

Rent Strike (2021) is a cycle of paintings that deals with the metamorphosis of the idea of “home” in recent social history. Home as a refuge, but also as a right denied to many, leading to new social disparities. The paintings are surfaces, maps, plans for a range of angry, sometimes gentle gestures, a duality that participates of my idea of what home is.



Cinque Punti, 08/05/2021 at P420 Gallery, Bologna. Live performance in collaboration with Elena Busni



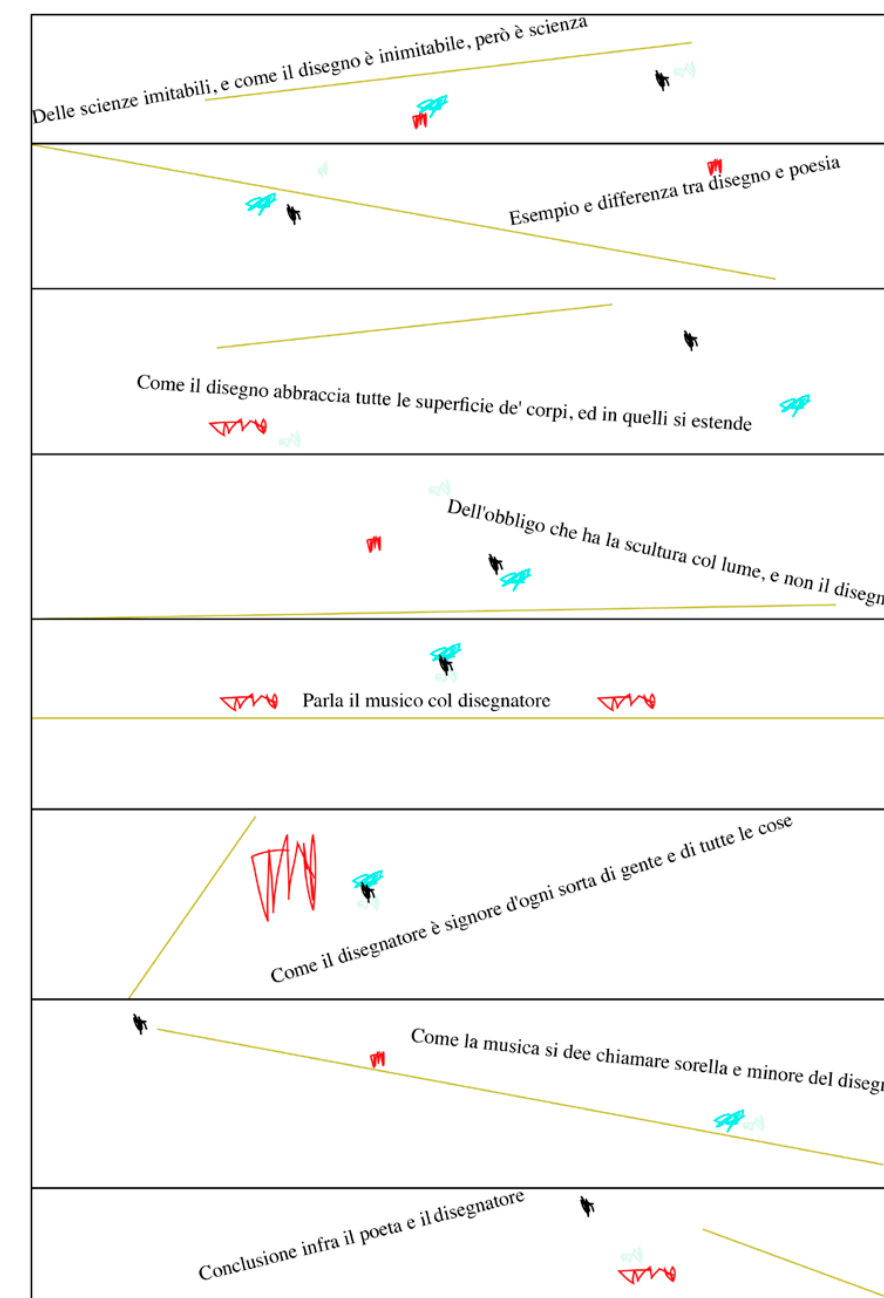
This work takes its starting point from Leonardo da Vinci's "Treatise on Painting". I identified the rare and only 5 paragraphs out of 935 in the Treatise where the word "drawing" appears. I then imagined to use the selection of numbers and phrases from the paragraphs in the form of an opera score, inviting a soprano.

The soprano walks the perimeter with the aid of a rattle encircling her ankles. By scanning her steps, she interprets the chosen parts. The microphone is positioned in the center of the room, near it I operate and manipulate my set.

Trying and trying again, I discovered that by placing a drum cymbal on the speaker, it follows exactly the curve of the dust cup. Through the hole in the cymbal I then discovered that, by rubbing a hook found in my grandfather's fishing gear, I can vary the frequencies of the beats.

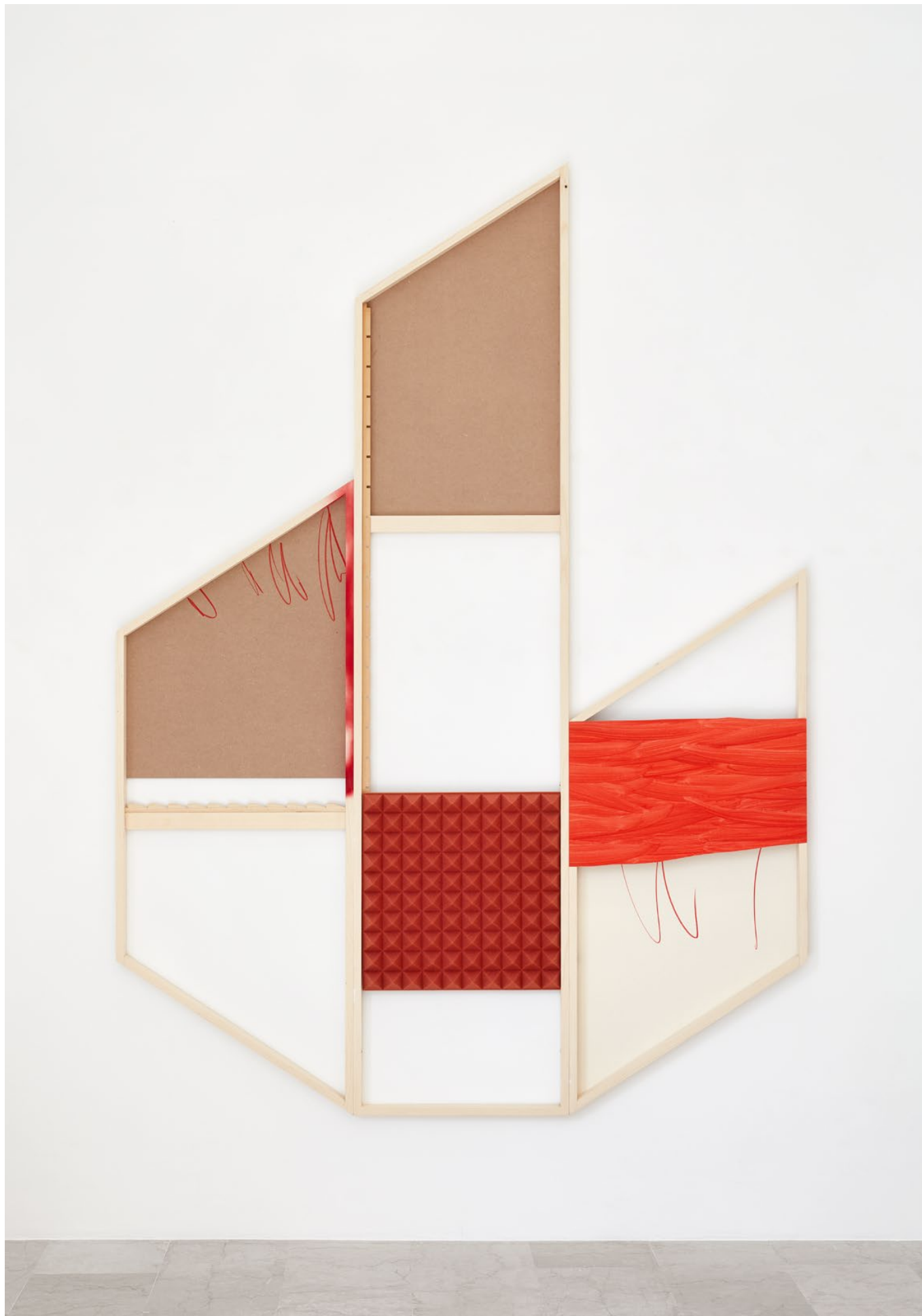
[LINK TO AUDIO](#)

As I have often stated, in my work the concept of drawing and drawing practice itself assume a central and overturning role vis-à-vis painting. Let me explain: I believe that in the visual arts, drawing has always been relegated to minor roles - the sketch, the preparatory impression... - and that to this day it is overshadowed compared to painting.



Audiophile Painting

Sounds is a driving force of my research; it sinks into the *Audiophile Paintings* on the wall: a work I have been producing since 2019. The *Audiophiles* emerge from my interest in the materiality and display of sound-absorbing structures in listening rooms. Sound-absorbing panels are placed in open compositions where the bare frame structure houses many of the materials I hold dear, including MDF and cardboard.

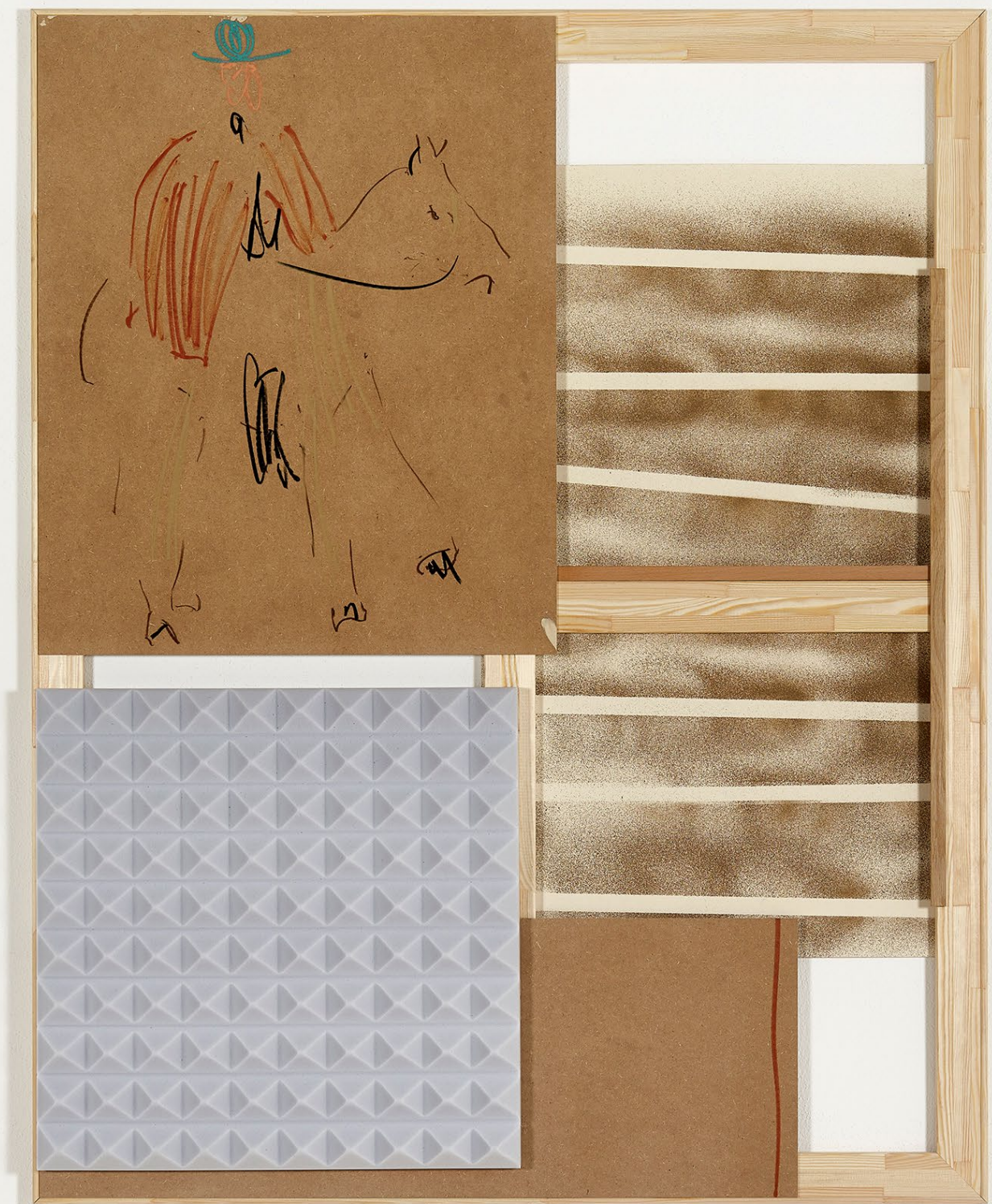


Quadro audiofilo (Floorplanner), 2021,
oil on mdf, spray on wood, noise
absorbing panel,
240 × 180 cm

“Music cannot exist without sound. Yet sound exists in itself without music. It is sound that counts,” wrote Giacinto Scelsi. For me, too, it is sound that counts, and in my research, I have always tried to evoke sound visually, for example through the crack of a whip to which a pencil is attached or, as in the case of the *Audiophiles*, through its absorption.



Quadro audiofilo (Gino Rossi, *Pescatore*, 1912), 2019, oil on MDF,
greese pencil on wood paper, noise-absorbing panel, 150 x 120 cm



Quadro audiofilo (Edouard Manet, *Il signor Arnaud a cavallo* 1875), 2019,
oil on MDF, greese pencil on wood paper, noise-absorbing panel, 150 x 120 cm



Giunco (Floorplanner), 2021,
iron, spray and rattle,
320 x 40 x 107 cm

Giunchi

Giunchi (2019) are sculptural works, an abstract transposition of the lagoon rush. They are pipes, pieces of shelving, woods, parts of scaffolding on which I transformed the aesthetics of poor materials from slums and shacks into an unexpected romanticism. Some of the *Giunchi* are activated by mini vibrators that beat against the structure.

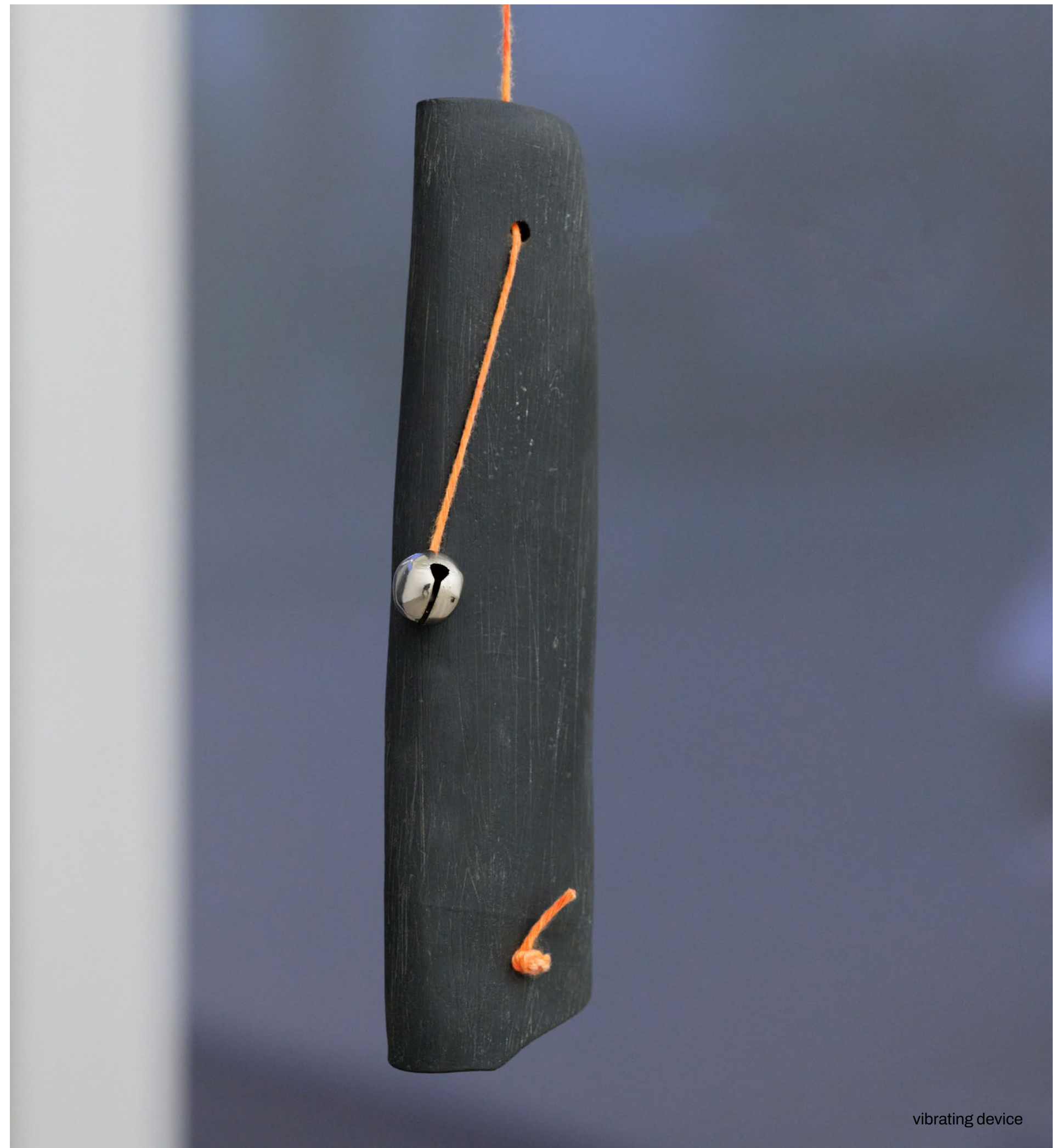
The relationship between sound and vibration, between vibratory motion and sculpture is very important to me. The mini-vibrator beats on the surface of the rod creating a micro-kinesis of the sculpture that – from expressive material – becomes the unconscious material of acoustic resonance. The sculpture amplifies sound in spite of itself. Like my materials, sounds are always poor in my research. In this case, the poorness of the sound information that envelops the vertical bodies gives off a desolate atmosphere full of expectation.



Giunco, 2023,
porcelain, iron, colored thread, vibrating
device, 230 x 40 cm (3 pz), installation view
at Galerie Mark Müller, Zürich, CH



porcelain



vibrating device

Quadro Sonoro (Bic Barchino)

Quadro Sonoro (Bic Barchino) is a video produced in 2021 in which for the first time I chose to document a sonic action. The video consists of a long take with overhead shots on a stand of my hands while I operate an acoustic mechanism consisting of various elements, including a cooling fan with a small rod, a clamp, three guitar strings, a tambourine and a cymbal. The idea came from the need to analytically study the actions performed during my sound interventions, which I have always done in the presence of an audience and without documentation. For some time now, however, I have come to realise that the support can serve a function, no longer documentary but aesthetic, allowing me to create genuine ‘sound pictures’. In fact, through this video I intend to focus the viewers’ attention on my compositional action and, more generally, on my research on the assemblage of objects, pre-existing materials and sounds.



Quadro Sonoro (Bic Barchino), 2021,
video still, 21:40

[LINK TO VIDEO](#)

Password: quadrosonoro

The curator Pedro Rocha wrote about *Quadro Sonoro (Bic Barchino)* in these terms: “A growing culture of over-consumption and the constant demand for instant affective stimuli largely driven by digital technologies seems to risk an atrophy of the senses and the retraction of interpretative cognition. *Quadro Sonoro (Bic Barchino)* suggests a brake on such thriving immediacy and looks back into a more even distribution of sensation and sense within cultural experience.”



Quadro Sonoro (Bic Barchino), 2021, video, 21' 40", installation view, Villa Aldrovandi-Mazzacorati, Bologna

Via Saragozza 93

In this museum room in 2021, I set up a slender painted wooden structure that ‘frames’ a wall-mounted work placed at a distance from it. Attached to the wooden structure is a telephone, surrounded by a plaque bearing the address of my home-studio: Via Saragozza 93. The phone emits the sound of field recordings made at home; along the perimeter of the home environment, I had activated bird calls. The wall work that accompanies this structure is instead *Arlecchino Pescatore (after Renato Birolli)*, from 2018: a young Apollonian presence, a spirit watching over the lagoon landscape. It presents all the characteristics of the lagoon: it is ‘scratched’ and spread with a rag onto a rough-grained canvas that almost struggles to hold the paint; it is the impression of a Harlequin: fleeting and reluctant to be represented.



Via Saragozza, 93, 2021,
oil on wood, spray paint on MDF,
mobile phone, rubber cable ties, sound,
240 × 280 × 6 cm

In my installations there is no dichotomy between wall and space, the two are always placed in a dialectical relationship, and are often united by sound. The exhibition is an ecosystem, and since in my practice no discipline ever fully corresponds to itself – I draw paintings, I play drawings – each work should be read in relation to the other, even though they may belong to different perceptive spheres.

Via Saragozza, 93, 2021,
installation view of *Sul principio
di contraddizione*, GAM, Turin



Colonne

Between 2018 and 2019, I worked on the *Colonne* cycle, inspired by the paint used by fishermen to decorate the lagoon huts in my Valley. The underlying theme of this cycle is impermanence and fragility; the materials in the ‘columns’ rest on each other, at most lightly glued, and they are prey to vibrations, to the movement of the air. In my vision, *Colonne* speaks of ephemerality and ephemera, of purity and daffodils. The motif of the flowering cup originates from a drawing by an author whose biographical data and other works I have been unable to find, and who I have elected as a symbol of the ‘Unknown Artist’, just like the people of the lagoon are when they decorate their huts.



Colonne, 2019,
mixed media,
installation view

In *Colonne*, my belief in the need to use found, raw materials is exacerbated, so that the artist can identify himself with what Lévi-Strauss called the ‘bricoleur’: an artificer who uses what he has at hand to build something new; a sort of non-functional engineer whose “instrumental universe is closed and, for him, the rule of the game is always to adapt to the equipment at his disposal.” It’s not necessarily a question of recycling materials but rather of love for poor materials; for me, art cannot be separated from ecophilia.



*Due riccioli con un gesto scimmiettano
un insetto su opera anonima, 2017,
installation view at Jaqueline Martins, BR*

Vertigine

I spent the summer of 2017 in São Paulo, at the Galeria Jaqueline Martins, in a large unrenovated open space where layers of masonry plaster and broken window walls rule the roost. Borrowing the word ‘Vertigo’ from a treatise by Roger Callois, *Games and Men: the Mask and Vertigo* (1958), I formulated a gestural acrostic of the word itself.

“V two thirty-eight-step crawls join a rattle at the corner passing by four scenes;
E two minutes with the full weight of my body on the crayon, marking a point near the edge;
R six crawls suggested by a ruinous anonymous fall and the tip broke;
T [...]”

I performed the actions corresponding to the letters of the word along the perimeter of the space, on the walls. For Callois, vertigo is the driving force behind all those games devised by man as a form of research and exorcism of panic (for example, extreme sports or roller coasters). I translated this game onto an artistic level of gestural extension: vertigo and its overcoming are accomplished on the walls, tracing signs, that is: drawing.

In my research, drawing corresponds to thought. Placing a sign, a curl, a dot on a surface implies a precise relationship between the pencil and the muscle that directs it. For each sign I draw, over time I have developed a meditated and calculated mastery. Each sign implies detailed care, and care is a fundamental part of my work.



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*Due riccioli con un gesto scimmiottano
un insetto su opera anonima, 2017,
installation view at Jaqueline Martins, BR*

Nature morte rovesciate

I began the *Nature morte rovesciate* ('Still Lives in Reverse') cycle of works in 2015. Apples, peaches, tomatoes and cucumbers are painted onto the back of the framed cotton so that on the front of the fabric – the side of the work visible to the viewer – only the 'chromatic ghost', the trace, is recognisable. The last gesture, the last fruit to be traced, on the other hand, is placed on the front surface of the work. The title originates from that fruit, for example: *Pesca con natura morta rovesciata* ('Peach with Still Life in Reverse'). The traditional still life is reversed, and therefore hidden.



Pesca e pomodoro con natura morta rovesciata, 2016,
tempera on canvas,
60 x 75 cm

When I deal with classical disciplines, my interest is always in the subversion of tradition, in a playful game of which the rules I can subtly change. I love those disciplines usually deemed 'minor' and in particular drawing, but when I tackle the major ones and relate to the canvas and frame, I always try to speak a dialect, to express myself obliquely, to bring out possibilities of the medium that are usually neglected.

Porta Pittura

I created the first *Porta Pittura* in 2010. The *Porta Pittura* is a sculptural device that activates a democratic and non-contemplative fruition of the paintings it contains. Whoever stands in front of a *Porta Pittura* has seven, ten or more canvases arranged in a modular structure placed on the floor or on a pedestal. This person is allowed to change the order and sequence of the canvases that comprise it. Some canvases, even all of them, can be removed from the device and exhibited on the wall, even at a considerable distance from the *Porta Pittura*.



Porta Pittura, 2010,
mdf structure, graphite and tempera,
40 x 30 cm / each

In my research, the virtuosity of each sign is precious, extremely calculated and chiselled, but the painting is not an object of luxury and does not possess its arrogance: it moves away from its traditional display – the wall – only to ‘play’ with its viewer, in an egalitarian, dynamic, affective relationship.

Uno è come casa

In the summer of 2014, I was invited to present a performance at the Santarcangelo Festival. The spaces set up for me were an old cinema and the square in front of the building, and my performance was titled *Uno è come casa* ('Uno is like home'). In one of the rooms of the cinema, I projected a RAI archive film: the launch of the FIAT Uno, "the Italian car for the Eighties." In the square, I parked a red FIAT Uno, leaving three of its doors wide open. Leaning on the inner panel of the only door left closed is a small work of mine: the door of the Uno thus becomes a display. Outside the car, the performance was held: I had invited my friend Silvio, an expert on Italian motoring of the second half of the 20th century, to enlighten the public with his theories about the domestic environment recreated in the structural characteristics of the Uno car: "Uno is like home."



Uno è come casa, 2014,
installation view of the performative event,
Supercinema, Sant'Arcangelo di Romagna

[LINK TO VIDEO](#)

The 'country of the people' and its consumer products, functional, humble and elegant, play an important role in my work. I often use them to find new displays and devices to activate more classical disciplines, to bring them out of their contemplative dimension and into the real world. The reworking of objects or, as in this case, of a car 'designed for the Italians', also allows me to activate another important aspect of my research: affection for the object itself.



Uno è come casa, 2014,
detail view of the performative event,
Supercinema, Sant'Arcangelo di Romagna, IT

[LINK TO VIDEO](#)

The title of the performance implies that the protagonists of the action are structures and mechanisms in small format, activated or agitated by two performers, Enrico Malatesta and I.

On a vertical plane and a horizontal one perpendicular to it, the artists perform actions that define an “exploded group”: rhythmical, timbric gestures, direct or indirect manipulations, voluntary interactions with the present elements or listening to the sonic responses generated by contingencies. The trace or material remnant of all these sound actions can always be attributed to the field of drawing. “The actions – Malatesta writes – reject an instrumental attitude in favor of a materic-spatial attitude.” Thus we are not in the field of a musical concertation, but in that of a multi-structured sonic occurrence. The term “sparso” (scattered) sets out to emphasize the autonomy of each individual structure, in antithesis to the idea of composition.

The structures that are the protagonists of the performance are divided into those manipulated and those activated: the former are for the most part beaten structures that to produce sound must undergo actions on their surfaces; the latter – video monitors with my micro-actions, portable record players, robots – function through an on-off mechanism. The dynamics explored during the action are those of contact, distance and time.

Each contact – beating, of percussion – caused by the performers investigates a different quality of sound and is implemented from meticulously chosen positions at a distance (for example: a marker tied to a flexible cane augments the uncontrollability of the relationship between gesture and beating moment, or that of contact between the tip and the paper).

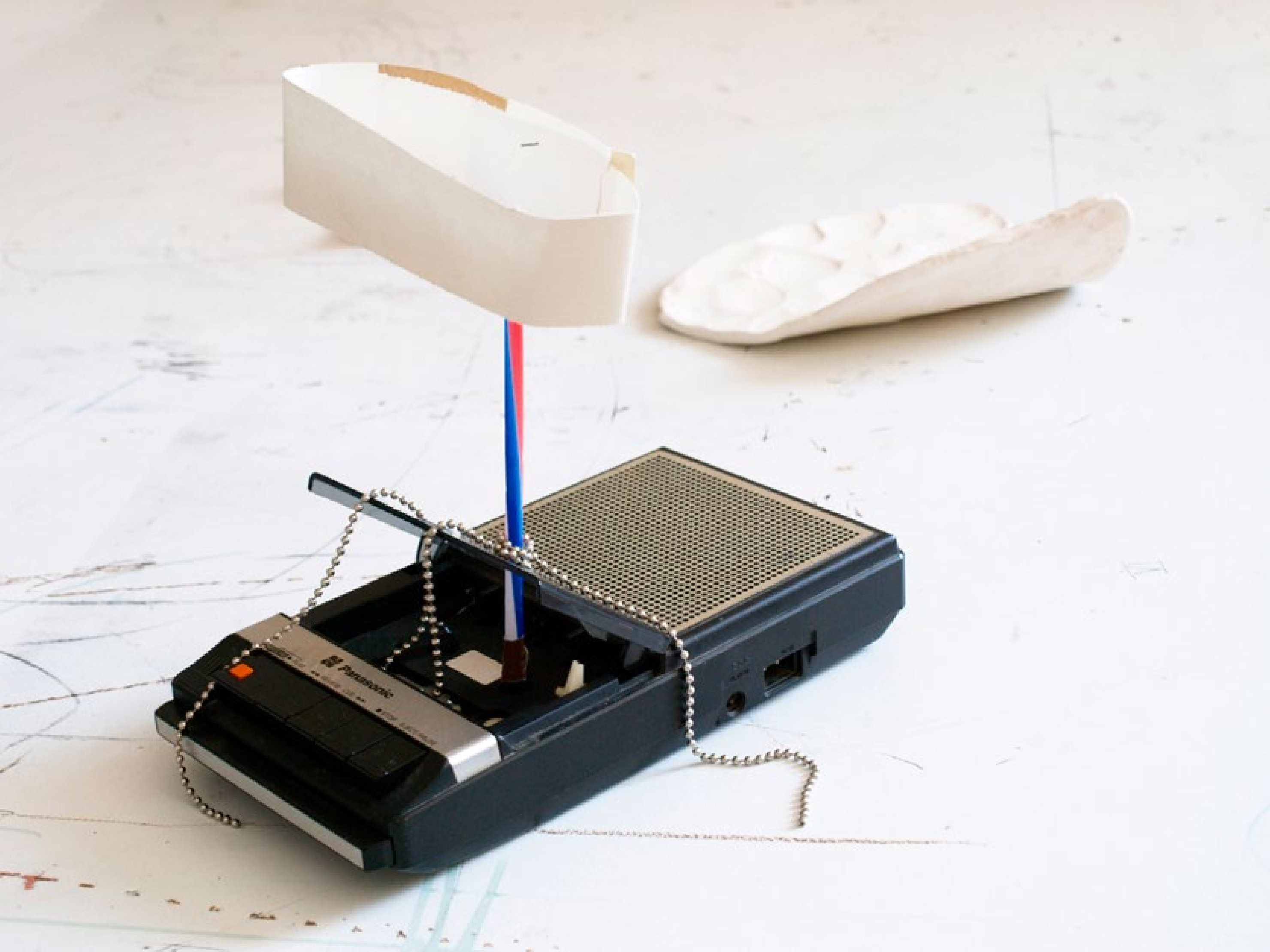
In every action performed by Malatesta and me – the rolling of a ball of clay, the movement of a structure, the creation of an obstacle – the gesture prompts a sound and the sound creates a drawing.

In the radical, almost Franciscan poverty of the structures developed by Malatesta and me, in the use of simple materials like paper and clay, the space lies in which to create the link between concrète research on sound and drawing.



Mini Strutture Sparse, 2013

[LINK TO AUDIO](#)



Mini Strutture Sparse (detail), 2013,
installation view of the performative event,
Careof, Milan, IT

[LINK TO AUDIO](#)

On Friday 14 December at 10pm Xing presented at Raum *Short stories of Fires and Carbon*, a new SHORT STORIES OF FIRES AND CARBON work by Alessandro Di Pietro with the performative involvement of Andrea Magnani, Costanza Candeloro, Riccardo Baruzzi and Riccardo Benassi. (Xing production). *Short stories of Fires and Carbon* is a sequence of 4 performative acts that all use three simple elements of flame, spark and carbon. Baruzzi played a DJ set made of poor materials and objects, activating them through the use of fire and vibration.

[LINK TO ARTICLE](#)



Recent group shows

- 2022 *Genesis*, curated by cijaru, Palazzo Ducale Filomarini, Cutrofiano, IT
L'abaco rovesciato, curated by Saverio Verini, Straperetana 2022, Pereto, IT
quel jour sommes-nous?, Tokonoma, Kassel, DE
- 2021 *Sul principio della contraddizione*, curated by Elena Volpato, GAM, Torino, IT
141 - Un secolo di disegno in Italia, curated by Claudio Musso and Maura Pozzati, Fondazione del Monte di Bologna e Ravenna, Bologna, IT
- 2020 *Collezione Macte*, Macte, Termoli, IT
E subito riprende il viaggio, P420, Bologna, IT
Le realtà ordinarie, curated by Davide Ferri, Palazzo de' Toschi, Bologna, IT
- 2018 *WunderMoRE*, MAXXI - Museo nazionale delle arti del XXI secolo, Roma, IT
Premio Lissone 2018, E' strano continuare a pensare che la pittura sia fatta per essere vista, MAC - Museo d'Arte Contemporanea, Lissone, IT
Unrealised Paintings, curated by Valentina Rossi, MoRE, digital museum that collects, preserves and exhibits on-line refused and unrealised art projects of the XX and XXI century, Parma, IT
- 2017 *Material Life*, curated by Davide Ferri, The Goma, Madrid, ES
- 2016 *Trigger parties*, live performance, Marselleria, Milano, IT
I hear you singing in the wire, Arcade, London, UK
EX, MAMbo - Museo d'Arte Moderna di Bologna, Bologna, IT
Biennale del disegno, Rimini, IT
Termoli Prize 2016 (winner), MACTE, Termoli, IT
Corale, FM Centro per l'Arte Contemporanea, Milano
- 2015 *Tutta l'Italia è silenziosa*, curated by Davide Ferri, Reale Accademia di Spagna, Roma
Oggetti su piano, curated by Antonio Grulli, Fondazione del Monte, Bologna, IT
- 2014 *Auna*, sound performance, Spazio K, Milano, IT
Le leggi dell'ospitalità, curated by Antonio Grulli, P420, Bologna, IT
I baffi del bambino, curated by Luca Bertolo, Lucie Fontaine, Milano, IT

Riccardo Baruzzi

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Representing Galleries

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Recent solo shows

- 2023 *My Valley*, Galerie Mark Müller, Zurich, CH
- 2022 *Il margine del cielo e della terra*, Galleria d'Arte Contemporanea Osvaldo Licini, Ascoli Piceno, IT
- 2021 *Resonance*, duo show with Pieter Vermeersch, curated by Lilou Vidal and Luca Cerizza, P420, Bologna, IT
Quadro sonoro (Bic Barchino), installation curated by Pedro Rocha, promoted by Istituzione Bologna Musei | MAMbo - Museo d'Arte Moderna di Bologna, Teatro Storico di Villa Aldrovandi- Mazzacorati, Bologna, IT
- 2019 *Del disegno e del deserto rosso*, The Goma, Madrid, ES
- 2018 *Short stories of Fires and Carbon*, performative sound work in collaboration with Alessandro di Pietro, Raum, Bologna, IT
- 2017 *Riccardo Baruzzi e Alberto Trucco: Duet*, curated by Anna Daneri, Museo di Villa Croce, Genova, IT
Del disegno e della vertigine, Galeria Jacqueline Martins, São Paulo, BR
- 2016 *Del disegno disposto alla pittura*, P420, Bologna, IT
- 2014 *Uno è come casa*, Santarcangelo 14, Festival internazionale del teatro, Rimini, IT
Plantel Renovado, (with Andrea Kvas) Spazio O', Milano, IT
- 2013 *OO+OO*, curated by XING, Raum, Bologna, IT (with Enrico Malatesta, sound performance)
Tavolo lungo, Chiesa dell'ex Convento dei Capuccini, Ravenna, IT (sound performance)
- 2012 *Mini Strutture Sparse*, curated by Chiara Agnello, Careof, Milano, IT
- 2011 *Zugzwang*, curated by Antonio Grulli, Fabio Tiboni - Sponda, Bologna, IT
- 2010 *Curva sopra lama*, Arcade, London, UK
Quando disegno non canto, curated by Davide Ferri, Palazzo del Commercio, Lugo (RA), IT