

Gallery Rosenfeld presents

HEAVENLY ALLOYS

Keita Miyazaki in dialogue with Andrea della Robbia

Curated by Riccardo Freddo and Luca Baroni

An intense dialogue between the Renaissance terracottas of Andrea della Robbia and the post-industrial sculptures of Keita Miyazaki, where white and blue become a bridge between eras, cultures, and languages.

From July 7 to September 6, 2025 | Mon–Sun, 9:00 am – 7:00 pm

Rocca di Gradara, Piazza V Novembre, 1, 61012 Gradara PU

In the austere and enchanted heart of the Rocca di Gradara — where stone preserves and transmits the memory of centuries — an encounter takes shape, as improbable as it is necessary: *Heavenly Alloys*.

Open to the public from July 7 to September 6, 2025, the exhibition connects two artistic visions separated by over 500 years: that of Renaissance master Andrea della Robbia and that of contemporary Japanese sculptor Keita Miyazaki.

Curated by Riccardo Freddo and Luca Baroni, and presented by London-based Gallery Rosenfeld, the exhibition unfolds as a site-specific installation exploring material transformation and its capacity to evoke spiritual meaning.

In a rich dialogue between tradition and contemporaneity, *Heavenly Alloys* reflects on color, memory, and the evocative power of art capable of transcending time, material, and the symbolic language of form.

Keita Miyazaki's works — delicate and complex assemblages of car components, steel, and felt — appear as post-industrial blooms, almost relics from a future civilization. For this occasion, the Japanese artist has reinterpreted his distinctive style, drawing inspiration from the most iconic palette of the Della Robbia school: pure whites and deep blues, laden with theological and symbolic meaning in the 15th century.

Through his language of fracture and recomposition, Miyazaki transforms those colors into an emotional bridge between past and present. The title of the artistic dialogue, *Heavenly Alloys*, holds a dual meaning: "alloys" as the physical union of metals — a nod to both Renaissance sculptural practice and modern industrial aesthetics — and as a symbolic bond between eras, cultures, and visions; "heavenly" evokes both the blue glaze of the Della Robbia and the spiritual tension that runs through both artists' work. The glazed terracottas of Andrea della Robbia, luminous and solemn, embody an idea of harmonious, serene eternity.

Miyazaki's sculptures, in apparent contrast, resonate with tension and ambiguity: between the organic and the mechanical, destruction and rebirth, silence and sound. Yet they share the same urgency: to transform matter into a bearer of meaning. Within the Rocca di Gradara — a place steeped in history, myth, and poetry, which witnessed the tragic love of Paolo and Francesca as told by Dante Alighieri in the *Divine Comedy* — this installation becomes a crossroads of time and sensibilities.

Heavenly Alloys is not a didactic comparison, but a space of mutual listening, an intimacy between languages where Renaissance ceramics meet contemporary steel, and where white and blue, eternal, continue to speak of beauty as a form of resistance.

"I am convinced that art is never an isolated phenomenon in time. It is always a dialogue, a living tension between present and past, between matter and memory. With Heavenly Alloys, I wanted to bring this tension to light: on one side, the industrial and poetic energy of Keita Miyazaki; on the other, the formal and spiritual balance of Andrea della Robbia. This is not a juxtaposition, but a resonance. Both work through transformation: of material, of time, of meaning. Within the evocative setting of the Rocca, their works are not merely viewed: they are listened to. In a fragmented age, this exhibition is an invitation to reweave the threads of our visual memory, to glimpse the sacred where we least expect it, and to sense the future where memory dwells," declares **Riccardo Freddo**.

Keita Miyazaki (Tokyo, 1983) is a Japanese visual artist based between Tokyo and London, known for his hybrid sculptures that combine industrial materials with artisanal techniques. After studying at the Tokyo University of the Arts and the Royal College of Art in London, he developed a distinctive visual language that brings together mechanical ruins and botanical forms. His works have been exhibited in international museums and galleries, including the Victoria and Albert Museum, Centre Pompidou, Palais de Tokyo, and Jameel Arts Centre. They are part of prestigious collections such as the Benetton Foundation, Mori Arts Centre, and Daiwa Foundation.

Riccardo Freddo is a contemporary art expert with a strong international background. After graduating from LUISS and studying at Stanford, he focused on art investing with a thesis supervised by Columbia University. He has worked at prominent institutions such as Paddle8, Christie's, and Sotheby's, curating auctions and special projects across New York, Los Angeles, and London. In Paris, he managed a prestigious private collection and earned a Master's in the Art Market from the Sorbonne. In 2023, he founded *The Place of Silence*, an artist residency in Umbria dedicated to reflection and dialogue with nature. Today he serves as Institutional and Museum Liaison at Gallery Rosenfeld in London, where he coordinates exhibitions and relationships with museums and international institutions, combining strategic vision, artistic sensitivity, and a passion for cultural innovation.

For information on opening hours and tickets:

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