Saint of the inhexistence

The historical deconstruction of the fortunes of [Saint Rosalia,](http://it.wikipedia.org/wiki/Santa_Rosalia) other than being a fascinating chapter in the invention of tradition, has ended by rendering her figure abstract, by making it a pure princople beyond the folklore that surrounds it. A saint therefore who does not historically exist, Santa Rosalia becomes for Serena Giordano the protector saint of the non-existent; those to whom history, in the form of secular and ecclesiastical powers, has denied the right of physical and legal existence or of public personality and citizenship. A saint, as she appears in the nine miracles of this exhibition, of clandestine migrants, of war victims, of soldiers who no longer want to kill, of citizens punished for their solidarity with the weakest, of the just fallen while defending the rights of others, of those condemned to the margins of society because their sexuality is not that of the majority. And so an so forth. Protector saint, then, of the invisible human life or of what is not seen even if under the eyes of all. In these miracles, Serena Giordano displays a deep sense of justice with recourse to tecniqus and materials deriving from unknown art forms or those placed on the margins by mainstream art critics: the ex votos, the so-called outsider art, caricatures and even simple objects that anyone can find in a toy shop or on the stalls around sanctuaries. The miraculous stories of Santa Rosalia arte achieved largely with objects similar to those offered by her devotees. I believe that if ever the Saint wished to glance at Serena Giordano’s exhibition, she would be more than satisfied with the way in which her activities have been celebrated.

(Alessandro Dal Lago, from the catalogue of the exhibition, curated by Giulia Ingarao, [Duepunti edizioni, Palermo](http://www.duepuntiedizioni.it/) 2009)