

## THE SACRED SPACE

Event included in the Rome Art Night  
Rome, 16 December – 6 January 2023

Curator Cristina Madini

Rossocinabro Gallery  
Via Raffaele Cadorna 28  
00187 Rome Italy  
Visit: [rossocinabro.com](http://rossocinabro.com)  
Hours: Mon to Sat 11am – 5pm  
Metro A stop Repubblica  
Metro B Castro Pretorio stop

Free Entrance. No reservation is required.

### Rome Art Night

Nature in this time rests to prepare to experience a new cycle and a break would be physically appropriate for us too, taking advantage of the Christmas holidays we can finally enjoy Rome wrapped in a mystical and reflective atmosphere that invites us to a journey in search of the meaning of sacred.

The founding idea of the exhibition which will be inaugurated on 16 December and will be open until 6 January, reflects the words of the anthropologist Claude Lévi-Strauss who gives this definition of the sacred: "It is sacred that which pertains to the order of the worlds, what guarantees this order. But the sacred also concerns man and not only the physical cosmos. In this sense, the sacred is a value, a cultural production". An invitation to travel in search of the meaning of the sacred starting from the daily quality of existence, to dialogue with what is extraordinary we find in the reality that surrounds us and in each of us. To give meaning and value to existence, man uses a set of practices and beliefs that guarantee order. The sacred is therefore: the order of the world and the order of man, but also that which defends from the anguish of nothingness and perpetuates an ancient and inviolable order. The concept of sacred does not remain absolute, but varies.

Every civilization has its own idea of the sacred, its sacred things, it is therefore a cultural product, because in reality there are as many sacred things as there are cultures. When we talk about the sacred we always evoke the idea of the extraordinary, of what is beyond the everyday, what is beyond the normal. Sacred space is the space where one cannot normally go. Sacred time is time out of the normal order. We think that the concept of the sacred is always linked to the idea of inner research, because there is a dimension that leads to a search within oneself. And this is the mystical way to the sacred. So there are two ideas of the sacred: one made up of collective values, which precisely ensure that a civilization has certain pillars on which to be built, and the other dimension which is mystical, directed towards individual values which to some extent detach the individual from from the community.

The mystic does not tend so much to the man-man conversation, but tends above all to the man-world conversation, the superhuman world. The mystic does not recognize the value of the world, precisely because he sees horrors in the world and so he detaches himself in search of salvation from the world. But what is the collective dimension of the sacred? They know that it is not possible to live culturally without having socially shared values that give meaning to existence. Existing in itself has no meaning,

but acquires meaning in relation to the values that are conferred upon it. These values last over time and constitute a valid language for everyone when they are fixed in myths, rituals and symbols of a religious nature. Everyone notes that in Western sacredness there is much less contact with nature. So perhaps this nature-culture detachment that is not present in our culture is instead present in other countries and is something very ancient. There are no values in nature.

As we have already said, it is we who establish them and make them sacred, that is, we protect them from any possibility of change, because without those values the cultural order has no meaning. This could also be a stimulus for us to rethink the way we have established the relationship with our environment, which is a relationship based on rules that certainly needs to be changed. Here are the rules, which govern the relationship of Western man with the environment, are not sacred, in the sense that they are to be changed. It would be enough to make nature a value, to bring it to the level of culture.

Works by:

Kimberly Adamis (USA), Brian Avadka Colez (USA), Donia Baqaeen (Jordan), Car Act Air (France), Carol Lee Cassin (New Zealand), Jean Cherouny (USA), Rebecca Cicchetti (Italy), Mia Civita (USA), Nathanael Cox (USA), John Dobson (Australia), Johanna Elbe (Sweden), Ulf Enhörning (Sweden), Lo Fehrling (Sweden), Mario Formica (Italy), Gabriella Gentile (Italy), GusColors (USA), Susumu Hasegawa (Japan), Tondi Hasibuan (Indonesia), Linda Heim (USA), Leena Holmström (Finland), Wioletta Jaskólska (Poland), Chuck Jones, PhD (USA), Corina Karstenberg (The Netherlands), Monika Katterwe (Germany), Rebeccah Klodt (USA), Kirsten Kohrt (Germany), Chikara Komura (Japan), Sonja Kresojevic (UK), Gil Lachapelle (France), Sybille Lampe (Germany), Bartholomeus Langeveld (The Netherlands), Fiona Livingstone (Australia), Miguel Marin Ordenes (Chile), Sharlene McLearn (Canada), Tara Mirkarimi (Iran), Andisheh Moghtaderpour (Switzerland), Jean Charles Neufcour (France), Helena Pellicer Ortiz (Spain), Sal Ponce Enrile (Philippines), Orit Sharbat (Israel), Jens Peter Sinding Jørgensen (Denmark), Stein Smaaskjaer (Norway), Luana Stebule (United Kingdom), Christophe Szkudlarek (France), Taka & Megu (Japan), Alisa Teletovic (Bosnia-Herzegovina), Maria Mina The (Romania), Janusz (Poland)

The work of each one will be presented on the Rossocinabro website in its own space, thus allowing, even within the unitary context of the exhibition, to maintain the specificities of the respective research.  
Img: Variations on the Brera Altarpiece - mixed technique with insertions on panel 150 x 100 cm by Mario Formica

[https://www.rossocinabro.com/exhibitions/exhibitions\\_2022/234\\_Lo\\_Spazio\\_Sacro.ht](https://www.rossocinabro.com/exhibitions/exhibitions_2022/234_Lo_Spazio_Sacro.ht)

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