

FABRIZIO COTOGNINI

Fabrizio Cotognini, Macerata nel 1983, live and work Civitanova Marche.

'Accademia di Belle Arti di Macerata in Painting and Sculpture in 2009.

Characterized by a constant reference to the ancient revisited in a contemporary way and the use of the preferred design, the key element of a search that also makes use of the possibilities of new media, the work of Fabrizio Cotognini catches inside various archaeological horizon declinations historical and artistic. Time, memory and history are, in his research, majestic figures, flipped, distorted or bent into a stage set tended to suspend stability.

It is a discourse in which the bridge word the picture in a close dialogue between sign, drawing and writing that becomes a place of contemplation and, at the same time, the reflective concentration. But also apparent - and only apparent - a side note reminiscent of the intimate delights of an ancient book. Even a thumbnail or a rare late-Gothic decoration that reveals the scrupulous attention to every single detail.

Fabrizio Cotognini's analytical transcriptions by: Antonello Tolve

Time, memory, history. Space, in the end. But it is only (o mainly) the radiant and reflexive space of painting. It is around these majestic figures – figures which are upturned, distorted or bent in a scenery that tends to suspend their stability – that Fabrizio Cotognini's work draws indispensable and vital moves to build a discourse where words embrace images to become places of contemplation and, at the same time, of reflexive concentration. However, it also becomes an apparent – and only apparent – marginal note which recalls the intimate delights of an antique book, even a late Gothic miniature or a rare decoration that lets us sense a scrupulous care for every single detail.

Taking again possession of surfaces and establishing an analytical relationship with ancestral, alchemical or mysterious signs, the artist focuses on a research that regains the Renaissance imagery in order to produce complex structures, aesthetical rebuses where it is possible to retrace signs and drawings that, on the one hand, look for harmony and centrality, while, on the other hand, require an essential irregularity and a necessary lateral development of the composition.

In his works, at a closer look, there seem to coexist – and coexist in the same creative habitat – the categories identified by Heinrich Wölfflin in his precious (and controversial) volume dedicated to the *Fundamental concepts in art history*. Linear and pictorial, closed and open form, plane and profound representation, multiplicity and unity, absolute and relative clarity, are, in fact, *bipolar* classes which are assimilated and poured into a unitary scene *qui fonde le discours critique du penseur*.

La parola [the word] (2009), *La sorgente* [the well] (2009), *Il numero 8* [number 8] (2010), *Apostasia* [apostasy] (2010), *L'amore al tempo del colera* [love in the time of colera] (2011), *Studio allegorico del volo* [allegorical study of flight] (2011). And then, the precious *Libro di Sabbia* [sand book] (2009-2011), his work on *Oloferne* [Holofernes] (2011), the one on the *Panopticon* (2011). We need not omit, then, some rather singular *exercises* such as the splendid *Omaggio a Gino De Dominicis* [homage to Gino De Dominicis] (2011), the environmental installation *Qualcuno ha ucciso l'uccello sacro* [somebody killed the sacred bird] (2011) and the recent story on the *Passero Solitario* [the lonely sparrow] that is intertwined with the study – by *natural election* – of the vast Leopardian imagination. These are all pieces where the artist reconsiders history, literature and philosophy from a *new height*. The same also goes for his rereading of the *Old Testament* which is, for Cotognini, a source of inexhaustible inspiration.

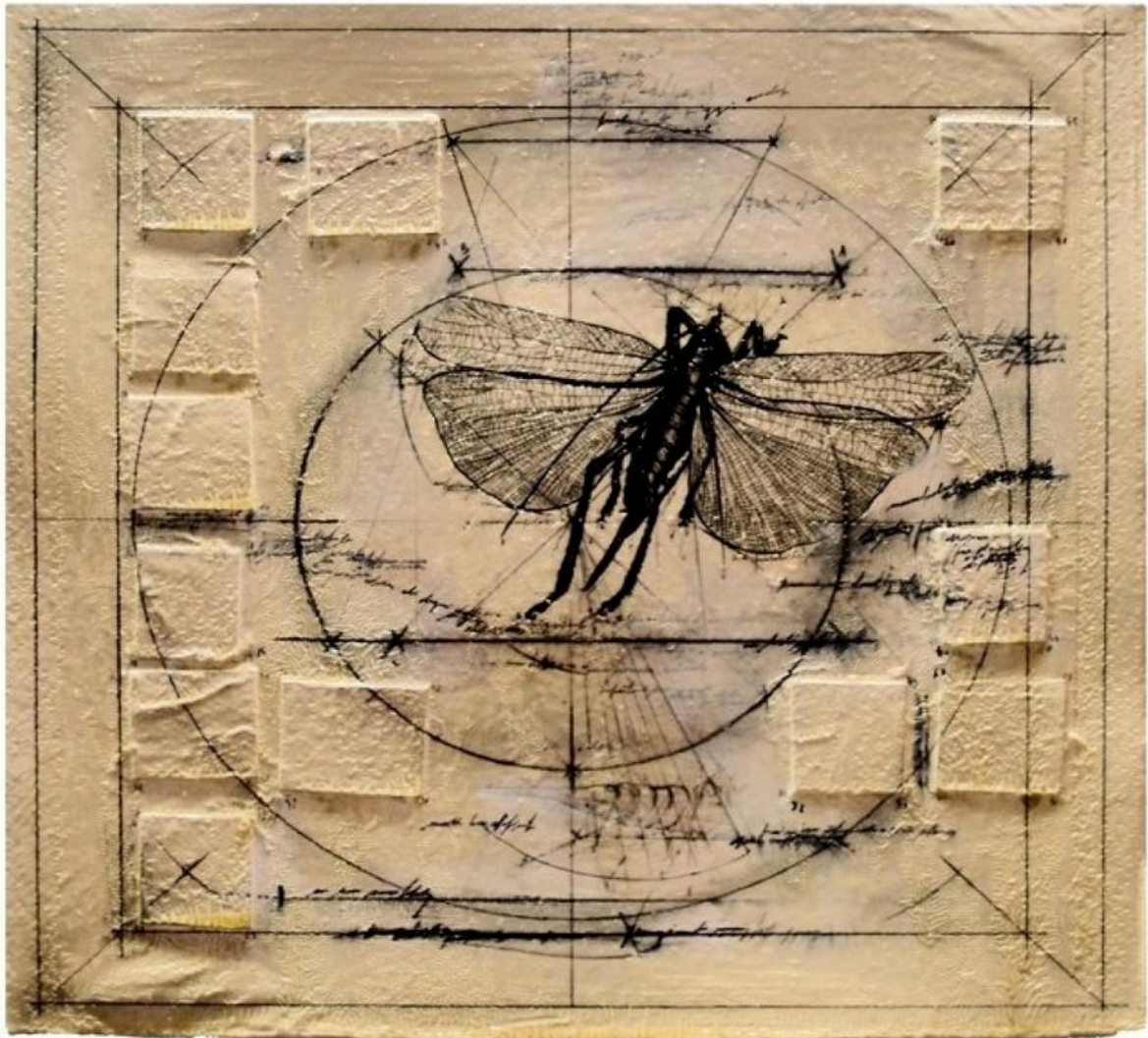
Emerging master and dreamer who travels across time (according to Franko B), Cotognini examines styles, techniques and materials with a very fresh creative kleptomania – I would say – which aims at sharing with the spectator some art trajectories where the intensity of the intellect immediately recalls the reappropriation of a *lost interval* (Dorfles) and the consequential recovery of the generous moments of painting. This approach also characterises his choice of materials, always carefully selected for every single project. Materials that are exclusively based on natural substances such as paper, ink, rabbit skin glue, sand, sealing wax, linseed oil or olive oil. Through the use of these materials, Cotognini expresses a precise choice: that of depositing in the hands of time - *grand sculpteur* according to Marguerite Yourcenar – his own work and leaving the last horizon of his doings to the continuous metamorphosis of things, the patina and the becoming, the *postproductive* evolution and the development of *constructive interferences*.

In addition to these basic actions, Cotognini also presents a whole series of expedients useful to transfer (with a chemical product called *transcryn transfer medium*) some images – selected from a series of antique books (that he temporarily stores and then dismantles with a gesture, as a collector who falsifies his own collection) – from their original contexts to *neoancient* spaces. Suprahistorical quarters moved by a metaphysical glare and a sense of time where what is archaic (through transposition, transfiguration, transcription, requalification and recontextualisation) pours into the present.

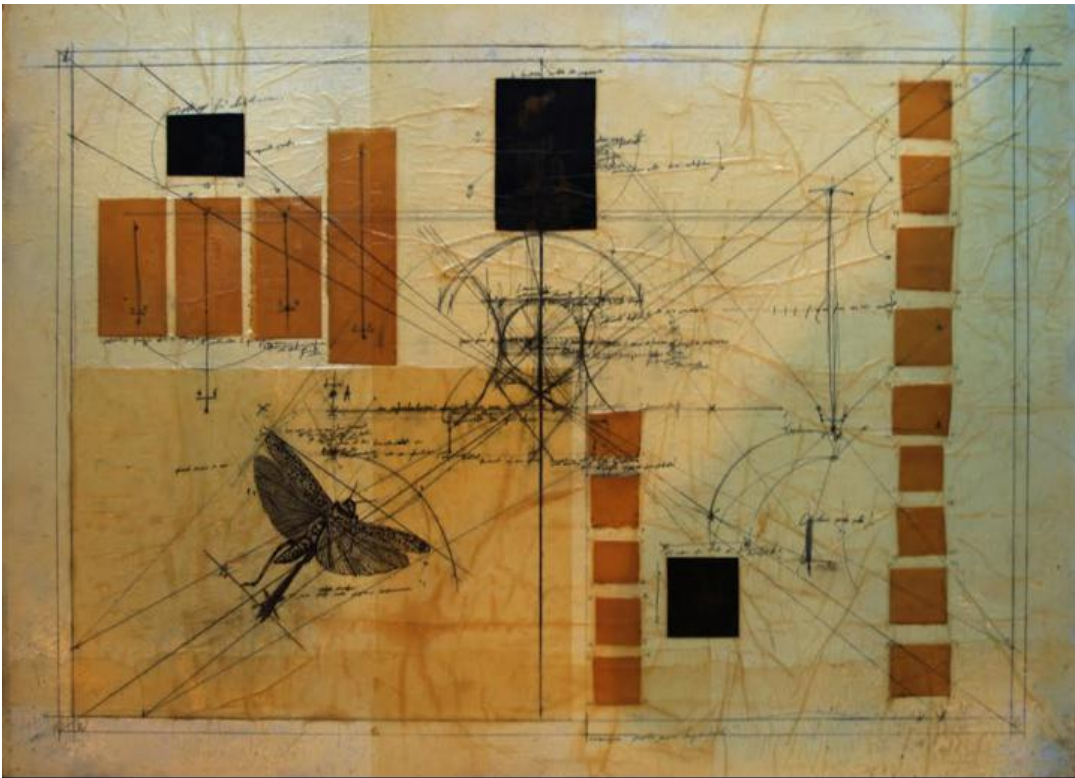
Cotognini proposes, then, a work where the speculative experience and the artistic practice fuse in order to give life to a rigorous *corpus* that does not only interrogate the painting tools during the act of painting itself (Filiberto Menna) , but elaborates a programme that finds its own natural stylistic cipher in the coexistence (and sometimes liquefaction) of different styles.

His is, then, a work based on a continuous digging *into art history and science* – into the

"world of life and the thousands of meanings that concern it» (Angelo Trimarco) – to bring again to light artistic finds that intertwine stories and show, on the way, a taste for (a constructive and creative) loneliness. A posture, this, that precisely transforms the artist into a *lonely traveller*. Or, to quote Musil, in a knowledge anchorite who stares at a desert of visions".



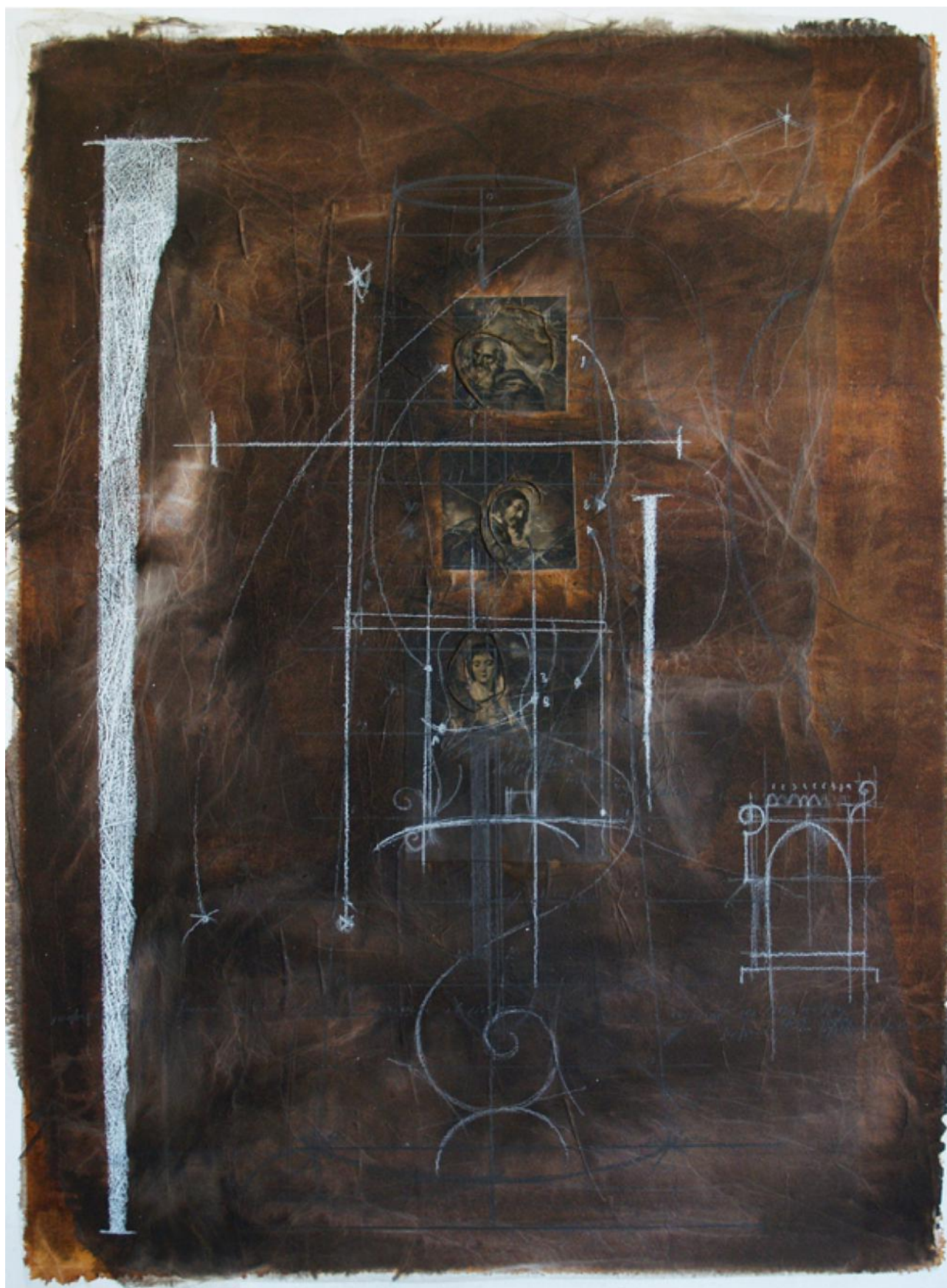
**Fabrizio Cotognini, Le piaghe, 2009, ink, pencil wax on japanese paper, 35 cm x 35 cm
private collection Macerata**



Fabrizio Cotognini, Studio 1 Memorie Altere, 2010, organic media on paper, 55 cm x 75 cm, private collection Napoli



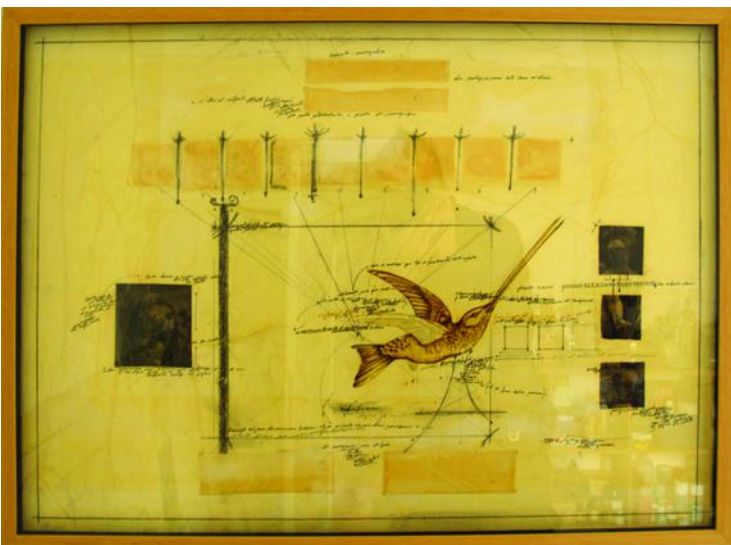
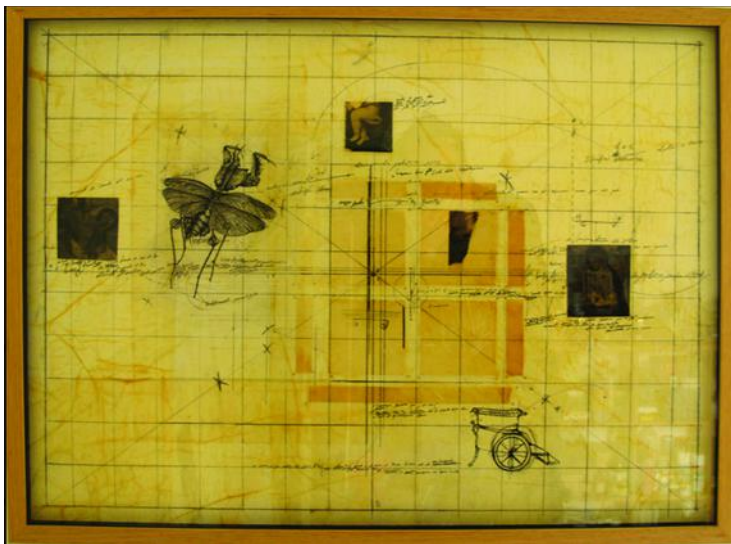
Fabrizio Cotognini, Le piaghe di Nabucodonosor II, 2010, organic media on paper, 55 cm x 75 cm, private collection Napoli



**Fabrizio Cotognini, a passage in Time, biacca and ink on japanese paper, 2010, 60 cm x 80 cm
private collection Teramo**

Fabrizio Cotognini, Acceptance, 2010, cm 210 x 90, organic media on paper, courtesy of the artist and Prometeogallery

This piece express itself using basic supports and overlaps of Japanese, Nepalese papers and other Oriental papers, ideal to show transparency. Actually this ambiguous transparency is the key to read this piece: observing it carefully, we can discover hidden peculiarities, written material which is the origin of my work. The overlaps of papers give shape and materially define a passage through time, always questioning what is written or drawn in the below level. At the bottom of this research there are images and icons from classical art, that are prerequisite and basis of the piece. I use, and therefore reinterpret, old fragments, that get contaminated and modified in order to add signs and symbols not only to my personal imaginary, but even to a collective one that belongs to life and history, trying to map a new contemporary figuration. Usually images are processed until they disappear, swallowed by the piece itself, covered, usurped, disfigured. And inside this chewed concept, creation takes the lead. This piece uses a lot of written material as descriptive and structural corpora: writing becomes a sign, and sign becomes a body. Body is another main theme of my poetic. Papers are treated as flesh, at the beginning it is pure, then it is invaded by writing until disappearing while giving space to sediments, memories unveiled in-between visible and invisible. In this piece appear holy icons, taken from Nativity and reinterpreted, a series of insects that inside the map become metaphors. Religious and cultural metaphors, symbol of mutation and at the same time repulsion. This triptych maps a new history of Annunciation iconography with classic canons through sign and metaphors. Annunciation not as gesture, but as undiscussed and spontaneous acceptance, which is linked to the plague metaphor through an iconographic research inside animal kingdom. Therefore we question spontaneity, that automatically becomes ambiguity.



**Fabrizio Cotognini, accettazione, 2011, organic media on paper, 160 cm x 70 cm
courtesy of the artist and Prometeogallery of Ida Pisani**

Fabrizio Cotognini, chi ha ucciso l'uccello sacro:



Fabrizio Cotognini, chi ha ucciso l'uccello sacro?, installazione ambientale, mixed media on board, 2011, installation view, courtesy of the artist

Twelve years of Alexander the Great seen by Fabrizio Cotognini -Antonello Tolve

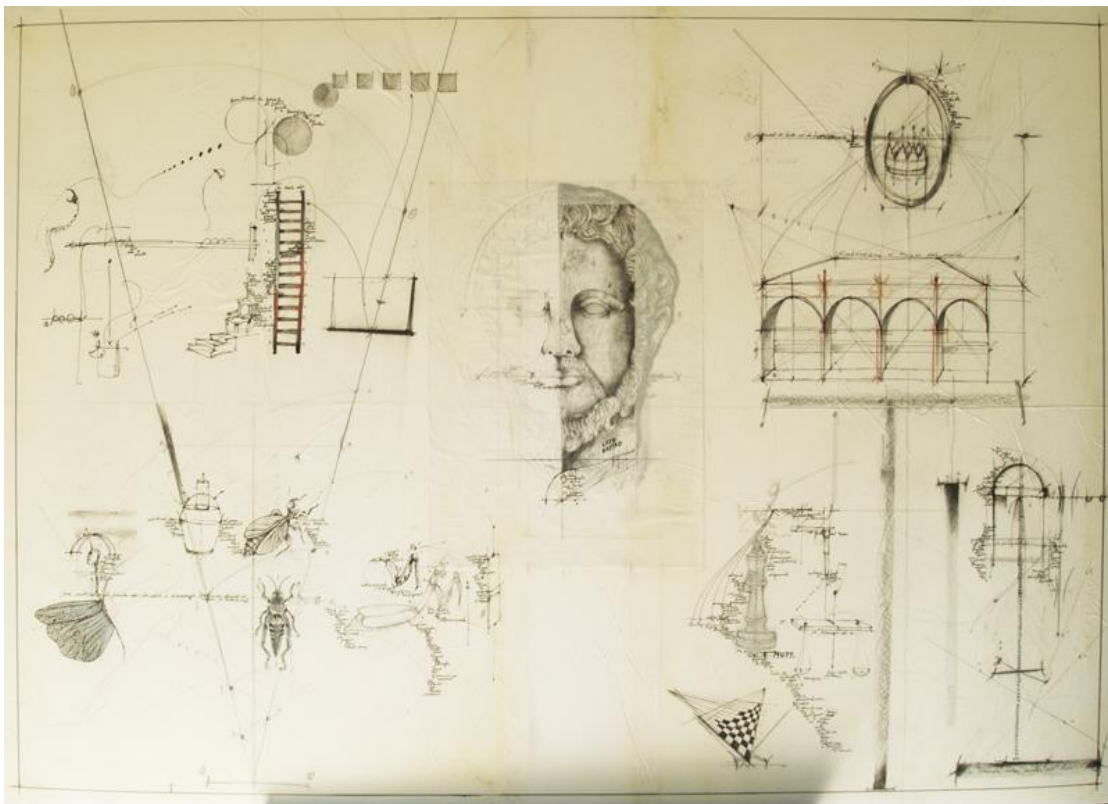
Analytic, precious and stinging. The work proposed by Fabrizio Cotognini for "Symbiosis?", the "XV Biennale de la Méditerranée" (organized by "BJCEM/ Biennial of Young Artists from Europe and the Mediterranean"), faces a series of reflections that find their matrix, their creative bundle, inside different texts from the past. "12 years", here is the title. A title which is a sort of an incentive for a specific operation through which the artist retraces the character of Alexander the Great- and his imperial path- in order to analyse the contemporary. A present influenced by economic crisis, political collapse, paralysis of the critic, deformation of the ethic and eclipsed ideals. It is inside Warehouse 15- one of the six sheds of Thessaloniki harbour, that hosted the five nuclei of Biennial ("Visual Arts", "Applied Arts", "Cinema", "Literature" and "Gastronomy")- "12 Years" introduces itself as a strong reflection on contemporary status, as an allegory, a symbol in which ego sum becomes ego cum combining different stories and rethinking the be together parable, of "coexisting" (Nancy), of collectivity.



Fabrizio Cotognini, 12 years, installation, 2011, mixed media on paper, variable dimension, private collection Potenza



Fabrizio Cotognini, 12 years, detail 1, 105 cm x 75 cm, 2011, mixed media on paper, variable dimension, private collection Potenza

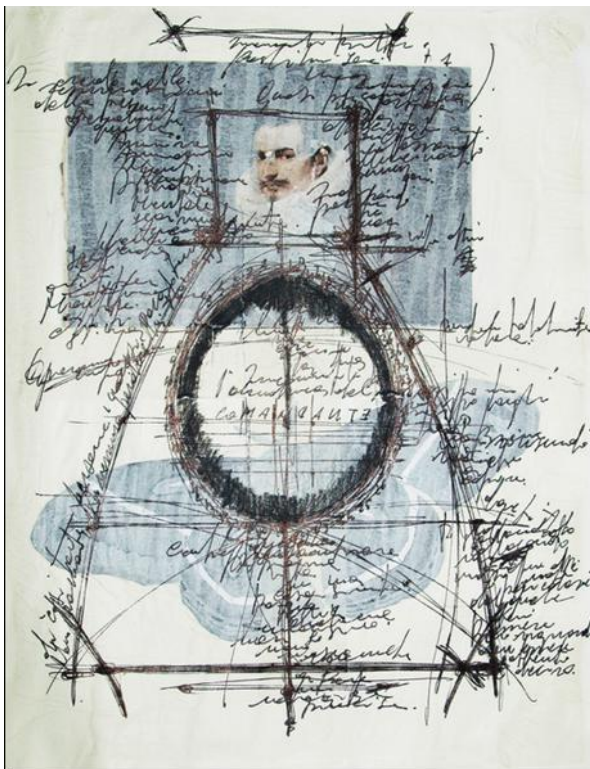


Fabrizio Cotognini, 12 years, detail 2, 105 cm x 75 cm, 2011, mixed media on paper, variable dimension, private collection Potenza

THE BOOK OF SAND:



Fabrizio Cotognini, Il libro di sabbia, installation view, 2010, 85 pagine, 18 cm x 25 cm, mixed media on paper, courtesy of the artist and Prometeogallery of Ida Pisani



Fabrizio Cotognini, Il libro di sabbia, pag 2-7-14- 15 di 85, 2010, mixed media on paper, 18 cm x 25 cm courtesy of the artist and Prometeogallery of Ida Pisani

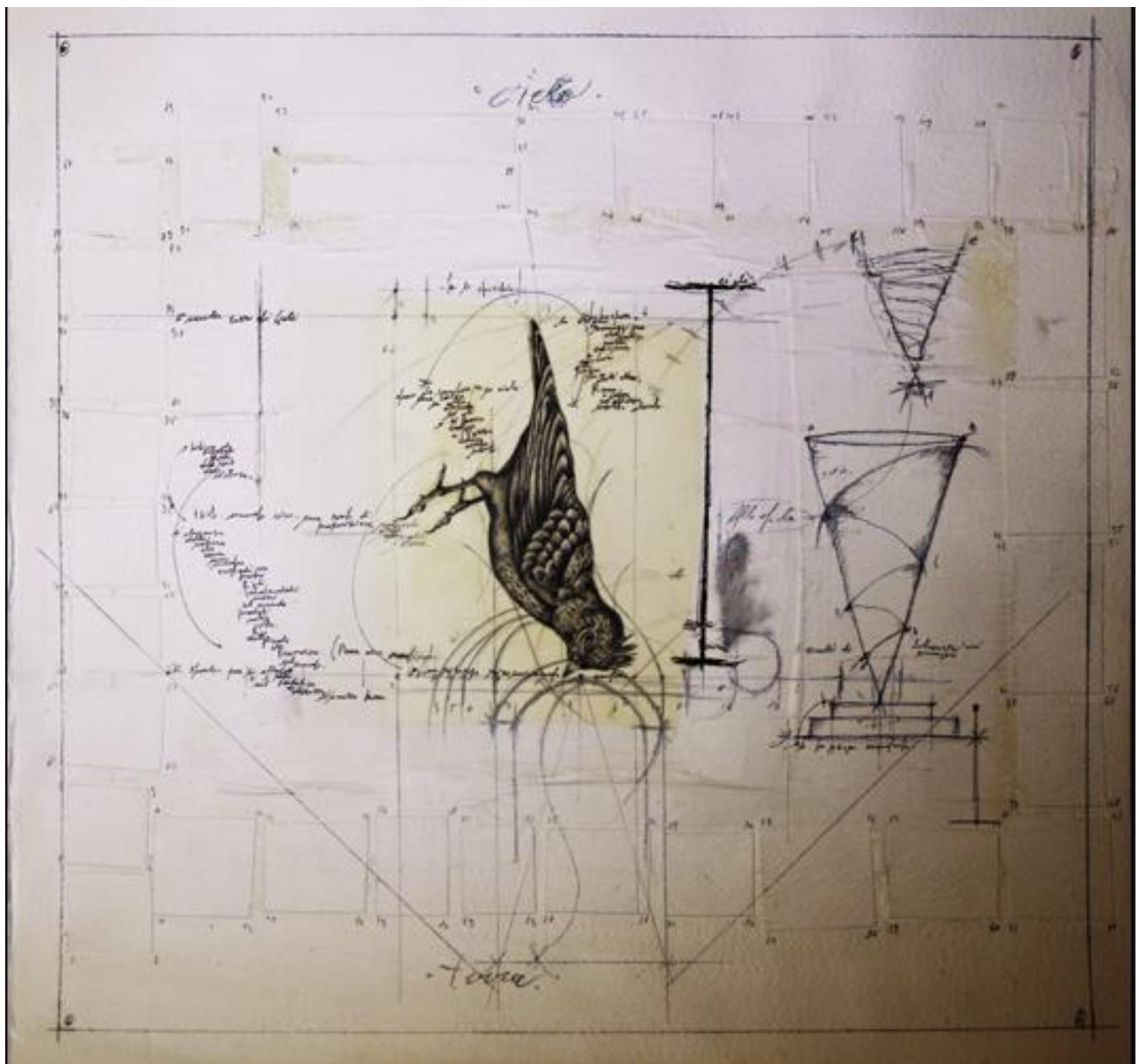
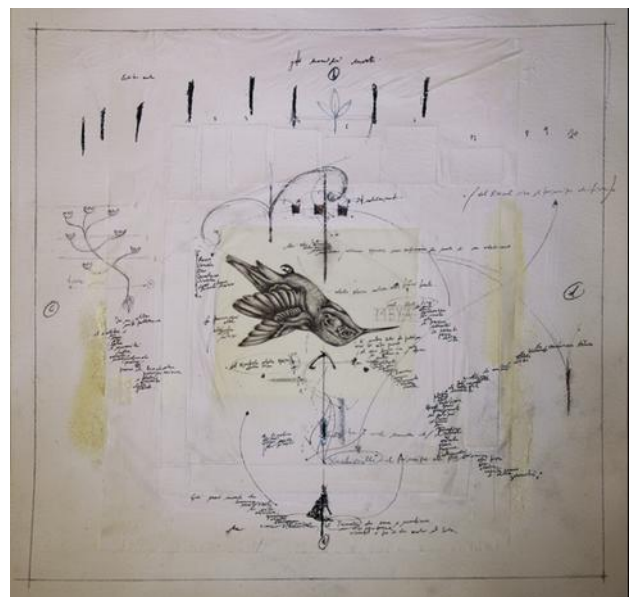
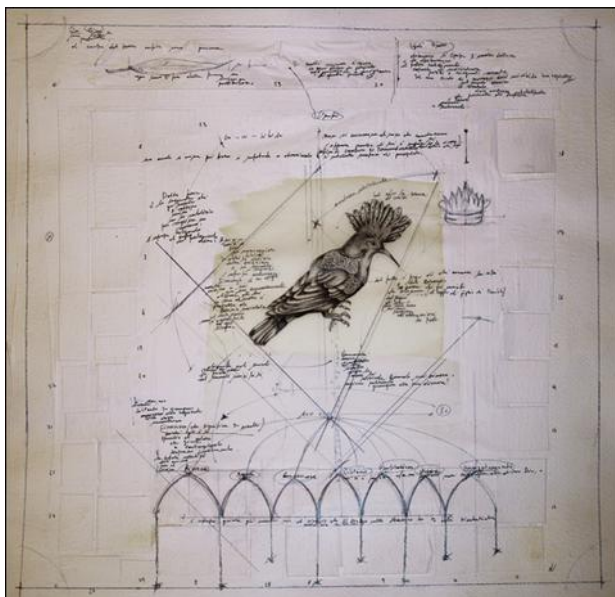
Fabrizio Cotognini, the dead bestiary, 2010, cm 200 x 200, organic media on paper, courtesy of the artist and Prometeogallery of Ida Pisani.

The project of “The dead bestiary” makes a contemporary reflection on the concept of migration-immigration.

For this reason I decided to work on the metaphor of the Bird, eternal representation of the soul and therefore of men’s spiritual side. In this piece the bird loses the symbolic value strictly connected to Medieval physiologist, even maintaining its very iconography, it is represented by a contemporary metaphor, assuming that behaviour, proper of the individual inside society: i.e. cuckoo’s pettiness, blue rock thrush’s intimacy, the strength of Mars’ woodpecker, etc. Birds become subjects of a moving pun. Migration-immigration. Two parallel and opposite themes. Migrations displacement, that animals regularly make, can be periodic (seasonal), can follow precise paths (usually it is always the same track), can cover very long distances, but they always get back to the start. In this case the bird answers his natural instinct, while immigration is a permanent or temporary settlement of groups of people in a place which is not their hometown. This phenomenon is usually caused by socio-political situations. The piece wants to be a calembour that enable the audience to be part of this contemporary exodus.



Fabrizio Cotognini Il bestiario morto installation view courtesy of the artist, soundart by :Carlo Marchionni

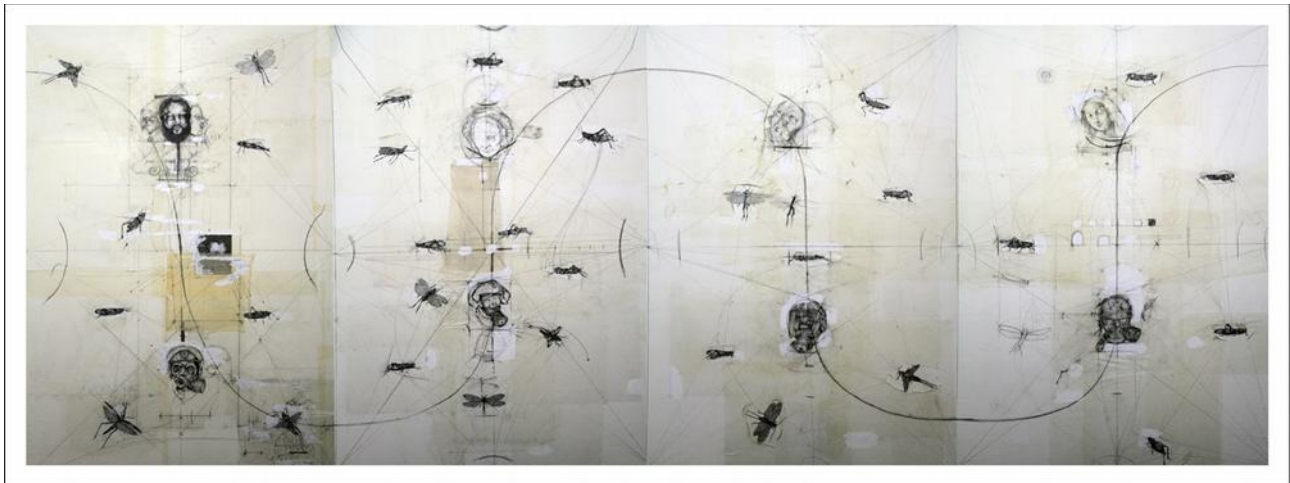


Fabrizio Cotognini, *Il bestiario morto*, 2011, detail, 35cm x 35cm, organic media on paper, courtesy of the artist and Prometeogallery of Ida Pisani

Echo mental attempt creation :

is a visual installation consisting of 4 modules (100x150 each) and a sound track based in turn on a sound collection from the natural world. Each module contains an image that represents the Law and Order (represented through the image of four cops) imposed by the power of some countries - Italy Turkey, Greece and Spain - , that recently had political misdeeds ended with political repression by the State. In order to describe the chiefs of State of the four countries studied, I used some icons of the world's artistic heritage – the Allegory of Prudence by Tiziano, the Monomaniac Envy of Gericault, the Figure of Justice of Raffaello and Oloferne by Caravaggio – metaphors, for me, of the perpetual fight between thought freedom and the cruelty of Totalitarianism.

The most important part of the work is the numeration geometry as well as the projection of some square which contains locusts. These square, rotating, create a sinusoidal movement that describes the sound of eating grasshoppers. The cyclical nature of the sine wave, in addition to create, by images, the sound of the installation, contribute to indicate, in my mind, the recurrence of events, the carousel of suppression and oppression of man. And the flow of grasshoppers, a little 'everywhere, represents, finally, the symbol of a contemporary plague that impoverishes people and devours its resources.





Fabrizio Cotognini, Tantativo di creare un eco mentale part 3, 2012, organic media on japanese paper mounted on wood, 156cm x 456 cm cad, installation view, courtesy of the artist Sound Art by: Carlo Marchionni

Con gli occhi di Paolo:

Born from a reflection that brings together the archaic and the present, *Con gli occhi di Paolo* (2012) outlines a metaphorical displacement in times and places distant from each other to create a visionary short circuit aimed to build new thoughts, new forms of criticism of the planetary system.

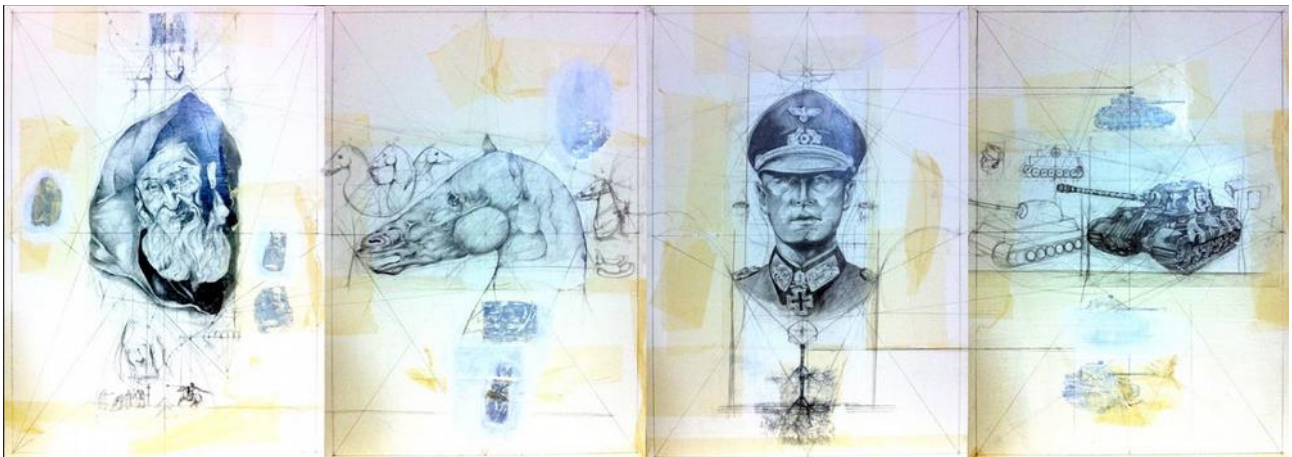
The desire to constitute the presence of the past in contemporary gestures comes from reading the Saint Paul of Pier Paolo Pasolini (1968-1977). In the middle of the speech, there is in fact, the figure of Paul, because "Paul demolished revolutionary, with the simple force of his religious message, a type of society based on class violence, imperialism and above all slavery [...]. "

And starting right from the sleep of Paolo described by Paolini, by a feverish dream in which appears a young German, *Con gli occhi di Paolo* interweaves different stories, creates analogies, proposes oblique perspectives in relation to events.

The young German who appears in a dream to Paolo Pasolini is represented in the script, in this case, the figure of Erwin Rommel, the Desert Fox who, the same way as St. Paul, he first served the power and then abandon it and lay a trap from inside (Rommel is known, in fact, for plotting the death of Hitler). In addition to these cardinal characters are depicted in different environments, two human means of transportation, the horse and the tank, to highlight further affinity. The horse of Paul (to be the bearer of soul) is opposed to consonance, the Panzer tank Tiger 2 (a machine), symbol of the advance German war industry, progress and exploitation.

The biblical places (Rome and Jerusalem) will be replaced eventually by Pasolinian places (New York in the first place) to move the theater of facts from the Mediterranean to the Atlantic, from the cradle of the culture to the cradle of the war industry today.

Even through the choice of materials and techniques *Con gli occhi di Paolo* form a tangle between different climates. The four panels entirely made of parchment paper and Japanese paper, indicate, in fact, symbolic perspectives of an instrumental nature. Interventions in pencil and ink reveal the past, while prints made with oil mark, on the other hand, the conditions of exploitation to which is subjected the contemporary world, the conditions of a power that has lost the future horizon and destroys all labile hope.



Fabrizio Cotognini, *Con gli occhi di Paolo*, 2012, carta giapponese montata su legno, 4 moduli 105 x 75 cm, AGI Verona Collection



Fabrizio Cotognini, Con gli occhi di Paolo, 2012, carta giapponese montata su legno, 105 cm x 75 cm, AGI Verona collection

Fabrizio Cotognini, Navi Fantastiche (omaggio a Jurgis Baltrusaitis), 2013, lapis, sanguigna, biacca, colore organico su carta giapponese montata su legno/lapis, sanguigna, biacca, organic colour on japanese paper mounted on wood, cm 190 x 300, Courtesy l'Artista/the Artist e/and Prometeogallery di/of Ida Pisani, Milano/Milan-Lucca

Fabrizio Cotognini is a young artist from the Marches who painstakingly produces his complex works combining drawing, writing, architecture and photography using a working method that is both reminiscent of Da Vinci and innovative.

Every one of his works is a tale, a legend, where each individual element, just like each individual word, holds the metaphorical key of interpretation of the event represented.

Cotognini draws on the story of ancient art and does so above all by drawing. But also with his choice of canvas. *Navi Fantastiche (omaggio a Jurgis Baltrusaitis)*, is a large polyptych whose title contains the name of person to whom this artistic tribute is paid, in other words the name of the Lithuanian art critic (1903-1988), whose essay *Art sumèrien, art roman*, published in 1934, revealed an understanding of the relationship between two art styles separated in time. The artist makes this connection conceptually by putting a Sumerian ship on the central panel of the polyptych. While the ships on the side panels are copies of those painted in the *Temptation of St. Antony* (1501), Hieronymus Bosch's visionary masterpiece.

(L.F.)



Fabrizio Cotognini, Navi fantastiche (omaggio a Jurgis Baltrušaitis), 2013, 300 cm x 190cm, lapis, sanguigna, biacca, organic color on japanese paper mounted on wood, courtesy of the artist and Prometeogallery of Ida Pisani



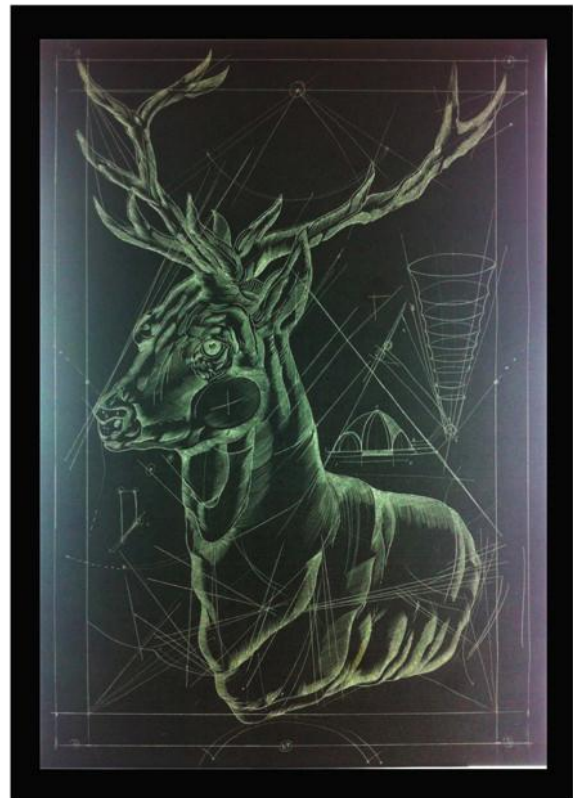
Fabrizio Cotognini, Navi fantastiche (omaggio a Jurgis Baltrušaitis), 2013, detail, 60cm x 60cm, lapis, sanguigna, biacca, organic color on japanese paper mounted on wood, courtesy of the artist and Prometeogallery of Ida Pisani

Cervo celeste, 2014, 2 light-box 50x70 cad, courtesy of Prometeogallery of Ida Pisani

We completely ignore the structure of the light blue deer (probably because no one has ever succeeded in seeing a real one); but we know that those animals walk beneath the surface of the earth and long to come up and face daylight. They can talk and they pray miners to help them coming up. Initially, they try to persuade them promising precious metals, but as this trickery fails, they begin to bother them. So the miners wall them in solidly, inside mine galleries. We also hear about men who were tortured... Tradition adds that if those deers come up to light, they can convert into a pestiferous liquid which can desiccate an entire land».

Starting from this *fabula*, from this fantastic creature that wanders through the pages of *Libro de los seres imaginarios* (1967-69) written by Borges – re-examination and integration of the previous *Manual de zoología fantástica* (1957)- Fabrizio Cotognini opens the curtain on a clear and lucid stage on a bestiary that becomes metaphor of our very environment. The journey inside the *zoología fantástica*, offered by *Cervo celeste* (2014)– a diptych made up by two light boxes 50 x 70, whose cold light seems to heat up contemporary temperatures- shows a meditative plot. On one hand it tries to invite the viewer into a mythical and fantastic world, on the other hand it looks on the frailty of our reality creating parallelisms with the present political system, underlining how a sick and mistreated system can collapse, vituperated by an alarming economical paralysis and by a political decay. The light blue deer of the first panel represents an impatient structure, a despot, an oppressor, an allurer, the demagogue who promises precious metals but in the end gives to people just aridity and pain.

The honeycomb and the bees in the second volume are the *tropos* of the society, intended on a Beuys concept, as a community, as a strong manpower that produces regeneration, movement and warmth. The coal (chosen as a support) not only recalls the darkness of the mine, but it is also selected for its symbolic value, as a space in which a glimmer of hope can emerge, a saving light that, according to the artist, is a dialogue between the actual power (needing to be rejuvenated) and a State that we represent.



Havel havalim says the Preacher of the *Kohelet*; *Vanitas vanitatum et omnia vanitas* translates

Saint Jerome; *spreco di sprechi il tutto spreco* (Utterly meaningless! Everything is meaningless) dares Erri de Luca.

Havel havalim, la pi grande vanitas, il pi grave degli sprechi, (H vel havalim, the greatest vanitas, the gravest meaninglessness) is the title of the solo exhibition with which Fabrizio Cotognini offers his reflection on the fleeting condition of human existence around universal themes such as beauty, death, politics, faith, violence, scientific progress, the illusion of immortality, death. And the tablets that are always different from what they seem to be, and the objects and instruments manipulated in their functions, and the elements of nature that perhaps are real, perhaps are fake, and the book, the long book, the book that envelops and that speaks about suffering, all this is *vanitas*, meaninglessness, *Memento Mori, hodie mihi cras tibi*.

The triumph of death in a consumer society and the macabre dance by the mass media have a technological

and ancient flavor. *Nihil sub sole novum*, says, too, the Preacher of the *Qoh let*, there is nothing else so ancient under the sun... he who reads my words is inventing them, recites Borges.

Here is the profound sense of Cotognini's exhibition, the pivot around which his artistic research has been rotating for some time: quotes. The artist proposes a journey in the territories of the visual culture of our times, conjugates the archaic and the current inside a sole visual perimeter, induces the individual inside in a scenario of fascinating intrigues, Cinetism, anamorphoses, geometric projections that re-invent some of the cornerstones of the history of art. He treats universal themes rewritten in contemporary times, following them along their evolutionary path. And so – between memory and exploration – comes the game of quotes that looks to the works by the greats (from Caravaggio to Pierodella Francesca, to Mantegna), and to popular culture (prints, engravings and advertising). So comes recourse to natural symbols that often render the dynamics of man's life visible: flowers, plants, animals, insects accompany fragments, picture cut-outs belonging to the history of art which, removed from their formal context, act as path for the elaboration of a new imagination, of a new work. Like the words of Borges that are invented by the person reading them, so the images of Cotognini let themselves be composed by the person viewing them in an itinerary that the artist, pure synesthete, describes by seeing the sounds, hearing the colors, suggesting forms and movements





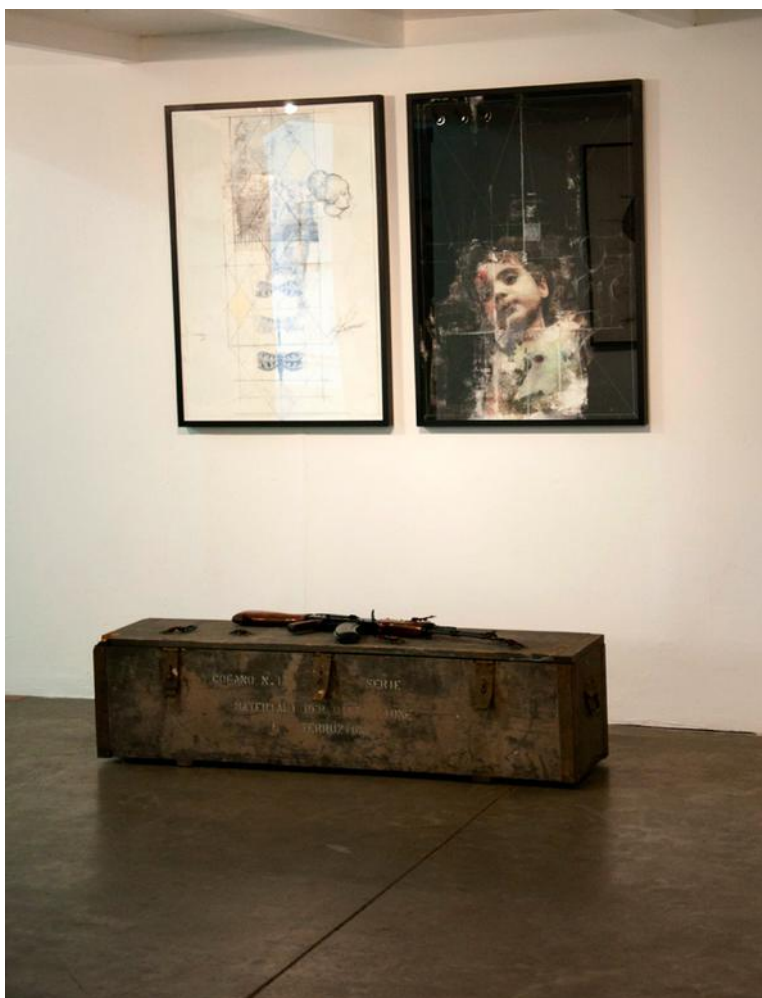
Anamorfosi, 2014. Gramofono inglese originale, plexiglass, fotografia anamorizzata su carta, cono di acciaio, corallo Gorgonia, supporto metallico per rullante



AK 47 – FEG 85, 2014 Tecnica mista (matita, biacca, gesso, inchiostro) su carta giapponese montata su tavola lignea (pioppo) cm. 73,5x113



Anatomy off..., 2014. Tecnica mista (matita, inchiostro, sanguigna, pastello, biacca, gesso, gomma arabica) su carta giapponese montata su tavola lignea. Sound, durata 3'14"



Fabrizio Cotognini, *Havel Havalin*, 2014. Installation view



***Il trionfo della morte*, 2014
I fiori dell'oblio, 2014 *Tecnica mista (matita, inchiostro, biacca, gesso) su carta giapponese montata su tavola lignea (pioppo) cm. 60X79,5***



***Et in arcadia ego*, 2014 Tecnica mista (matita, biacca, gesso) su carta giapponese montata su tavola lignea (pioppo) cm. 68X46 collezione Sandretto Re Rebaudengo**

***Lanterna magica d'epoca Vittoriana*, trepiedi per mitragliatrice MG 42, Corallo madrepora.**

Video sound and color durata 7'. cm. 200X125x125 Private Collection Macerata



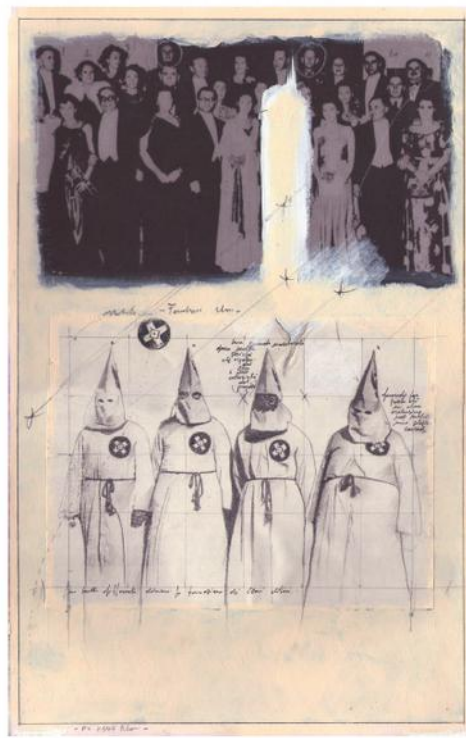
***Omaggio a Vettor Pisani*, 2014 Matita su carta Fabriano Dittico, cm. 103x74 cadauno Private Collection Macerata**

Fabrizio Cotognini's, Simulation of thoughts, 2015, pencil, ink, biacca, acrylic on Fabio Mauri Artist Book -25 x 38,5 cm each, courtesy of Anibal Jozami collection, Buenos Aires

work is nourished by images, intricacies, marks, and words. These elements, engaged as they are in a continuous and dense dialogue among themselves, produce in each work a short-circuit leading to further new images, contents, and visual and conceptual possibilities. Time and history are the necessary sources of his art: like a timetraveller Cotognini manoeuvres among moments, temperatures, symbols, and metaphors of both the present and the past. A collectors and enthusiastic scholar of artist's books, for Flags he decided to concentrate on the prized pages of Manipolazione di Culture, a work by Fabio Mauri begun in 1971, and collected together in a book published by Nuova Foglio, Macerata, in January 1976. The original work analyzes the relationship between power and images through the use of photographs, texts, and monochrome black areas. Cotognini acts on this structure and, on the one hand, enlarges Mauri's use of "subtraction" in the dark parts and, on the other, exponentially increases visual variables. The result is a large map in which we lose ourselves by following, in our attempt to understand, the infinite contaminations between communications, language, politics, and images.



Fabrizio Cotognini, Simulation of Thoughts / Simulazione di pensieri, Li rallegra l'arte, 2015, matita, inchiostro, biacca, acrilico su libro d'artista di Fabio Mauri / pencil, ink, biacca, acrylic on Fabio Mauri Artist Book, 25 x 38,5 cm cad / each



Fabrizio Cotognini, Simulation of Thoughts / Simulazione di pensieri, fondano clan, 2015, matita, inchiostro, biacca, acrilico su libro d'artista di Fabio Mauri / pencil, ink, biacca, acrylic on Fabio Mauri Artist Book, 25 x 38,5 cm cad / each



Fabrizio Cotognini, Simulation of Thoughts / Simulazione di pensieri, si appropriano della tecnica, 2015, matita, inchiostro, biacca, acrilico su libro d'artista di Fabio Mauri / pencil, ink, biacca, acrylic on Fabio Mauri Artist Book, 25 x 38,5 cm cad / each



Fabrizio Cotognini, *Simulation of Thoughts / Simulazione di pensieri*, installation view, 2015, matita, inchiostro, biacca, acrilico su libro d'artista di Fabio Mauri / pencil, ink, biacca, acrylic on Fabio Mauri Artist Book, 25 x 38,5 cm cad / each

SKIN:

I think the dialogue-imaginary fight-coupling of two animals represented not in Their natural appearance but in a mythological dimension: the panther and hyena. SKIN distinguishes at first glance: the *Panthera pardus* indicated the antiquity super-feline enough to be used interchangeably to leopards, cheetahs, tigers and lions, for this reason in the ancient texts they attributed the colors and speckles very different; and the

Hyaena hyaena named doubled, long-haired from lurid colors, the mane ridge, almost a composite of animal parts of other animals.

In the imagination of the past their appearance has permitted the identification with some human behavior and religious meanings. The Panther (which is also the loin Dante "that pel spotted was covered ") is supple, sensual, lonely in its splendor; the muscles vibrate beneath the shiny fur and spots seem to dance with the motion of the waves over the

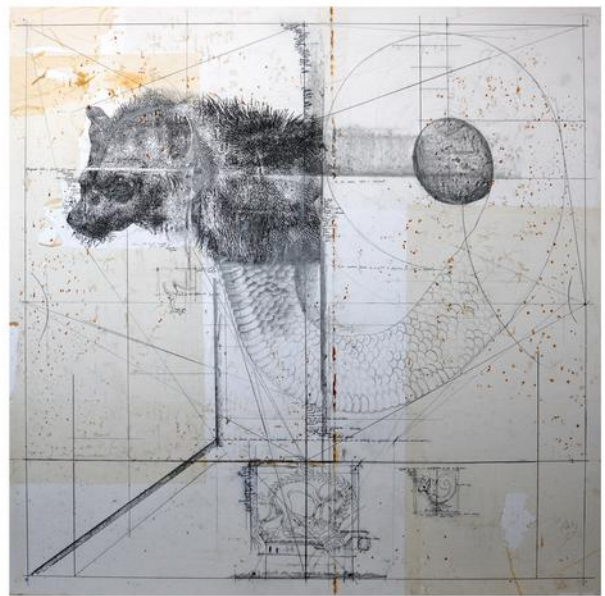
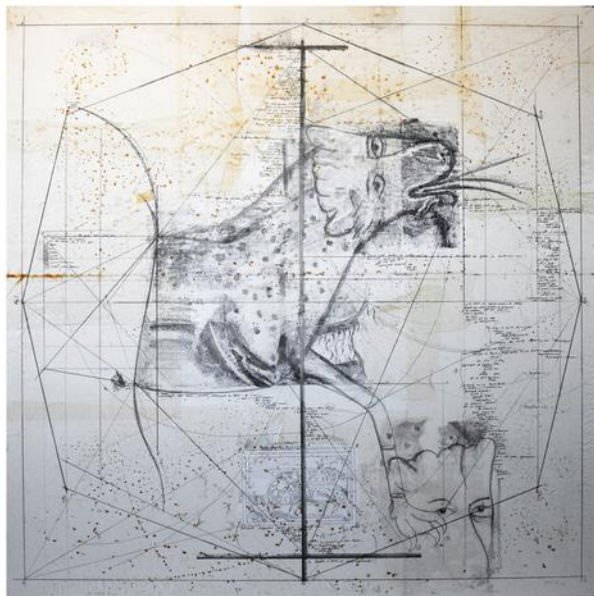
skin. The skin of the panther seduces and leads to destruction humans and other animals stunned

intense fragrance that emanates. The hyena is ugly, it has shaggy, different lengths, with spots or streaks of gray and yellowish; attacking those who are already in a group

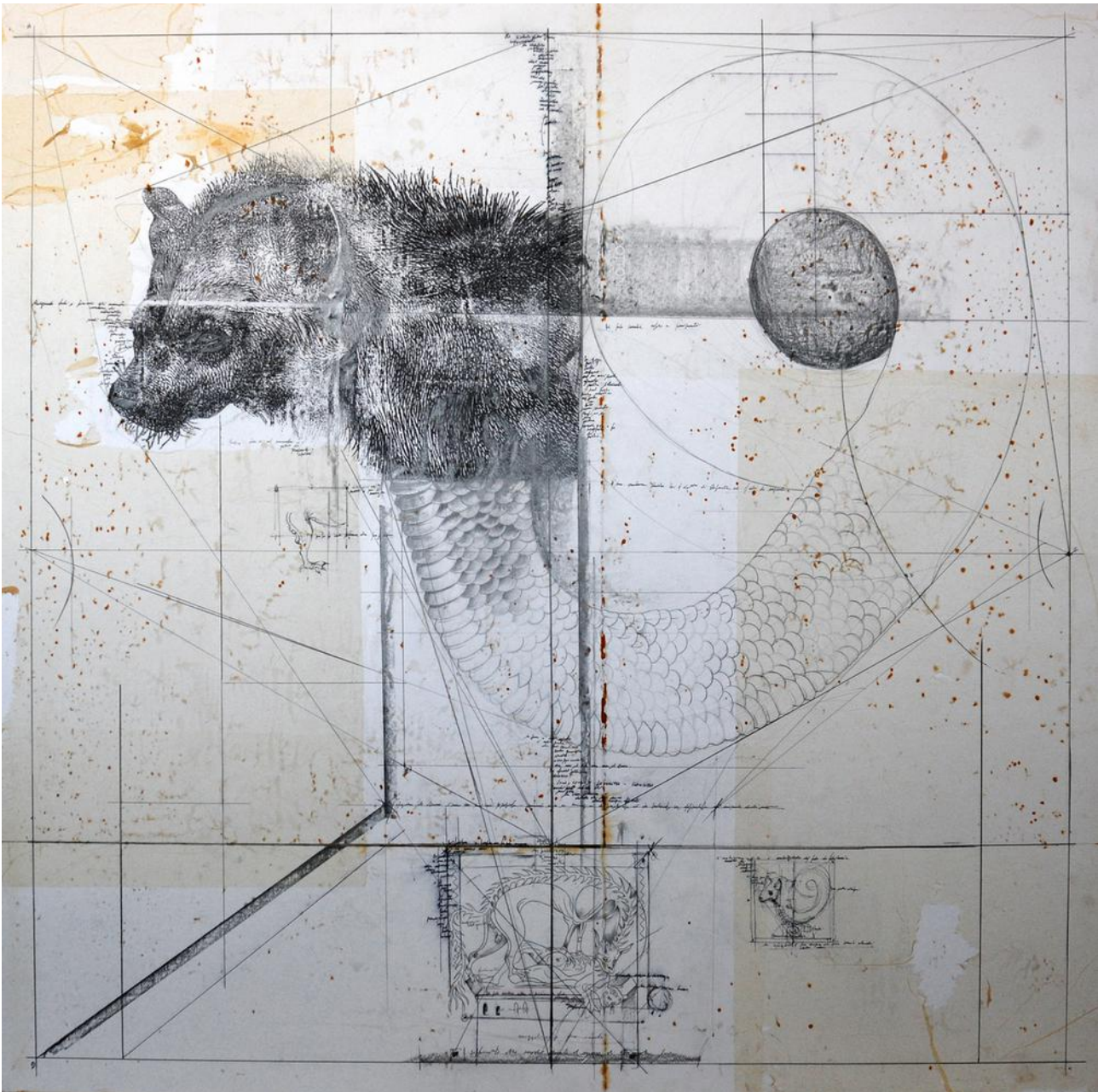
Dying, hellish army of smelly beasts like rotten meat they eat.

The clash between these two animals, between beauty and ugliness, between Eros and Thanatos, the

complementary opposites eternal life of man and of all nature, will be represented with works made on Japanese paper mounted on iron plate from 130cm x 130 cm each; then the two animals will be in Natural size.



Fabrizio Cotognini, skin, 2016, pencil, ink, biacca on japanese paper mounted on steel, 260 cm x 130 cm, courtesy of the artist and Prometeogallery of Ida Pisani



Fabrizio Cotognini, skin, 2016, pencil, ink, biacca on japanese paper mounted on steel, 260 cm x 130 cm, courtesy of the artist and Prometeogallery of Ida Pisani

Physiologus Cotogninianus (cotognini's Bestiarium)

liber rarissimus

Anglican Apostolic Bibliotheca. Section forbidden books.

After a very long forgetfulness they see the light of the non-existent pages Physiologus Cotogninianus, and the light increases the hiss that seem to come from the paper.

The work goes well beyond the Liber de diversis monstrorum generibus: an unwillingness to moralizing bestiary that is in late-ancient or medieval, but it is a book of wonders, that knows how to scare, surprise, surprise, a book in the odor of magic that transcends reality restandone always attentive witness.

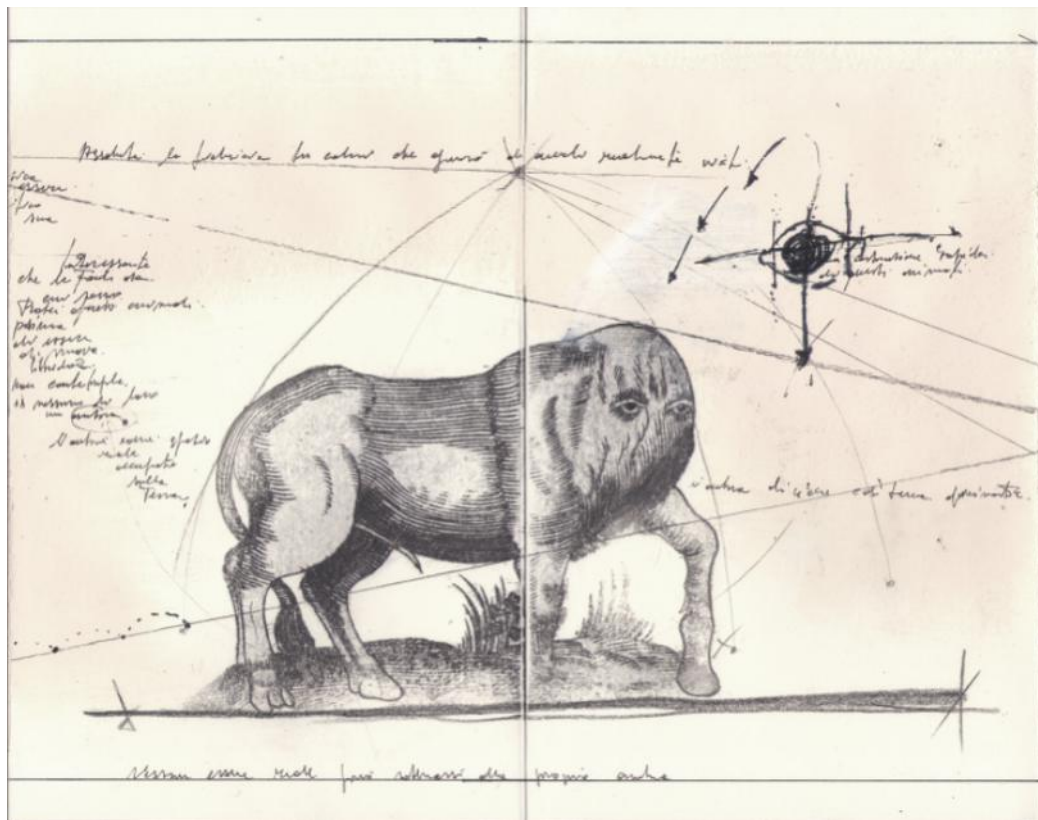
The message is didactic, allegorical and religious at the same time, it is a grammar of nature that classifies and creates creatures. In Medieval times this book pursues the semantic polyvalence and multifunctionality, in spite of all the enlightenments; as in Isidore of Seville Etymologiae each page begins with "bestiarum vocabulum own convenit ..." (the word animal, wild animal, suits ...).

Who can benefit of the beast word? This is the didactic purpose of Physiologus Cotogninianus: follow with amazement and horror, in a horse magical land of cultural anthropology, actuality and fantasy, boundless completeness of nature, even in its teratological aspects. the free encyclopedia rarissimus houses a procession of animals and hybridizations. There are real creatures in the Middle Ages had some strange behavior (the Ibis that if you are wrong you do an enema with their beaks, to the beaver tearing the balls to pull the enemy chasing it ...) Now the strange creatures that are not : double popes, leading media, sung bearded, so small dictators in hindsight, employees at pornofood and the eugenic experiments. There are also fantastic animals that exist only because someone, centuries ago, he imagined them as lumerpa, the monoceronte, the mandricora, the parandro, Sirenia and the great Leviathan ..) and those that exist and do not talk because they fear: that no body that lives in the dark corners, what they breathe just a moment after us and we do not rest easy because we were convinced of being alone.

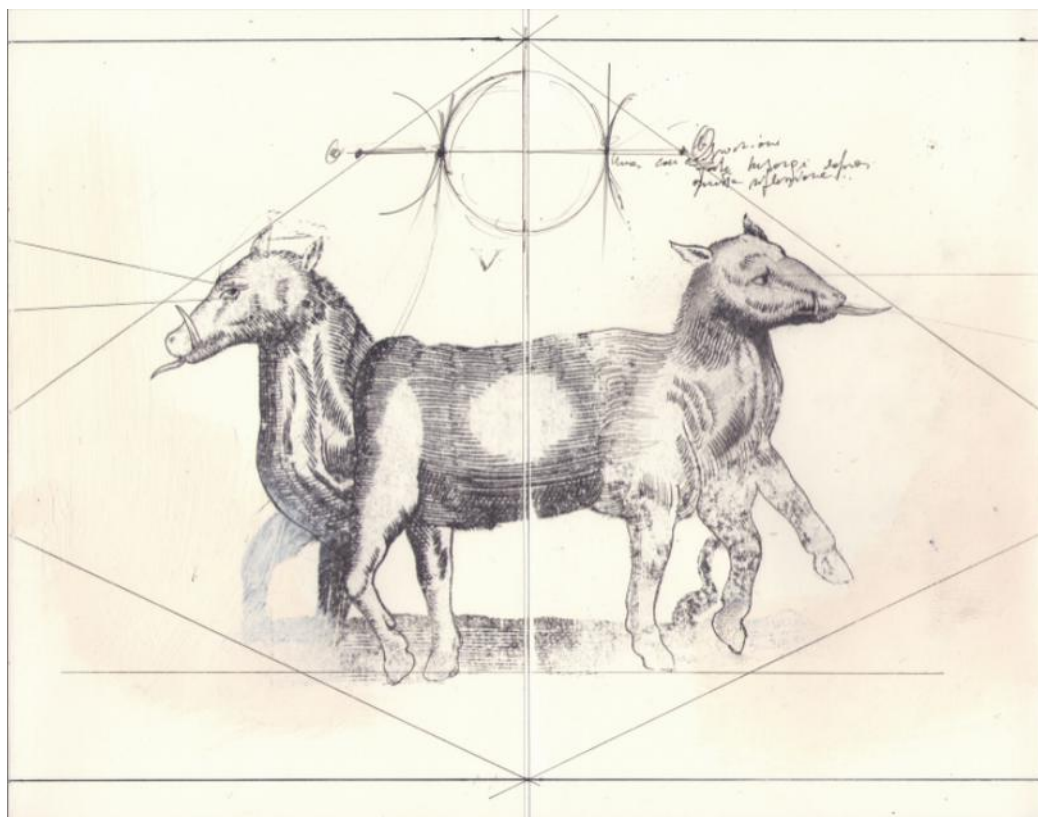
The book is a book of pages in which, with the reverse movement, the words frame the images, the images are geometry and movement, proceeding from the archaic to the present, from the educated to the popular and come back to the origin.

The medieval bestiary glorify the omnipotence of God, who has created a large variety of animals, this bestiary tries to explain to God what he has created.

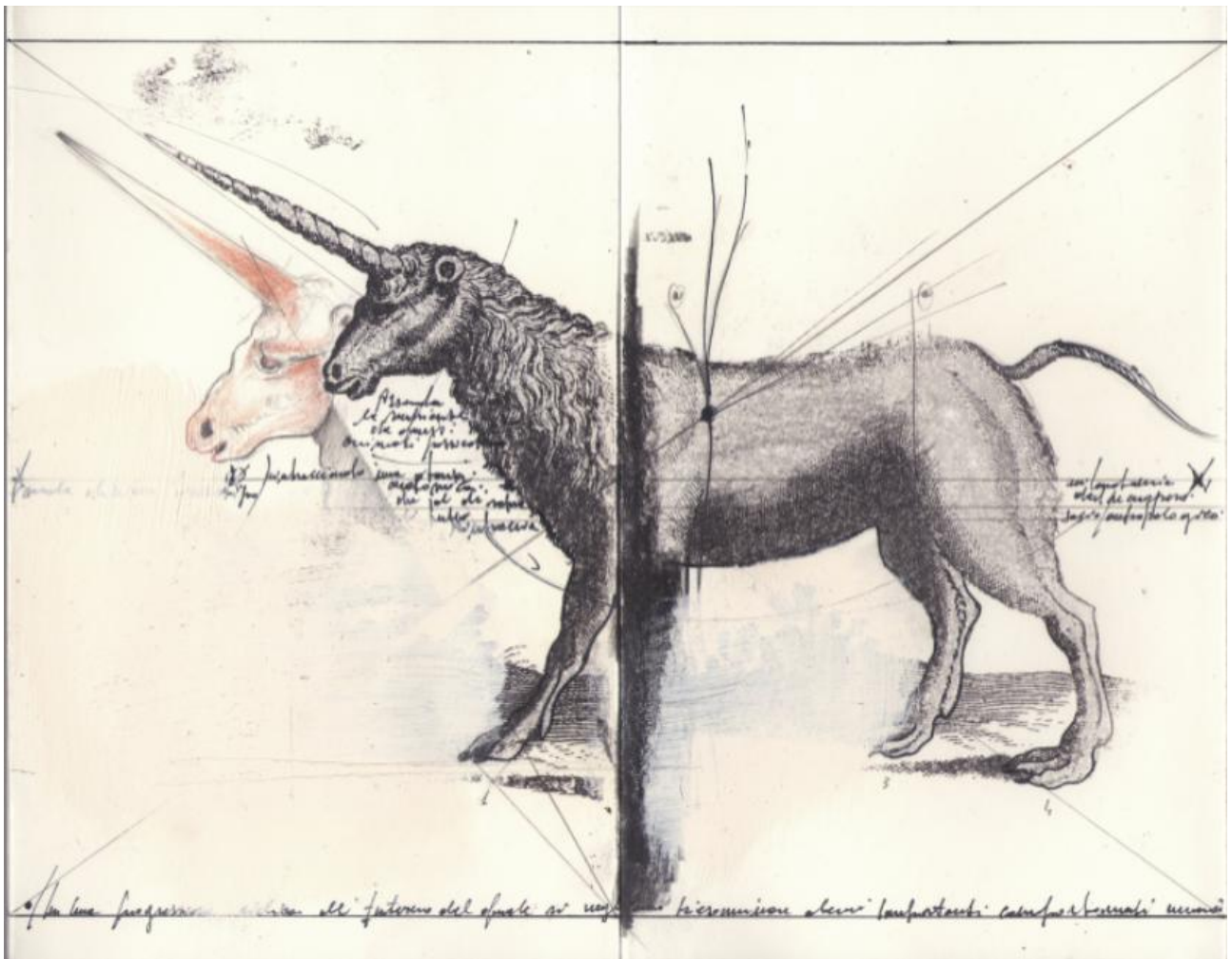




Fabrizio Cotognini, *Physiologus Cotogninianus* (Cotognini's bestiary), 2015, pencil on paper, detail, courtesy of the artist



Fabrizio Cotognini, *Physiologus Cotogninianus* (Cotognini's bestiary), 2015, pencil on paper, detail, courtesy of the artist



Fabrizio Cotognini, *Physiologus Cotogninianus* (Cotognini's bestiary), 2015, pencil on paper, detail, courtesy of the artist



A killing joke, text by: Lorenzo Benedetti

Thinking of Cotognini's works, it is difficult to figure out a more suitable place than an archeology museum. Certainly done on purpose, considering the ironic and cerebral relationship that Art has been always maintained with time and its related contexts.

A simile, uncommon but not less evident, that develops between the permanent works, exhibited in the museum collection and Cotognini's open actions. It takes on the whole responsibility of the unresolved question of the research of atemporality in a creatively effective way.

In a personal destination, the artist designs his own historical logics taking a non-finished present back: all in an effective dialogue with thousand-year artifacts that still demonstrate perfect and untouched naturalness.

If the inter-disciplinary trespass between objects and language is the aim of the narration, for Cotognini the time becomes naturally, the place to immerge yourself, experience the almost unnoticeable depth of abgrund and go through uncounscious and memory which become a metaphor of the art, composition and intellectual audacity.

This is where the beauty of vulnerability becomes a always more steady rhythm in his work as well. Rhythm that doubles, bears and increases the several temporalities by which Cotognini always tries to reach a placid aesthetic harmony.

From this perspective, the objects of Cotognini are not so much presented in shop windows or show cases to preserve the value: what he wants most is to create an intentional gap. It is certainly a different way to observe, inspect and evaluate all the strokes of the drawing and its natural conservation. An almost perfect seal which is tailored to the works shown.

The artist's works, on the one hand refer to the objects' phenomenology and on the one other to the instrument field. Works, which indeed are not only something which should be observed, but also instruments to watch out.

Being exhibited is an essential condition for the works of the Marchegiano artist. In this sense, the more frequent elements in his works such as iconography and citation are both useful to build a related framework based on contraddictions and incongruities of a culture which often forgets the past or behaves as the cultural depth of time doesn't exist. And it is precisely through the analysis that the artist explores this depth: he immerses himself with a series of techniques and propositions which go beyond the art to enter into science or history. Searching Borges-like maps which can open new perspective horizons.

In this exhibition, the artist introduces newly created and past works at the same time trying to mix his personal memory with the museum ancient tradition. Works which are historical or natural artifacts, but due to their own condition they have to be behind the show case protection, a place which highlights the time gap between this objects and the present of the exhibition.

In this ongoing dialogue with the present, natural basis of an exhibition, the research vocation of Cotognini takes place. It orders, puts together and rearranges objects that have in common the unique dimension of time and space of the exhibition as a whole.

In this specific semantic field, the same diving helmet represents for the artist a metaphor of the depth of knowledge and its unlimited will to discover new forms and things. He ranges from the anamorphosis instrument useful to read distorted images to the dark room for capturing and translating present images.

Yet we can't say that Cotognini avoids both actuality and the historic moment. Better to say that he compares it with an as wide as possible dimension, often leading to a mixture of elements within the artist finds his puntual stylistic figure which becomes essential to discuss the media leading position of new technologies, the unbearable superficiality of the globalized reality or the present diaphgram always thinner because of our way to consume the world.

Anamorphosis is a central theme for Cotognini: his exhibitions become instruments in which many elements, deformed by time or their natural difference, can be put back together and read alternatively. It is in this way that the exhibition is an oustanding and truthful way to analyse his

suggestively symbolic and valuable work.

It is also here the epiphany of the artist critical soul. It can help us to understand that the reality is always within a natural anamorphosis and is up to us to collect it and find out means and instruments to translate and build a speech which is also a visible speaking.

The difference between myth and reality is this deformation and reconstruction of a collective imagination starting from the anamorphosis phenomenon. Generating monsters from reality is primarily a deformation of the visual language. From here, forms, ittioforms and fitoforms begin to desmember their calming normality, their naturality to violently enter the fantastic world and its multi-colored and mysterious plots.

The same as for the everyday objects that the time converts into treasures, also the artworks of Cotognini develops a preciousness created from distance. A distance which is the chance to build up new scenarios and visions for a tight connection between archaic and actual, real and mhytological, scientific and pataphysical.



Fabrizio Cotognini, desantnik usv 50, 2015, palombaro, coral, steel, corian, light, 150 cm x 60 cm x 60 cm, courtesy of the artist

La Bugia, text: Fabio Ionni

writes the Marquis, reads the queen, illustrates cotognini the book called The Lie:

one atlas, one is the globe, like a ball of Arianna from Atlas of the River Nile ... if I am silent there is no peace

writes the Marquis Palombara (and if it is a lie because they do not put the big Hermes Three times and a promise of immortality yearning for salvation), reads the Queen of Sweden bad as hunger, illustrates cotognini

two you have to jump: the virgin afflicted, pregnant without knowing how (she too!) escapes from her, is not sovereign of Ethiopia, but suicide bombers who have to skip if you want to learn the secret comeback three

writes Palombara (and if it's a lie might as well put a little 'of cosmic sympathy, the right proportion of the Masters and Adepts, and a pinch of theriomorphism) reads Christina of Sweden who is bored to be Protestant and then Catholic and Rome underground test religiosity liturgies and theurgic operations, the book illustrates cotognini

Exterminating the three lion, rule of violence and passions, that man, by devouring devoured, captures with laces; the eagle, strength chaotic demiurgic, has captured her that always attends the sacred ministry of Jupiter, poor beasts just for this now endangered

writes the Marquis theurgist in his world at the crossroads between the wise and visionary, populated by Chaldean oracles, read the Queen from the nose that hangs, cotognini illustrates that with the expert hands shows hieratic knowledge and tightrope walking talismanic image

four five continuous sacrifice animals: lion round vial of blood that gives anger and cholera, eagle of white trash bones that give wisdom; the sacrifice of the weasel to kill it launches into the mouth toad undergoing him legendary halitosis. But if you want to get closer to the mystery of man ascend to six

He wrote the performer Palombara of Divine Works, manufacturer of alchemical doors, Law Cristina who is bored to be a woman and sometimes it is also a man, illustrates cotognini that sees the magic behind the words, sees reality

you're the dragon biting its tail, this, if it allows you a bit 'old Marquis, here's a beautiful snake of its turns that enchant, and the magic of reality is reality itself, what is that a marquis snake? a snake is a snake is a snake ...

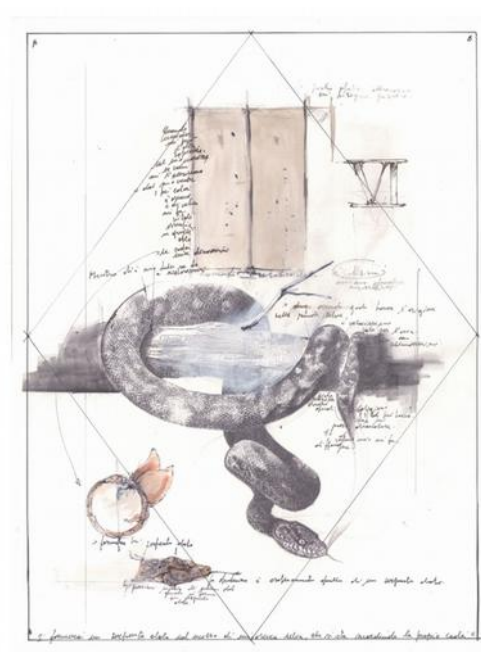
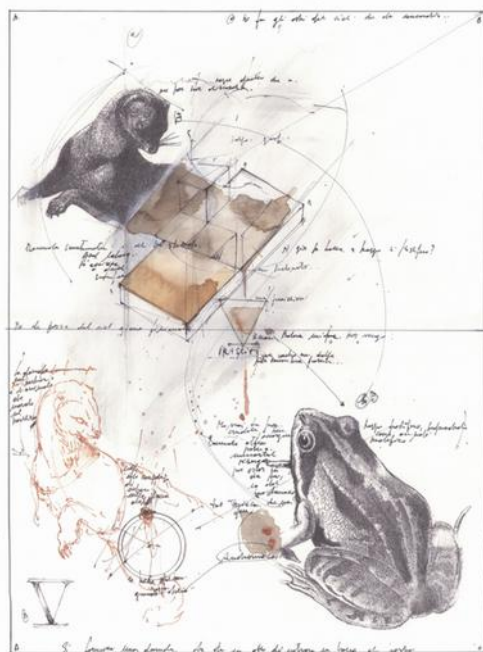
writes the Marquis proposing the *μετάνοια* to subtract the ignorance and unconsciousness men with the religion of fools, reads the gonza queen who founded the Order amaranth and consoles himself with barocchissimi Jesuits since the grass does not become gold (even that of his garden), illustrates cotognini

seven still eagles with and without wings because of envy, eight amaranth engagement and Lily that you know will not work because the amaranth is poisonous even if the lily turns the other cheek

writes Massimiliano Palombara affected by the length of the book the hallucinatory effect of his own demons and thinks he has found the entrance to the garden of the Hesperides, the law Queen Christina who already thinks Arcadia, illustrates cotognini with a sure hand polished charm nine, ten, eleven and twelve, in the past four who poses illustrates the truth: the king of all nations, asters, sacrifices, of incest dreams and at the center of all the drink you desire me to be sympathetic, universal elixir, I 'extract from " Hermetico poppy », the American soft drink, one whose transliterated name for the Chinese market sounds something like" Kekou Kela "which can be translated with" you can drink and makes you happy. " Thinks that ass



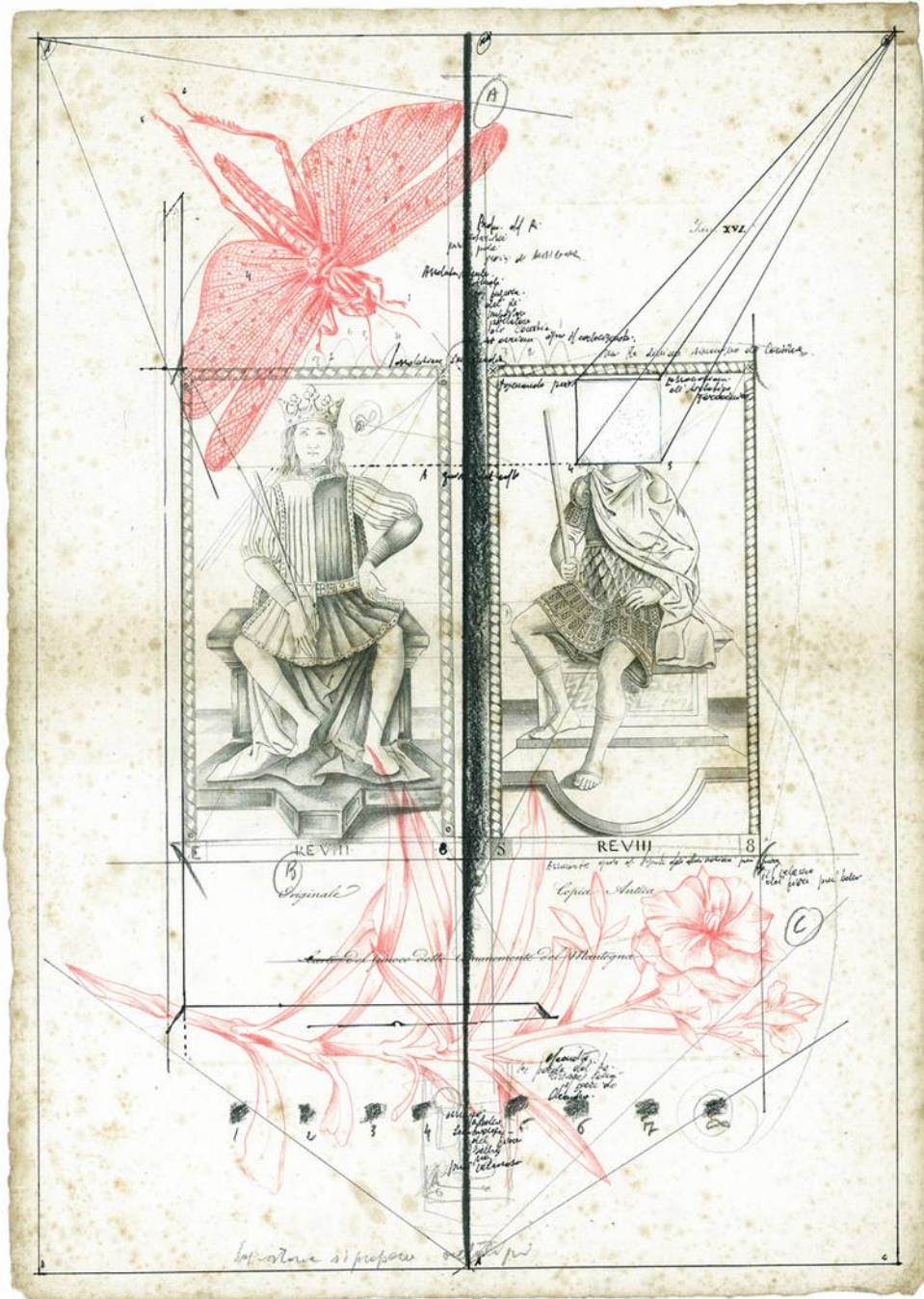
Fabrizio Cotognini, la bugia, 2016, 80 cm x 250 cm watercolour, ink , pencil on french paper, Private collection Verona



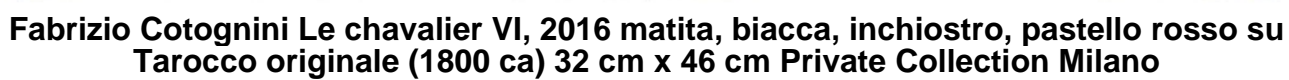
Fabrizio Cotognini, la bugia, 2016, 80 cm x 250 cm watercolour, ink , pencil on french paper, Private collection Verona

Fabrizio Cotognini Tarot:

For some time I define my work with the title *Thaumaturgus opticus*, project unified and multifaceted, game of quotations and fragments of stories, images and memories of images and memory images. Visual memories require techniques, assembled images suggest materials. A game of deception, as here where a Mantegna that is not a Mantegna, in a tarot that is not a tarot meets a blood splash which is a mantis.



Fabrizio Cotognini Re VIII, 2016 matita, bianca, inchiostro, pastello rosso su Tarocco originale (1800 ca) 32 cm x 46 cm Private Collection Lucca



Seven sins:

The project intends to act on different frontiers: first that of representation, then the retinal plane in front of which there is located that is presented as a timeless space where ancient and modern, image and text confused and exalted to process a job but a new concept in the wake of an ancient tradition that was reflected both in actuality and in the history. Starting from a series of engravings of the German George Pencz (1500-1550), in which His work already goes further and makes a focus on interdisciplinarity of the concept, from its topical, it proceeds down to us, building bridges made of light images link connections ranging from the incision, the television, YouTube You Porn, from delicate and dreamy depiction of metaphor, to the commodification speed image consumed today.

By a symbol to a must-have, by symbols that have centuries of history and are sometimes become unreadable in actuality, in this artistic path become clear, comprehensible through links from the Web, the TV series, cartoons, all mobile app. Interesting is the change in perception towards symbology and 'evocation.

thus bypassing the historical representation we find how the vision of the seven Deadly Sins more 'than ever current result, in the unbridled consumption of products and images, at a time when sexuality loses the sense and peels off to become a small theater of commoditization, product that does not excite you but it does not stimulate kills. Physical bulimia and image always leads us less to reflect on Throat metaphor for a more 'close time political vision, even very close today to disease, bulimia nervosa, craving, desire for achievement, aspiration.

Anger becomes war where few people decide the fate of many, sometimes of entire countries and even better geographic areas, the anger becomes at times no longer a sin capital, but a normality that is transmitted to us daily losing its function. Greed becomes representation of a nation, but also of a class retrograde policy that does not look to history to today but only to consume resources, all these metaphors change of condition but do not change the function.

It is therefore interesting to analyze how this thematic art giant but also the doctrine remains today an experienced theme, which offers daily cues reflection. Like all great reflections on human nature, its relevance is certainly for the constant growth that occurs in the human race.

Therefore sins are similar, change, changing uses, change the methods and means diffusion, change fruition, change the perceptions attitudes against what it faces, but does not change the desire clemency a humanity that from the night of the centuries is subject and marked like Cain his sins, which ones will always turn on themselves and always will be able to crush man, even the wisest, even the old bare, the soles teaching rich young man the secrets of life, he was bribed to this has been stripped of any averee of any virtue.



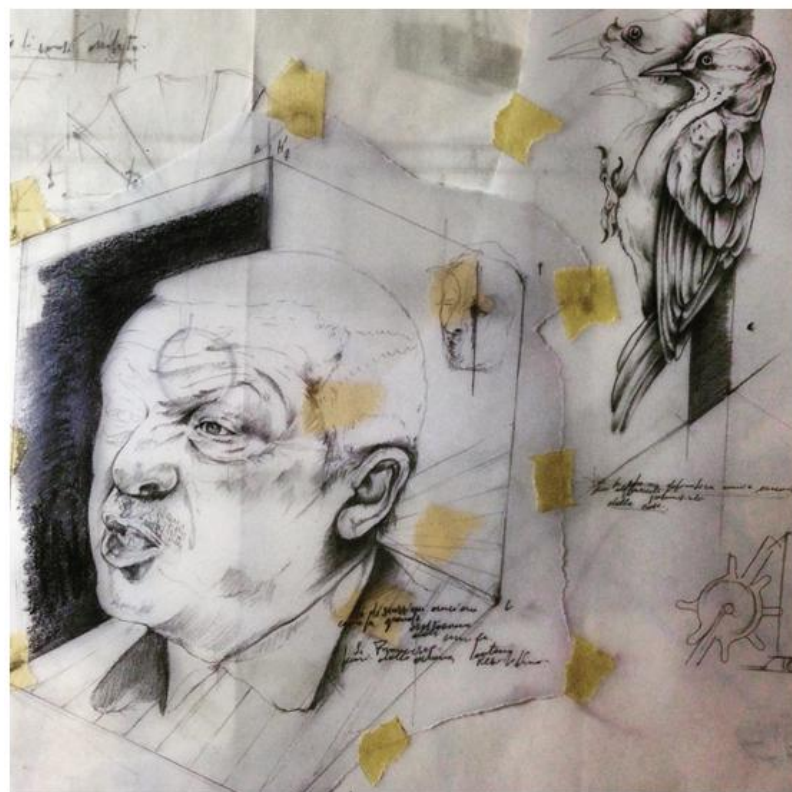
Fabrizio Cotognini, Seven Sins, installation view



Fabrizio Cotognini, Seven Sins, detail



Fabrizio Cotognini, Seven Sins,detail



Fabrizio Cotognini, Seven Sins, detail

I Leviatani:

the book is a book of pages in which, with the reverse movement, the words frame the images, the images are geometry and movement, proceeding from the archaic to the present, from the educated to the popular and come back to the origin.

The medieval bestiary glorify the omnipotence of God, who has created a large variety of animals, this bestiary tries to explain to God what he has created.

The Leviathans, this volume explores and recovers forms of quegli beings bound in the Marine depth. Loaded with such a strong connotation, that of having been created by God to govern the depths and dark sides of creation, live to rule havoc with their conformation. At the beginning and at the end of the book the word leviathan ways represented by the title of the book by Thomas Hobbes of 1651. where this giant is holding one hand the sword symbol of temporality and other pastoral, a symbol of religious power, necessary to indicate a split of the two powers.

Inside the book there is a short circuit in time and space, where images follow each other and correspond from the outer edges inward, creating a cognitively discenzionale cone, to get to the central figure of the last leviathan recognized worldwide, the shark Damien Hirst, and the invention of his mythological monster in the box. The book as the other Physiologus series, born to create an imaginary journey where those who access becomes just like Captain Nemo, driving the most 'largest exploration



Fabrizio Cotognini, I Leviatani, installation view



Fabrizio Cotognini, I Leviatani, installation view



Fabrizio Cotognini, I Leviatani, installation view

Fabrizio Cotognini, Contamination of a historical archetype:

winckellmannian the comparison between the classical art and the sea is perfectly suited to the works of Fabrizio Cotognini: a property deep under a surface agitated by passions. Chaos in appearance, large and laid soul, balance like substance restless surface is a confusion of Triumphs - Fame and Time- with following Personifications, allegories, heroes and heroines, and even Greek and Latin Christians, History and Myth imagined in 1356, or so, from Petrarch almost a priest in love with woman the surface is agitated by a fake of yesteryear: the visions Petrarch figured Titian, almost certainly never, in '500 the surface is agitated by that don Michilli eminence of the Roman Catholic Church, which claims to possess the Titian and draws it incisions in 1770 much commotion of these two surfaces, which Fabrizio Cotognini, with his fury exegetical, made of experienced and steady hand, adds -why not? - vibrant beetles light blood, barbed wire of sharp lines, erasures, abrasions and overlays fury of chaos: surface agitation and all that is made. Animo large and poised, balanced. Art





Fabrizio Cotognini, Contamination of a historcal Archetype, 2017, 70 cm x 140 cm, ink, pen , pencil, biacca on original 1700 etching and black french paper, private collection Milano detail

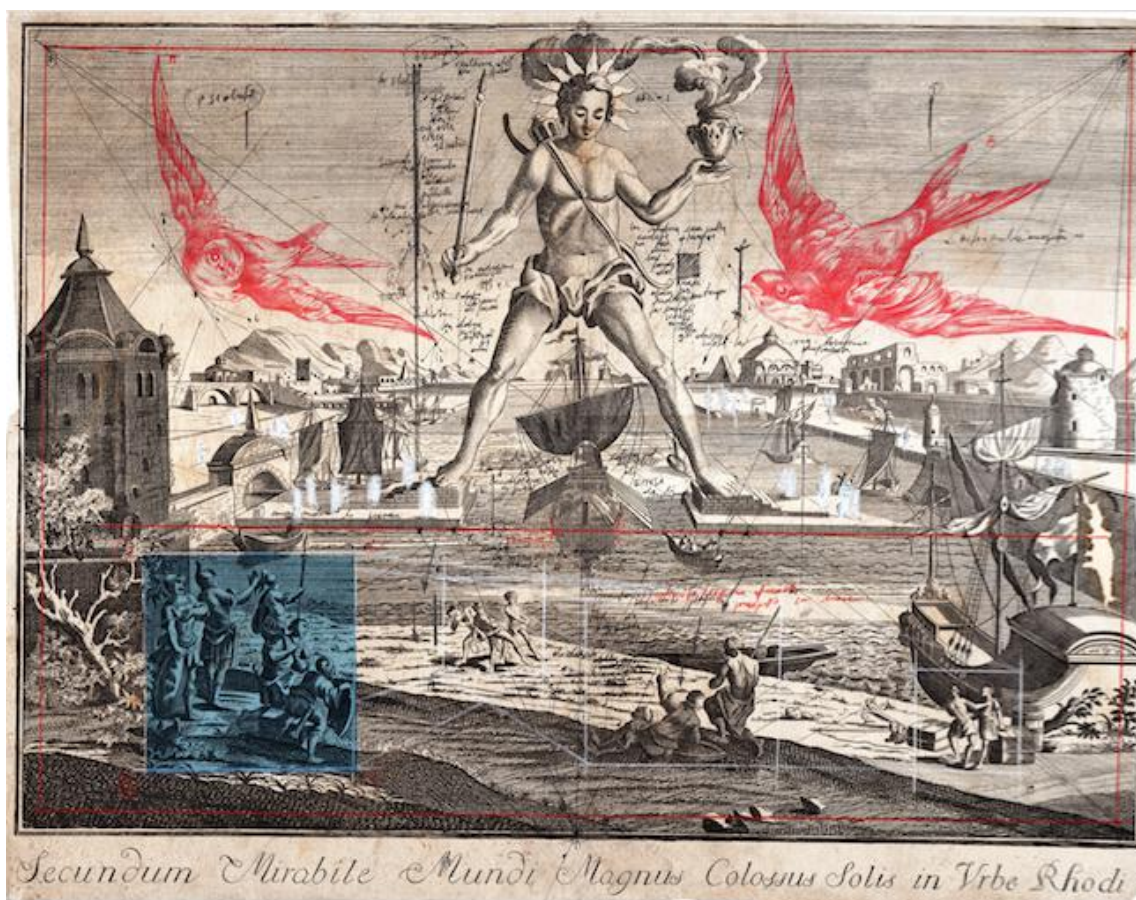




Fabrizio Cotognini, Contamination of a historcal Archetype, 2017, 70 cm x 140 cm, ink, pen , pencil, biacca on original 1700 etching and black french paper, private collection Milano detail



Fabrizio Cotognini, Mediterraneo:



Fabrizio Cotognini, Rhodi, 2017, red pencil, biacca and mylar on original 1786 etching, private collection Bergamo

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