

ROBERTA SEMERARO

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Roberta Semeraro graduated in contemporary art at *La Sapienza* University in Rome with “Summa cum Laude”.

In 2002, she founded the Cultural Association *La Sesta Arte* to promote digital and the new media art. In 2003, she curated one of first exhibitions of digital art in Italy: *Il Fantasma del Digitale (The Ghost of Digital)* at the Rocca Paolina in Perugia with the Municipality and Province of Perugia. The exhibition presented techno-paintings by the artist Marco Agostinelli through the lens of her experimental theories of *La Sesta Arte*, inspired by Walter Benjamin’s philosophy. She later curated a series of digital urban projections entitled *Le Torri D’Avvistamento (Wacht Towers)* in different towns around Italy. The projections were dedicated to the memory of the Twin Towers terrorist attacks and their consequences in the world. The happenings culminated with the projection of *Corpus After Towers* on the ancient Fortino Sant’Antonio in Bari in the evening of Good Friday, in collaboration with the local institutions of the Municipality and Province of Bari.

In the following year, she curated the exhibition *Umbra Lux Dei* in the Museum of Contemporary Sacred Art Stauros in Abruzzo.

In 2003, after a long period of research spent at the archive of the noble Roman family Capranica del Grillo, she published the historical novel *L’Arte per una Vita, il Marchese Giorgio Capranica del Grillo*. Following the book release, The National Gallery of Modern Art of Rome invited her to organize a major exhibition dedicated to the painter Giorgio Capranica del Grillo at the Boncompagni Ludovisi Museum under the patronage of the President of the Republic of Italy.

From 2009 to 2012, she was invited from the Armenian community at Palazzo Zenobio in Venice, as a curator of exhibitions organized especially during the Biennale. In 2010 she founded the project *Nove Artisti Per La Ricostruzione (Nine artists for the reconstruction)* for the city of L’Aquila, severely affected by the earthquake, with the participation of world-renowned artists Beverly Pepper, Hidetoshi Nagasawa and Mauro Staccioli. Thanks to her diplomatic relations with the Embassy of the United States of America, she obtained financial support for the Amphitheater sculptures by Beverly Pepper for L’Aquila. In the same year ENI, the major Italian energy

company, financed the constructions of the Amphitheater for about €1.000.000,00.

In 2012, she collaborated with the MAXXI Museum of Rome for an exhibition dedicated to the architect Michele Valori in occasion of the Venice architecture Biennale. From 2012 to 2014, she worked as the head curator of an emerging private Museum in Venice, Officina delle Zattere. In the occasion of the 2013 Biennale, she curated the exhibition *The Metamorphoses of the Virtual – 100 Years of Art and Freedom* exhibiting works by famous artists such as ORLAN, Anne Katrine Senstad, Pia MyrvoLD and Miguel Chevalier. From December 2014 to February 2015, she curated an urban exhibition showcasing monumental sculptures by Beverly Pepper which were installed on the public steps in front of the Ara Pacis Museum in Rome. The project was developed with the patronage of the American Embassy in Italy. Following the exhibition in January 2015, Roberta obtained the Italian Republic President Giorgio Napolitano to award Beverly Pepper for her career. In occasion of the 2015 Venice Biennale, she curated two installations by Anne Katrine Senstad: *The Swamp* and *The Vanity of Vanities* at El Magazen dell'Arte.

In occasion of the 2016 architecture Biennale, she curated the installation *Water Garden* with paintings by Roger de Montebello at Palazzo Contarini Polignac and the exhibition *Peripheries, The Wall of Democracy* by Paolo Tait at the Cultural Center Artigianelli Don Orione, under the patronage of the Autonomous Province of Trento.

In the same year she curated the exhibition *Evaporations* by the American photographer John R. Pepper at Palazzo Cipolla Museum of Rome organized by the American Embassy in Italy and Fondazione Terzo Pilastro. On the 23rd November 2016, she inaugurated the installation *Mare Internum/Table of Silence* by Rossella Vasta, a memorial to the deaths of migrants in the Mediterranean Sea, hosted at the Ara Pacis Museum with patronages of the Ministry of Cultural Heritage, Municipality of Rome, Municipality of Lampedusa and Municipality of Palmanova. In January 2017, she presented an exhibition dedicated to Lucrezia De Domizio Durini with Emanuel Dimas de Melo Pimenta and Marco Agostinelli at Palazzo Contarini Polignac in Venice.

In the same month, she organized the conference *The Integration of Migrants* at the Auditorium of Ara Pacis Museum with the Municipality of Palmanova, Bagnaria Arsa, Tor Viscosa, Ruda, Campolongo, Region of Friuli Venezia Giulia, Red Cross and Civil Protection of Friuli Venezia

Giulia, Lions and Rotary clubs of Rome.

In 2018 she published the critic art's book *Ricostruire con l'Arte (Rebuilding through Art)* about her project of monumental urban sculpture for the city of L'Aquila.

In 2019, in occasion of the 120th years anniversary of relationships between the Dominican Republic and Italy, she was invited to curate the exhibition *Te Veo, Me Veo* by LiLeon at the Zitelle Church in Venice. The exhibition was very successful and in the same year she was invited by the Dominican Ministry of Culture to curate the National Pavilion of the Dominican Republic at the 17th International Architecture Biennale in Venice. In the same year, she curated the exhibition/performance *The Library for L'Aquila* by Linda Karshan at Palazzo dell'Emiciclo, the seat of Regione Abruzzo. In 2021, she curated the exhibition CONEXION, hosting the National Pavilion of the Dominican Republic at the 17th Architecture Biennale in Venice. In 2022, she curated the exhibition *L'arte della fisica. Da Luigi Russolo a Renzo Bergamo* at Palazzo Vescovile in Portogruaro with the Municipality of Portogruaro and the Patronage of Veneto Region. In the same year she curated the exhibition *Memory: the light of time* by the Venetian artist Federica Marangoni at the Biblioteca Marciana in S. Marco Square in Venice. On October 15th, she opened the exhibition CONEXION at St. Mary Le Strand in London.

Among the most important exhibitions she has curated in recent years are: "Monumenta, arte in cantiere," an exhibition of environmental sculpture in Puglia, commissioned by the Ministry of Cultural Heritage, Puglia Regional Secretariat; "The Idea of Sculpture. From the Hand to the Robot," an exhibition of sculptures and sketches from the Casa Michelangelo Buonarroti in Florence and the Museo dei Bozzetti in Pietrasanta; "Seven Celestial Spheres," a painting installation conceived for the Scuola Grande dei Carmini in Venice "L'indovino," scheduled for September 2026 at the National Etruscan Museum of Villa Giulia in Rome.

She is a member of the AICA (International Association of Art Critics) and provides consultancy services to public and private institutional exhibition spaces. She is the president of the Cultural Association ROSAM. She regularly collaborates as a curator for the non-profit exhibition space Magazzino Gallery at Palazzo Polignac Contarini in Venice. Since 1991, she has lectured, written catalogs, and curated exhibitions for numerous artists and her work has been featured in newspapers and mass media.

