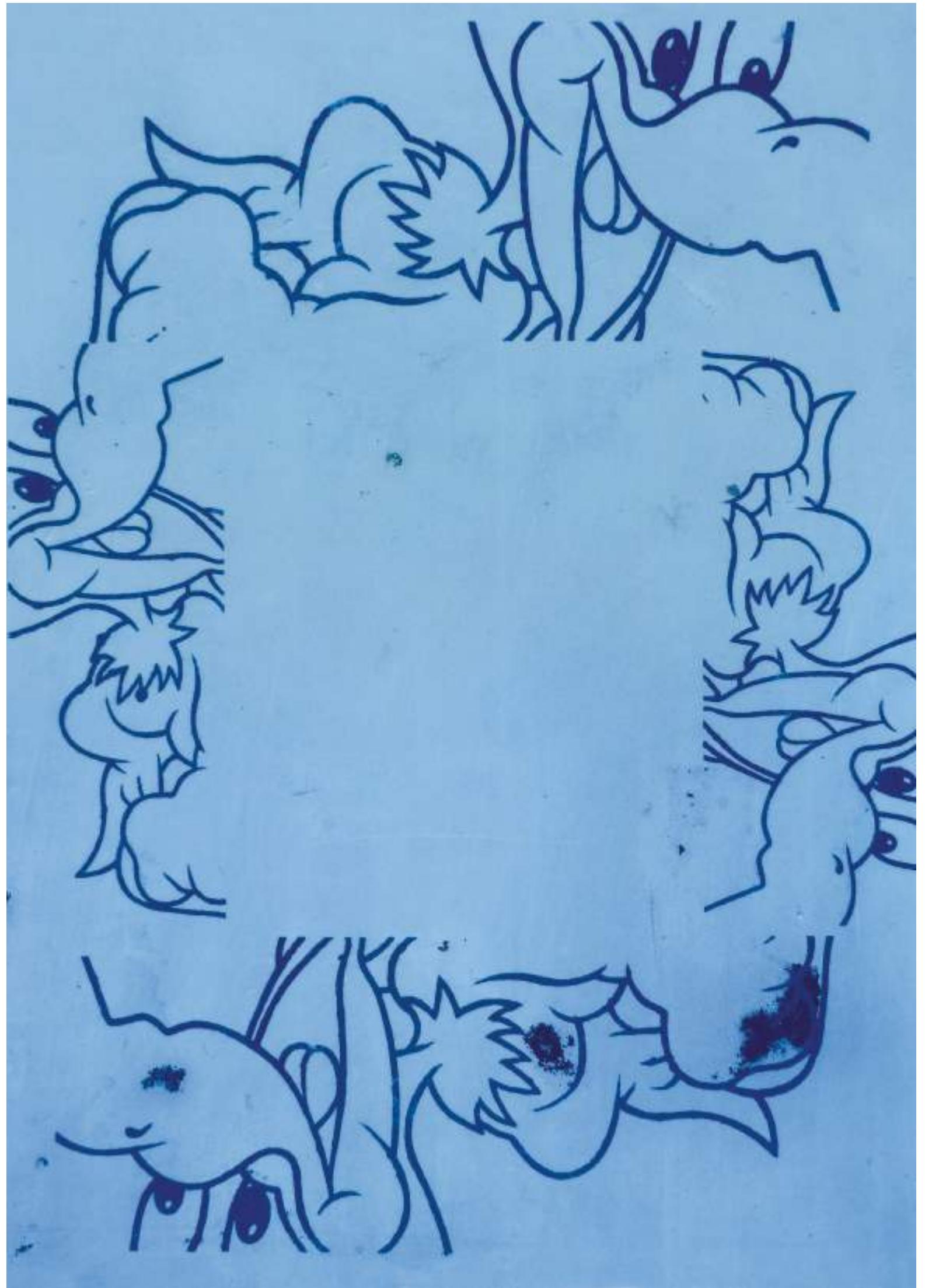


Cristiano Tassinari The Rings of Saturn



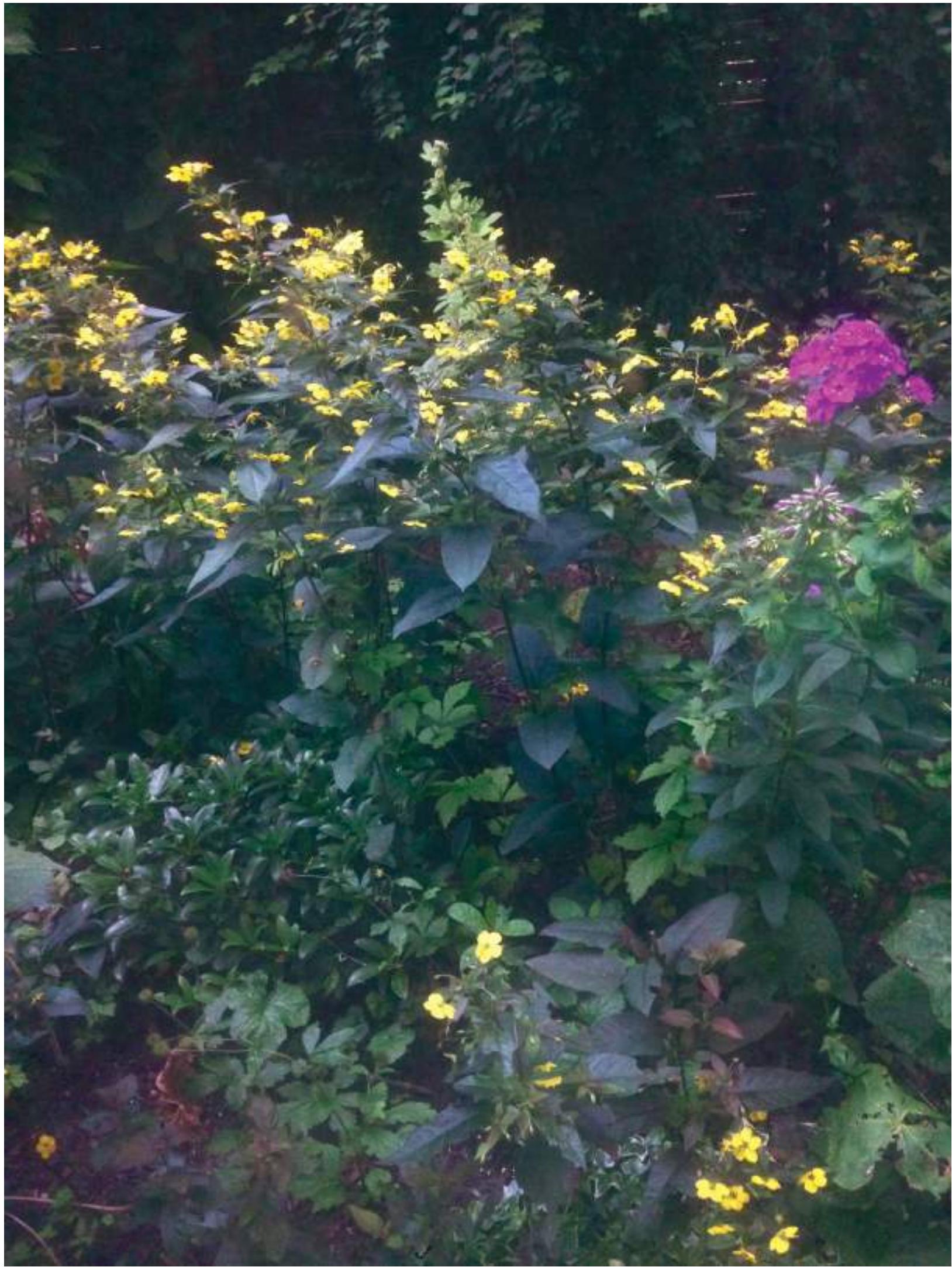
Cristiano Tassinari The Rings of Saturn

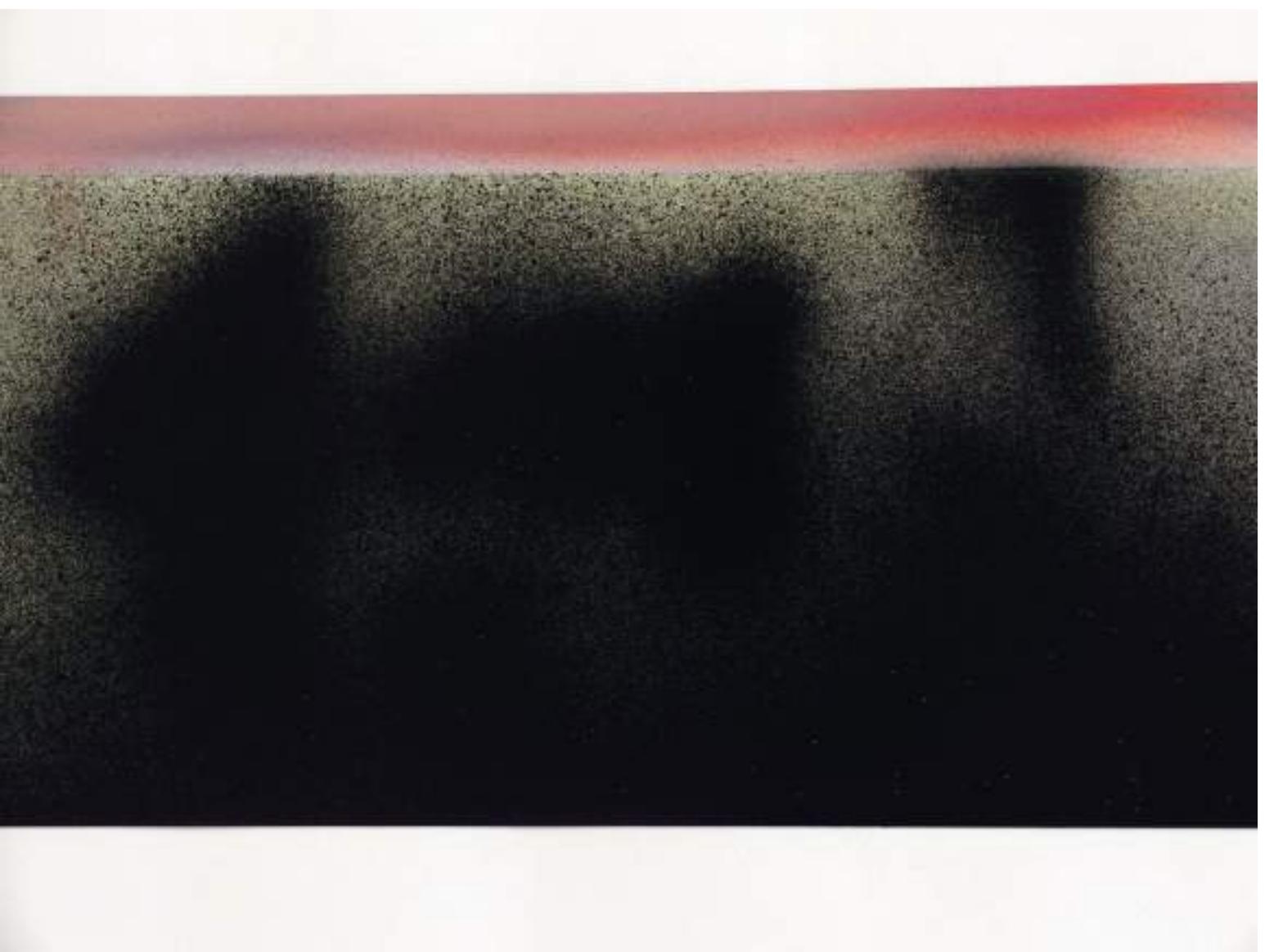




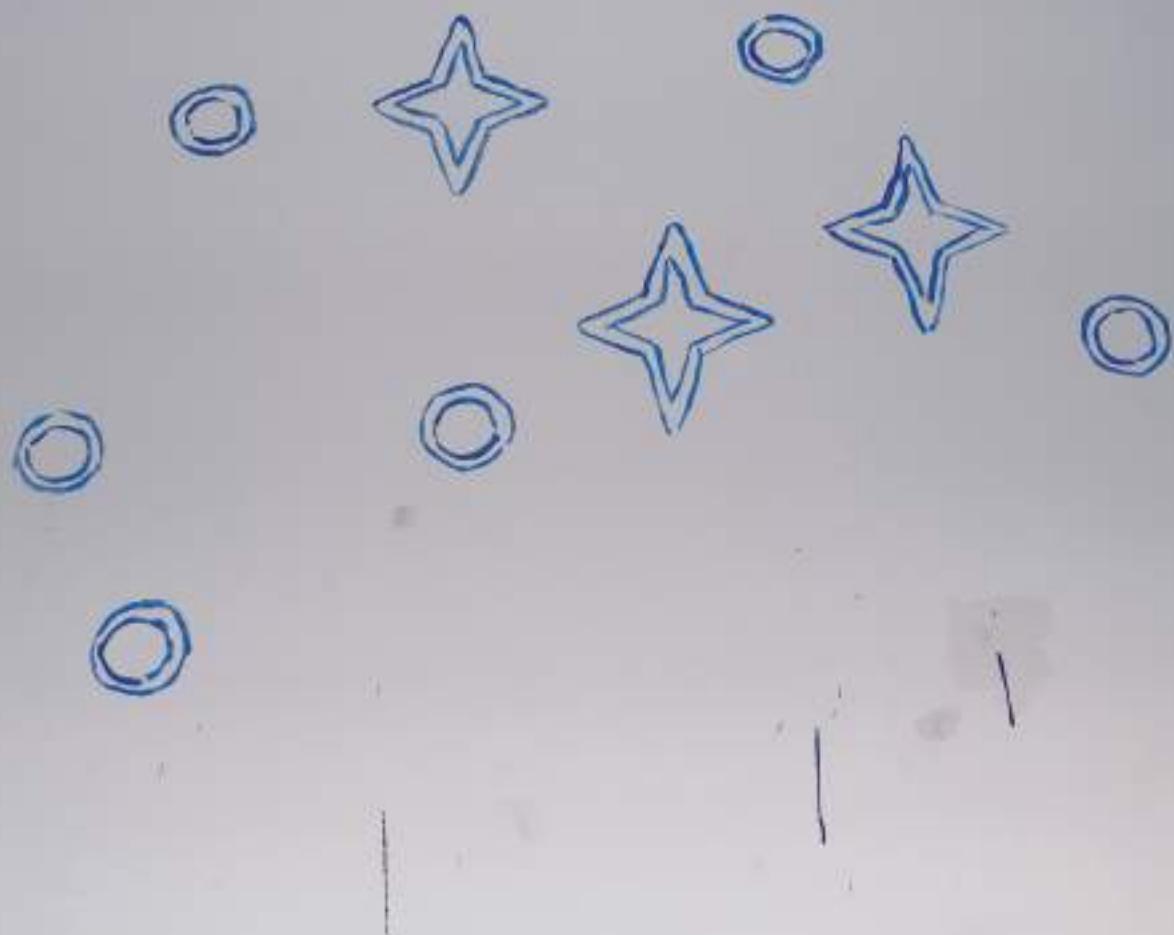


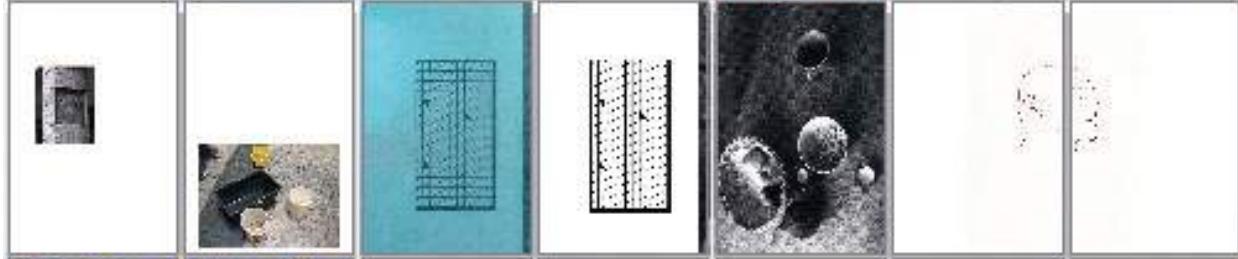
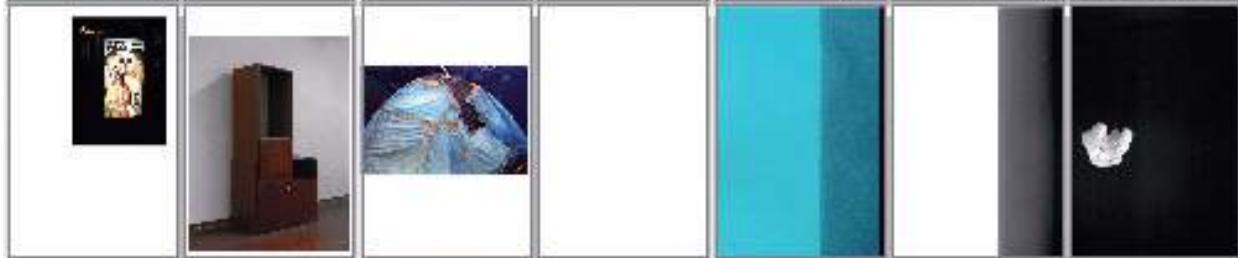
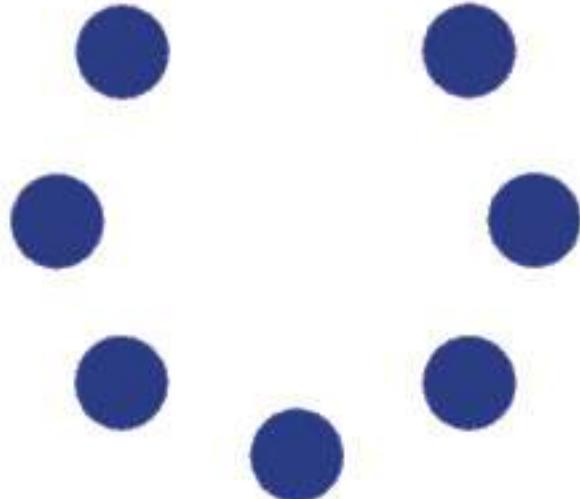
Cristiano Tassanari The Rings of Saturn



















STYROFOAM® B.

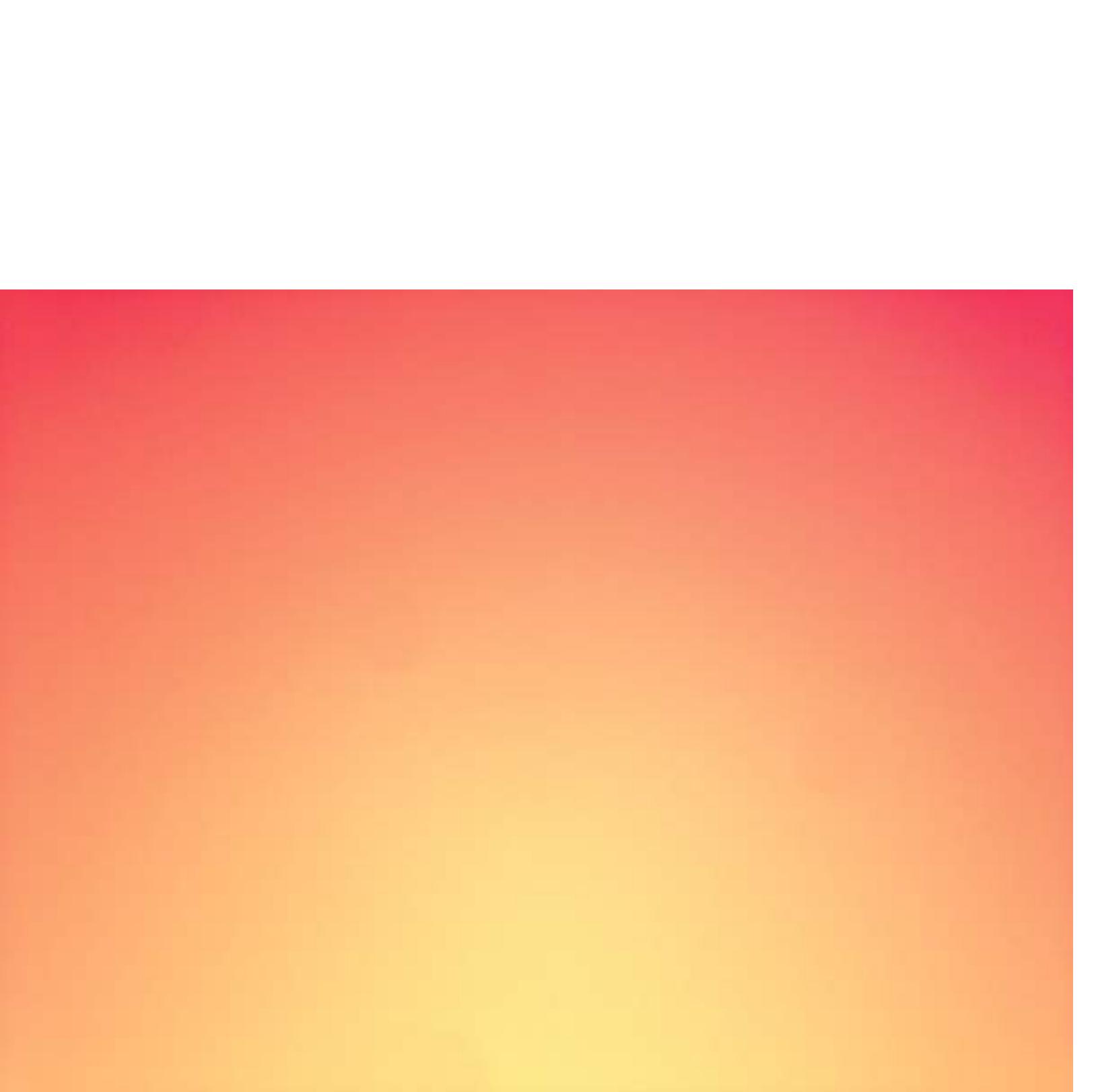
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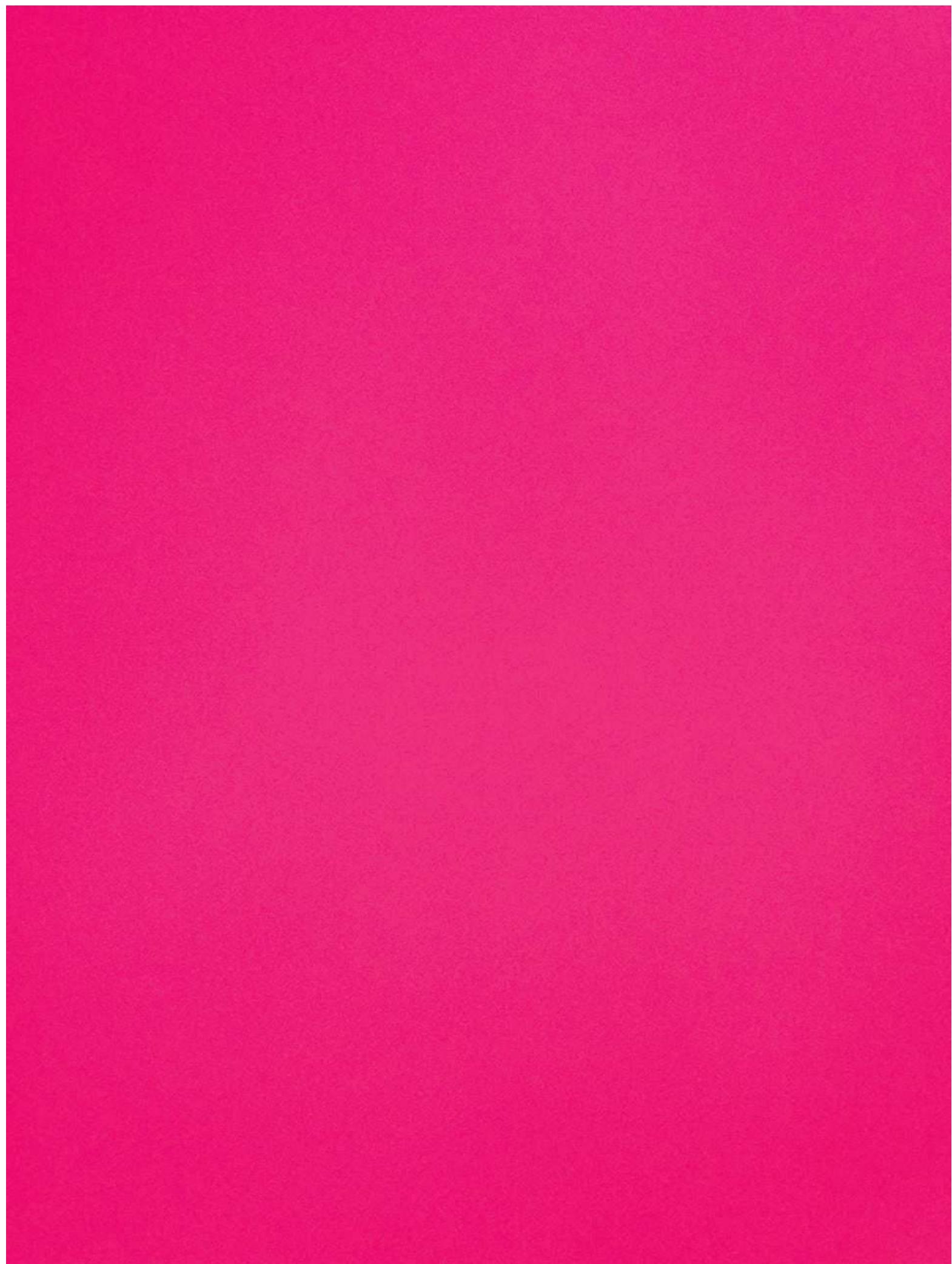


Lexotan®  
Bromazepam  
Tabletas  
3 mg





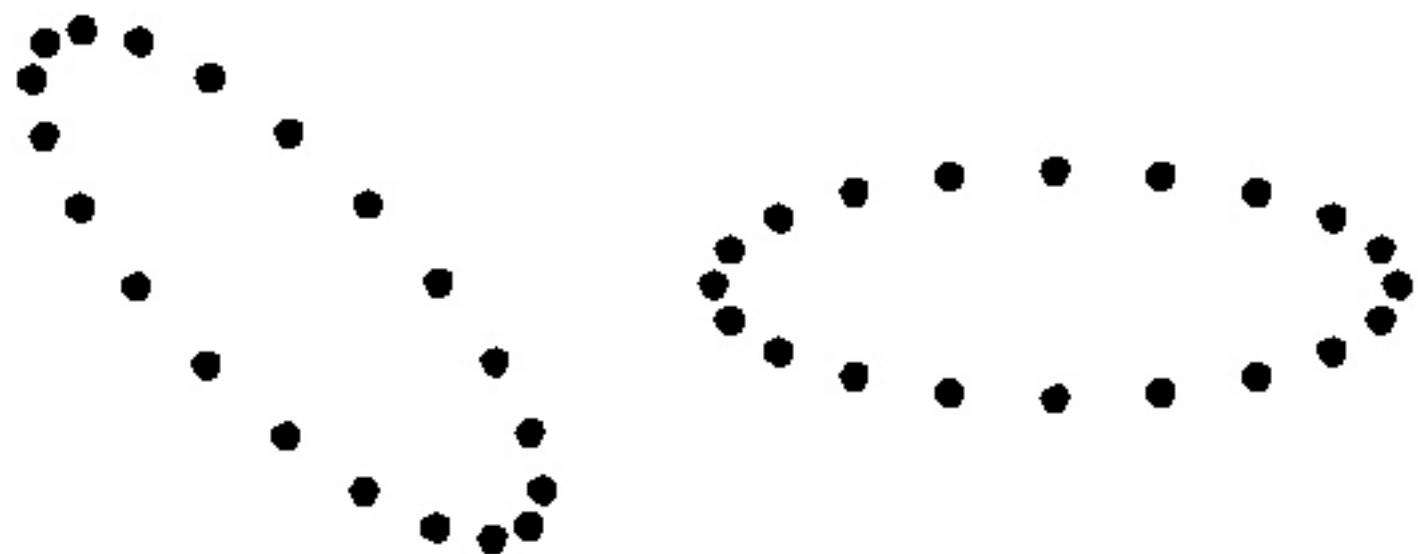
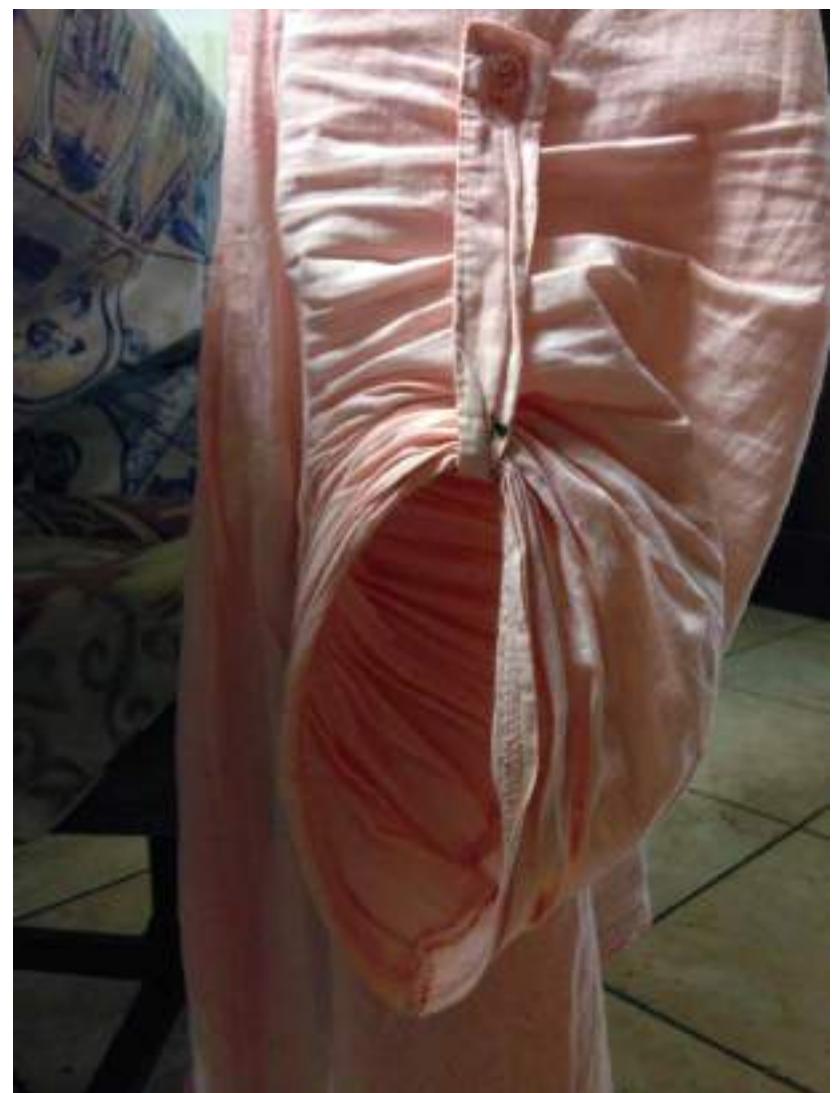


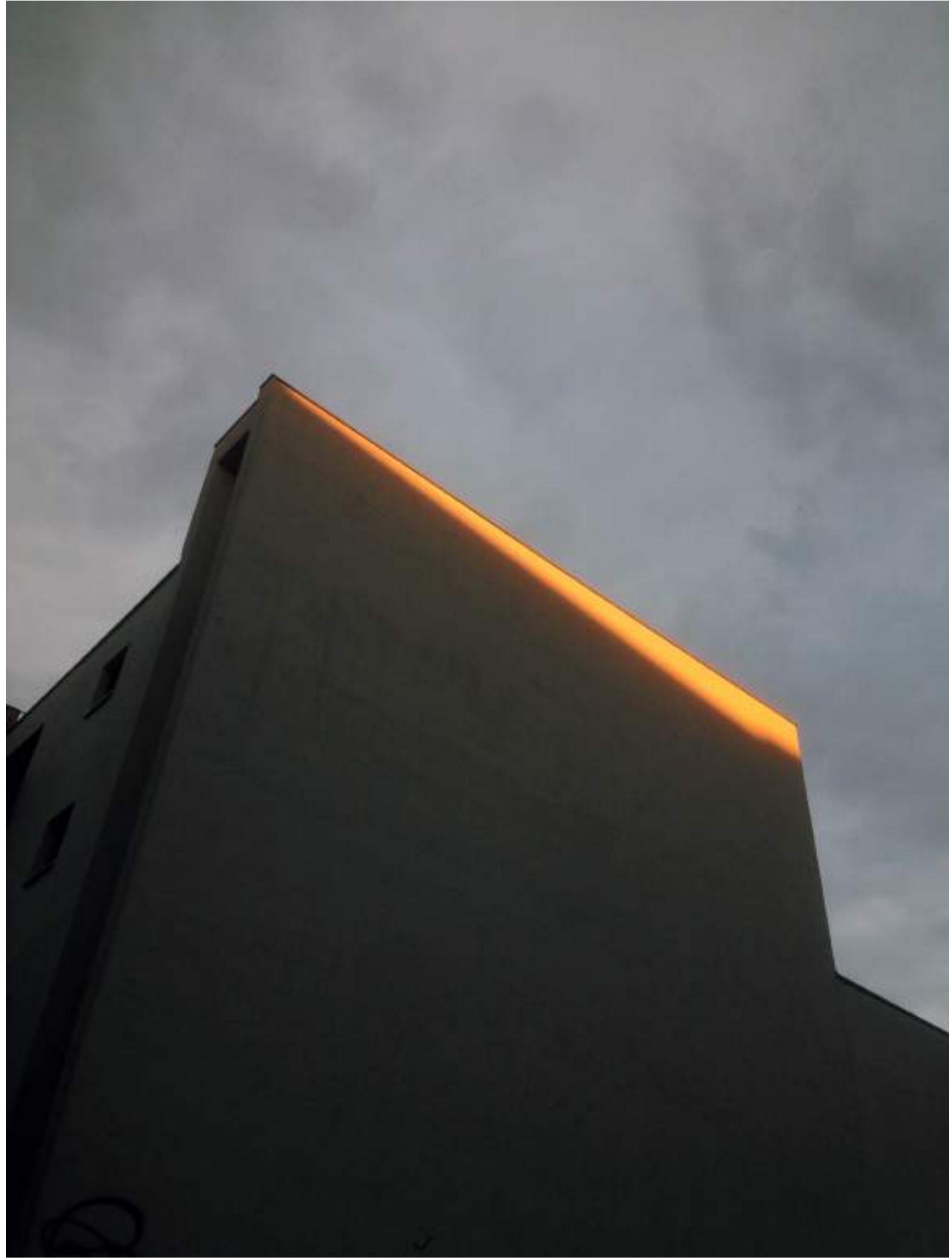
















**ICH SEH NEN  
STERNKLAREN**



**HIMMEL UND NE  
STERNSHNUPPE**

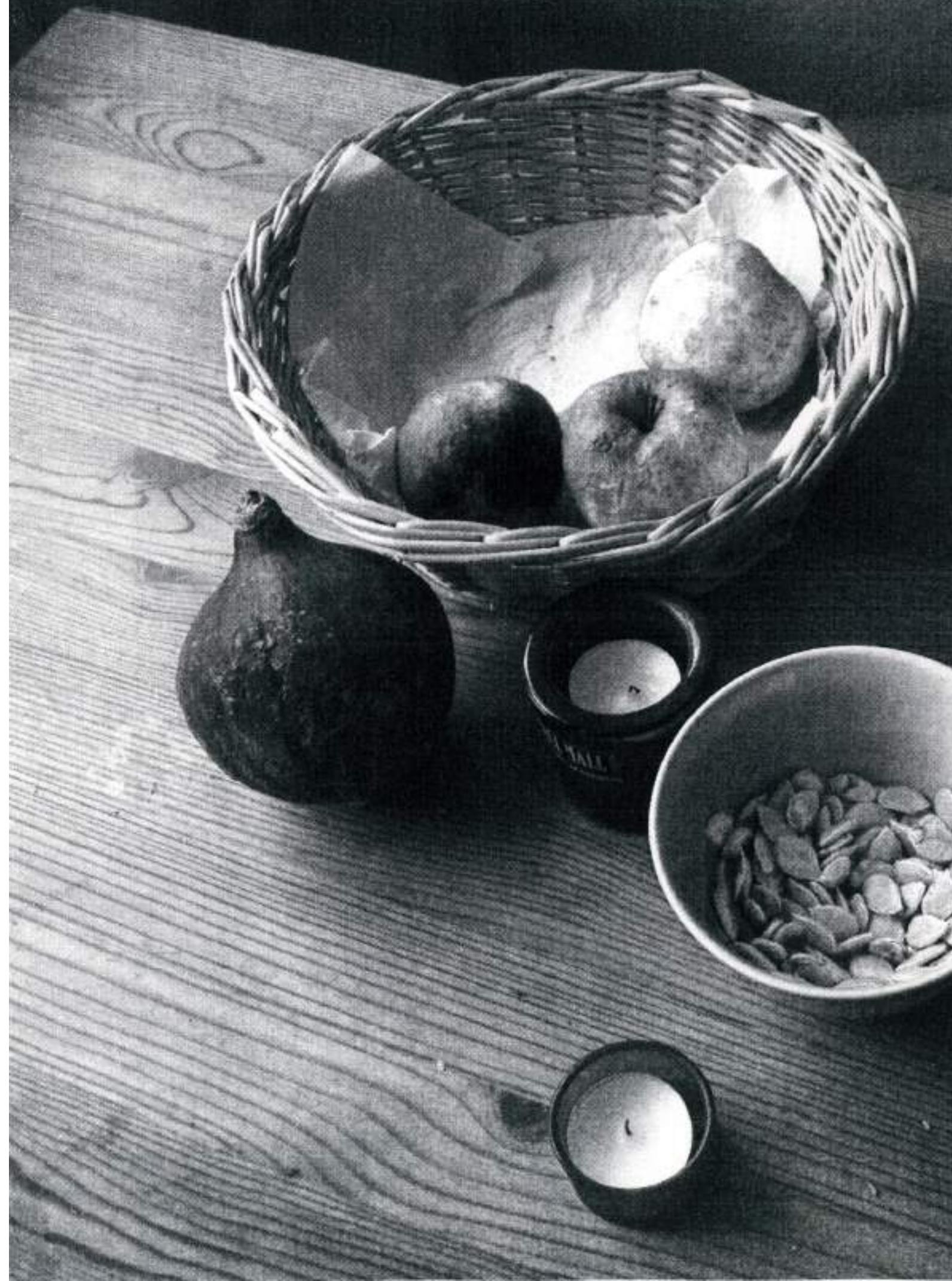


**FALLN'**





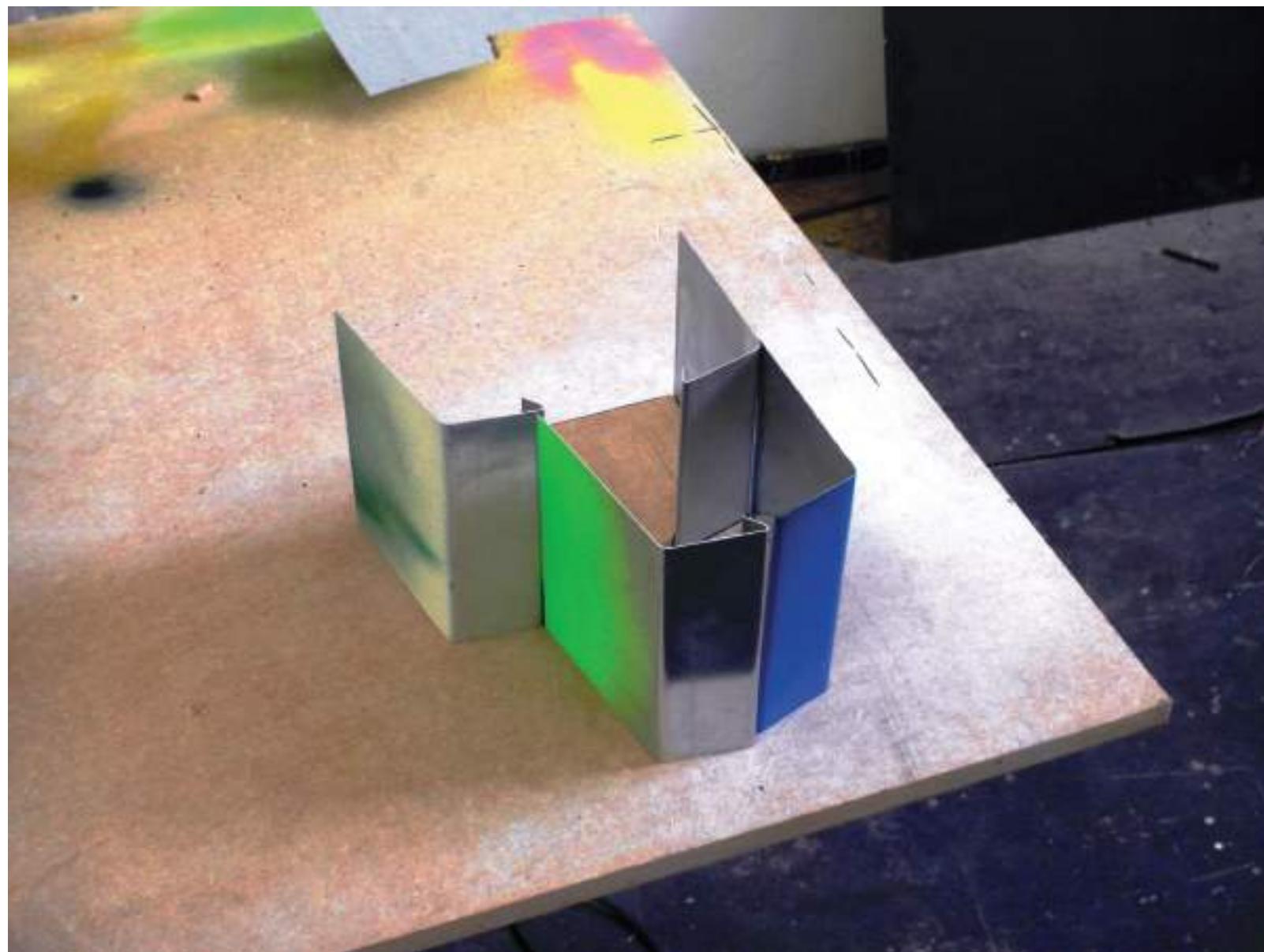


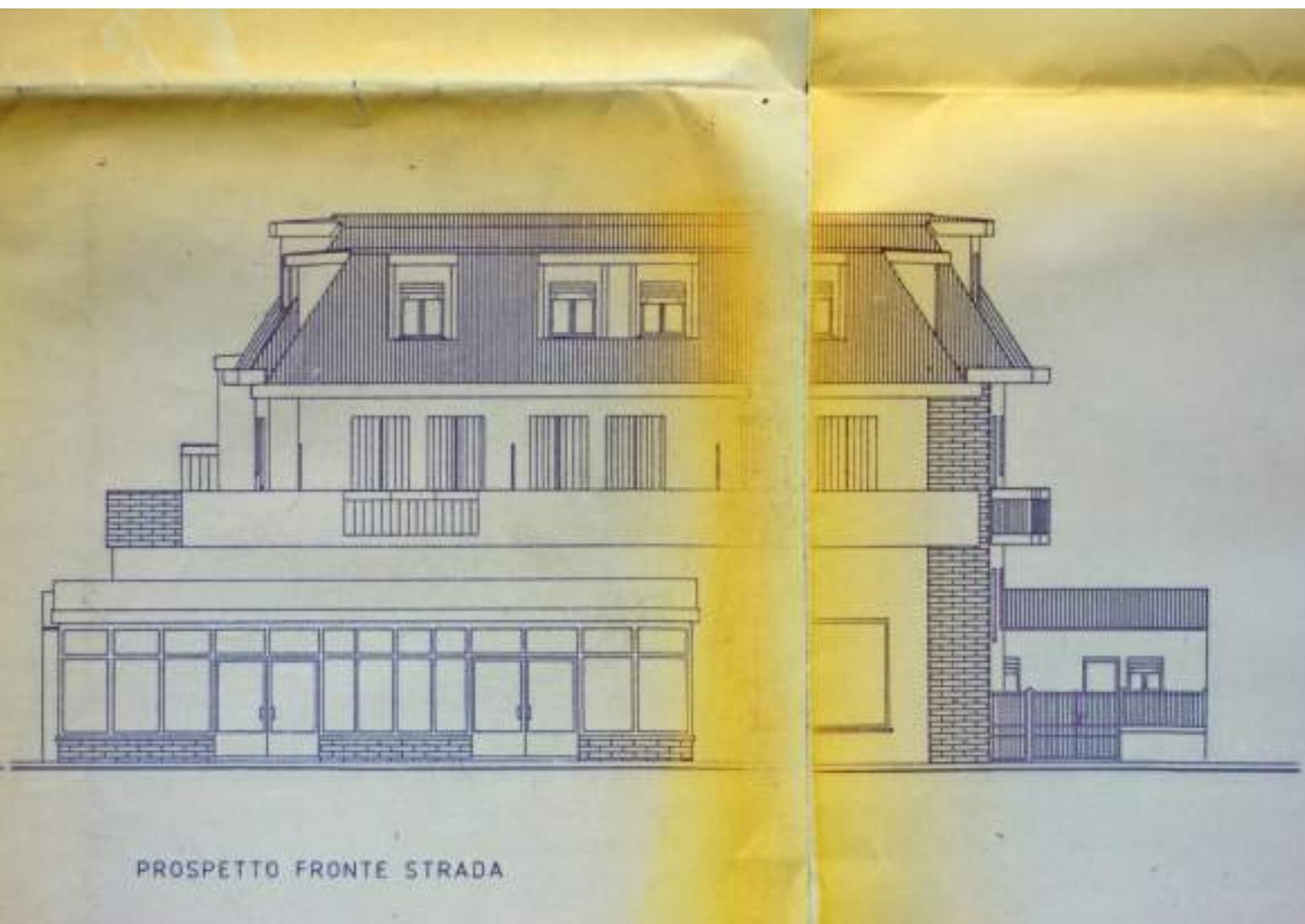










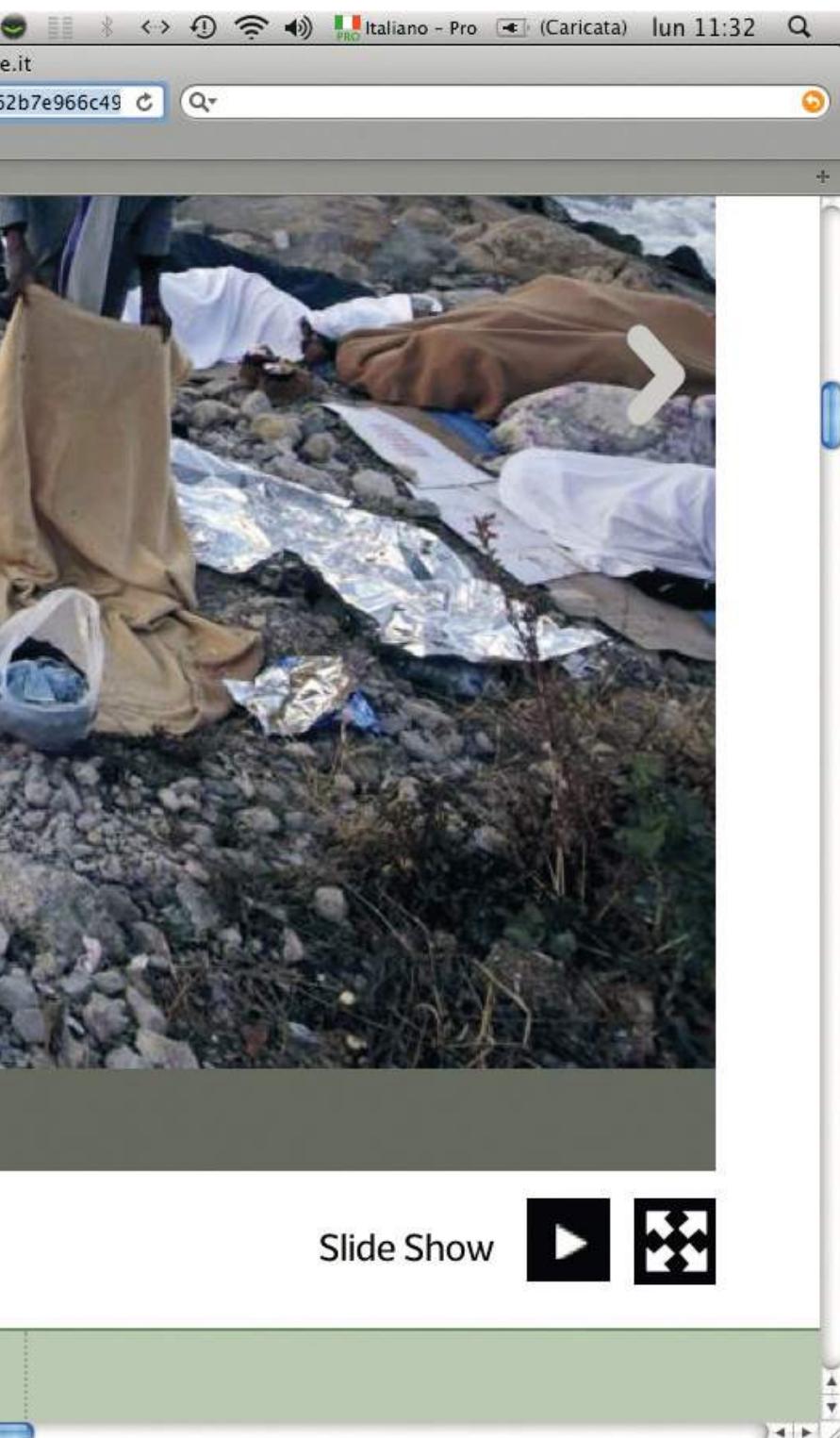


PROSPETTO FRONTE STRADA

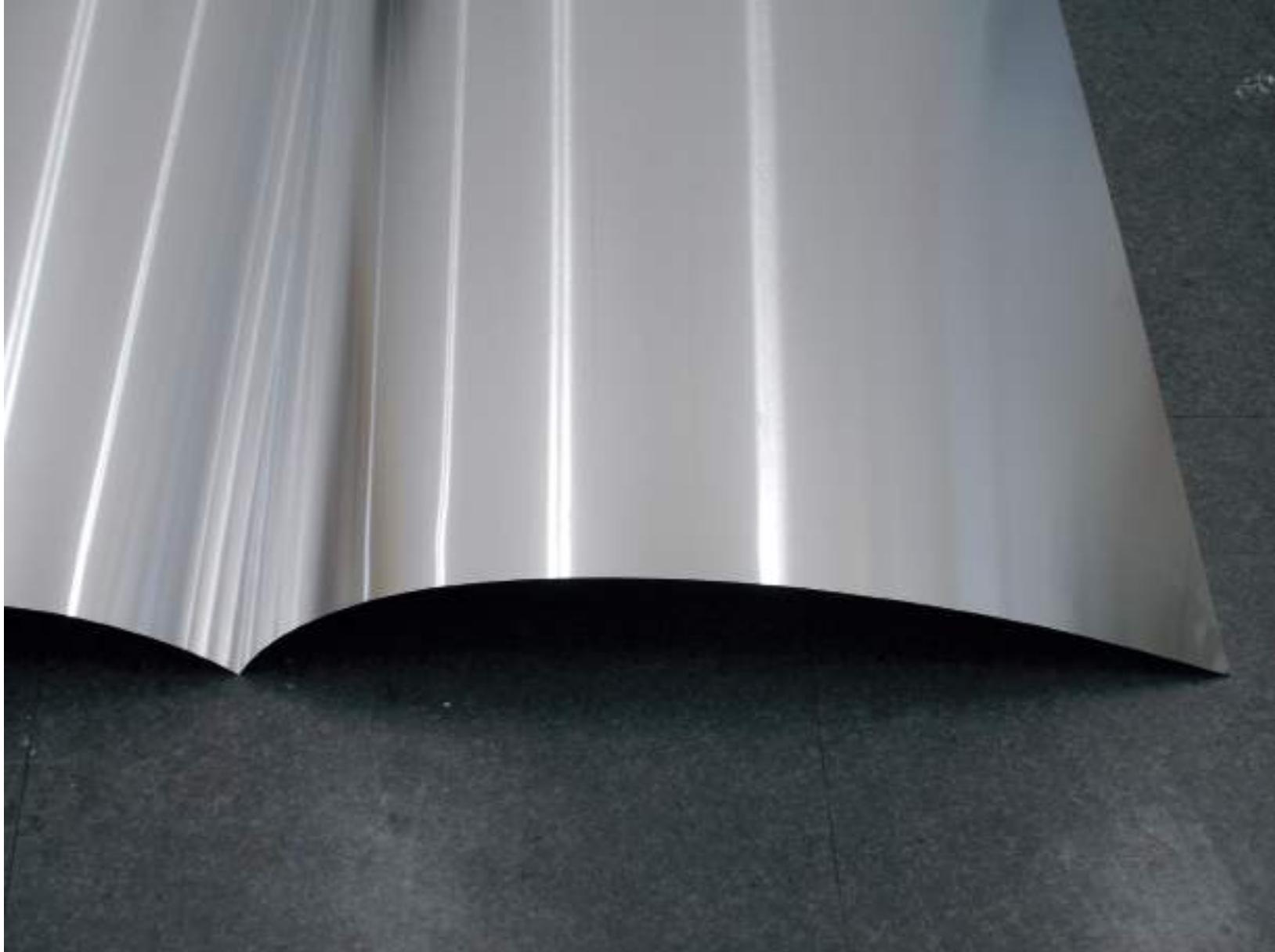
Ventimiglia, notte sugli scogli per...



10 / 105



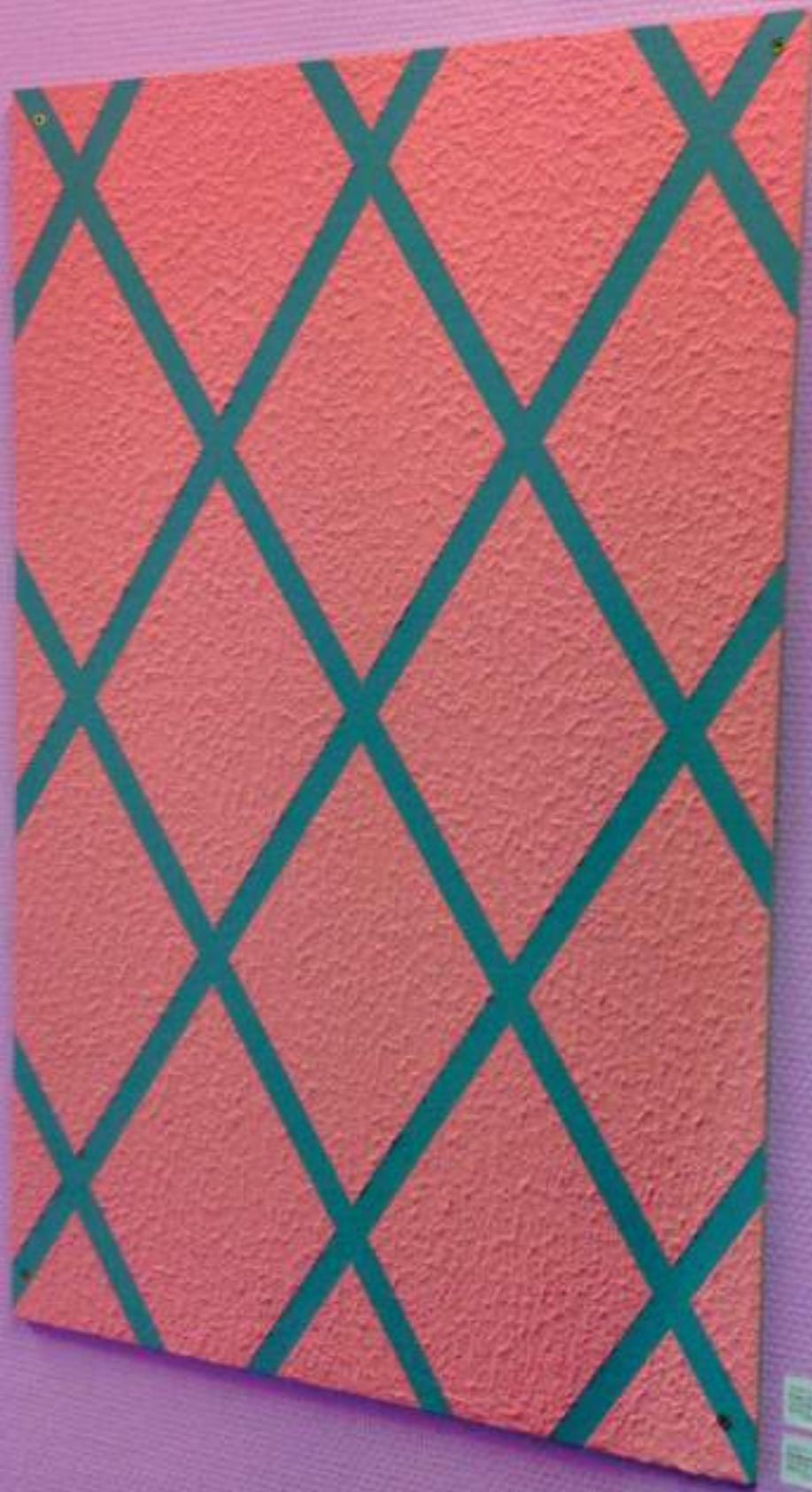
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1970  
1970



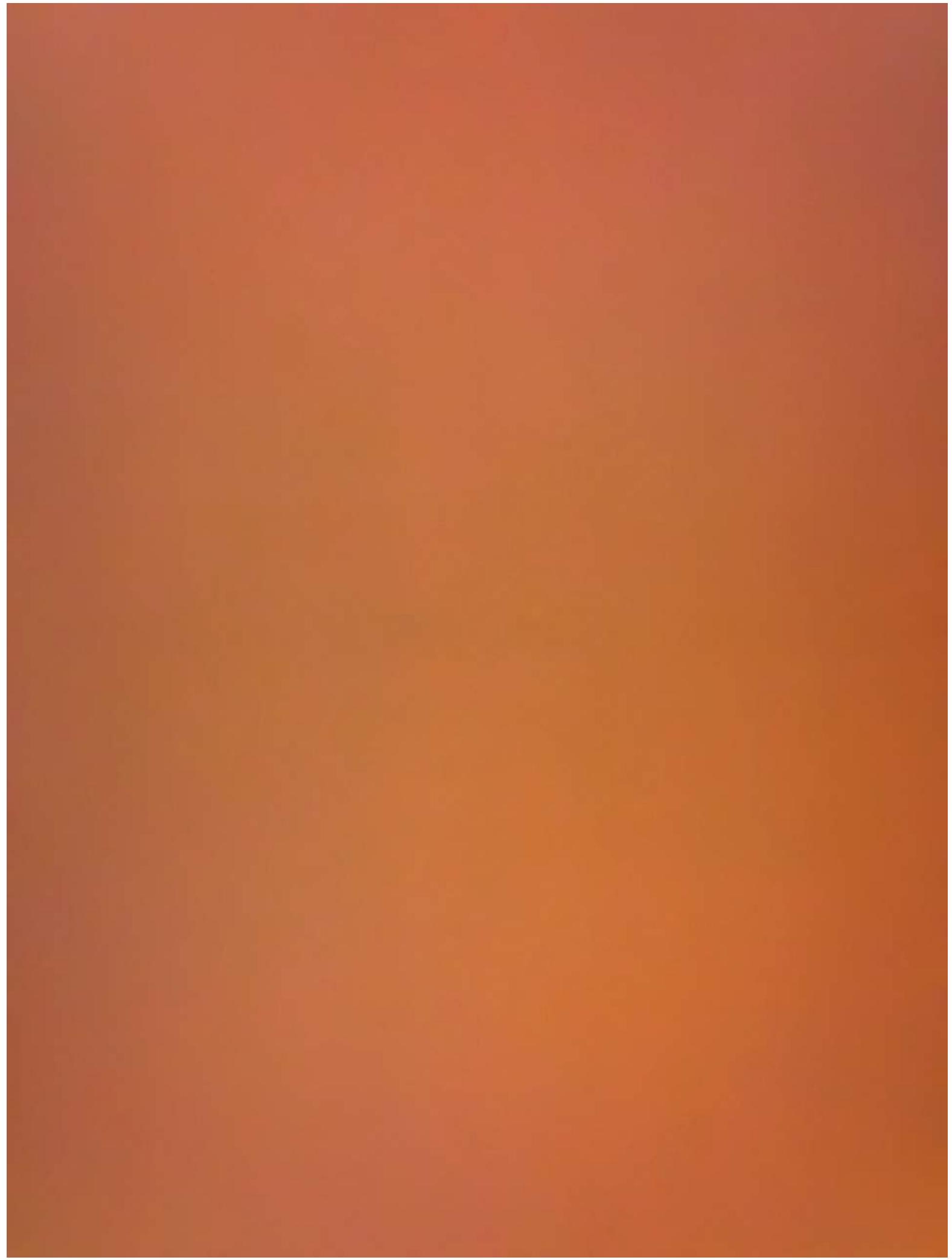




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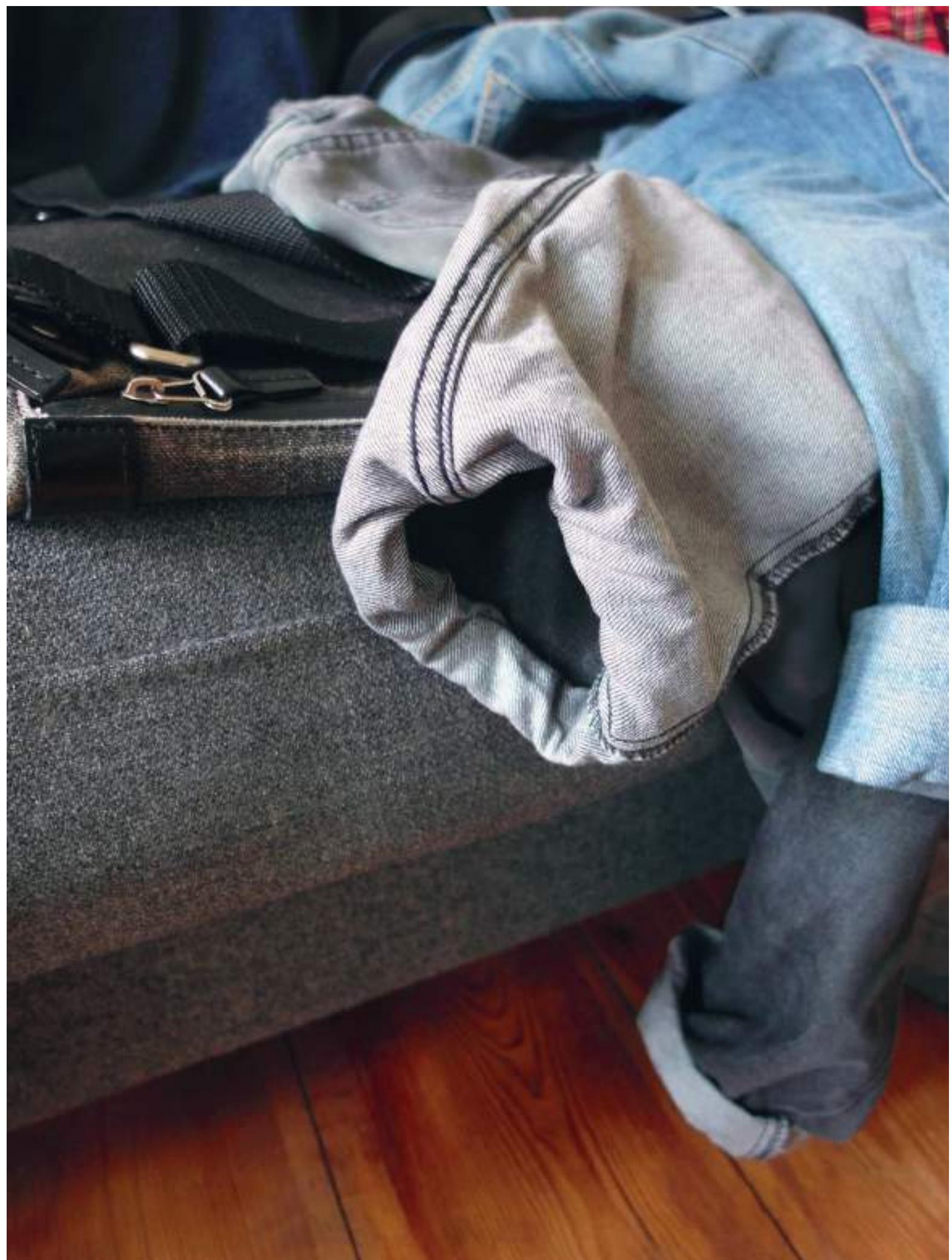




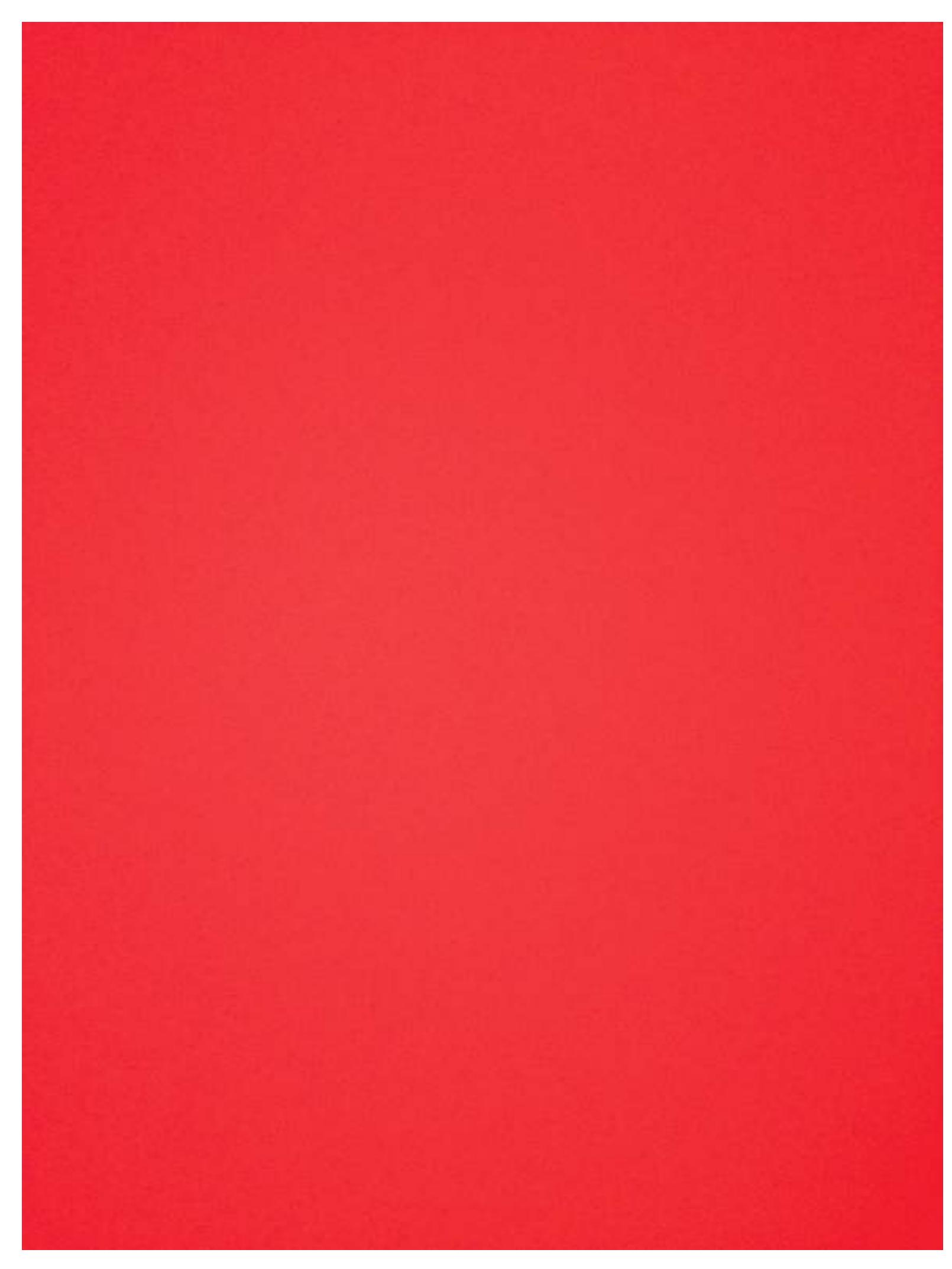


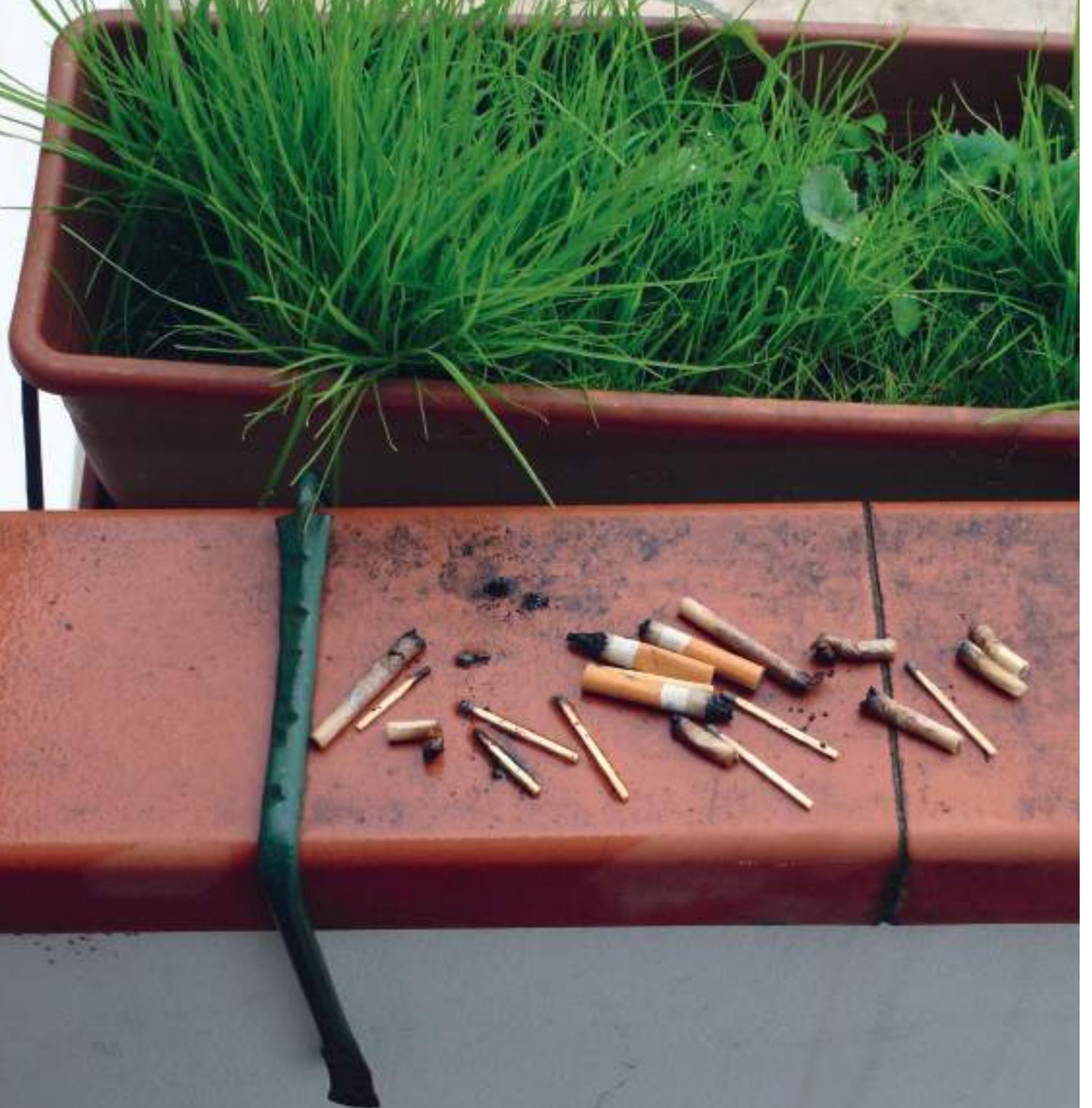








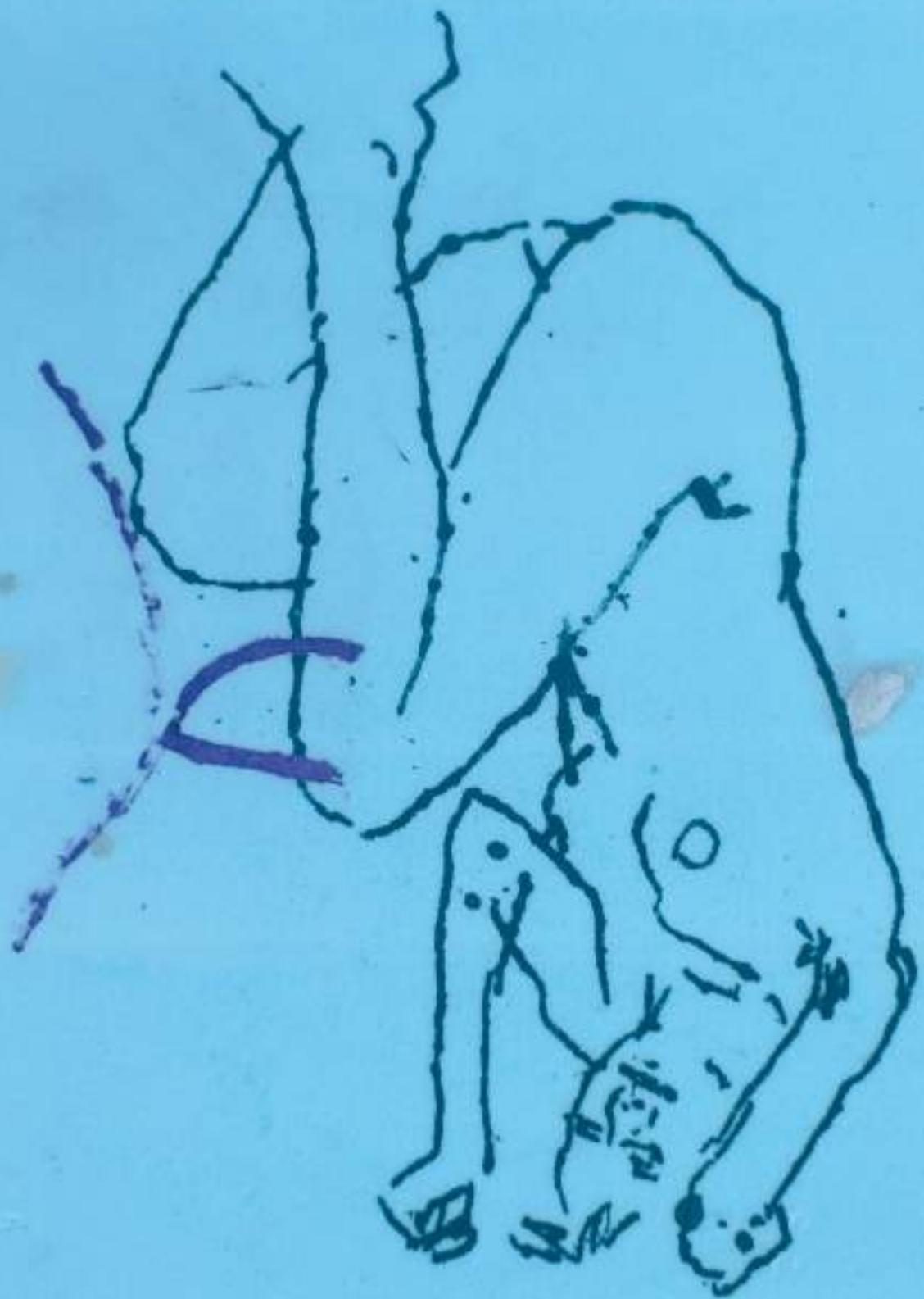














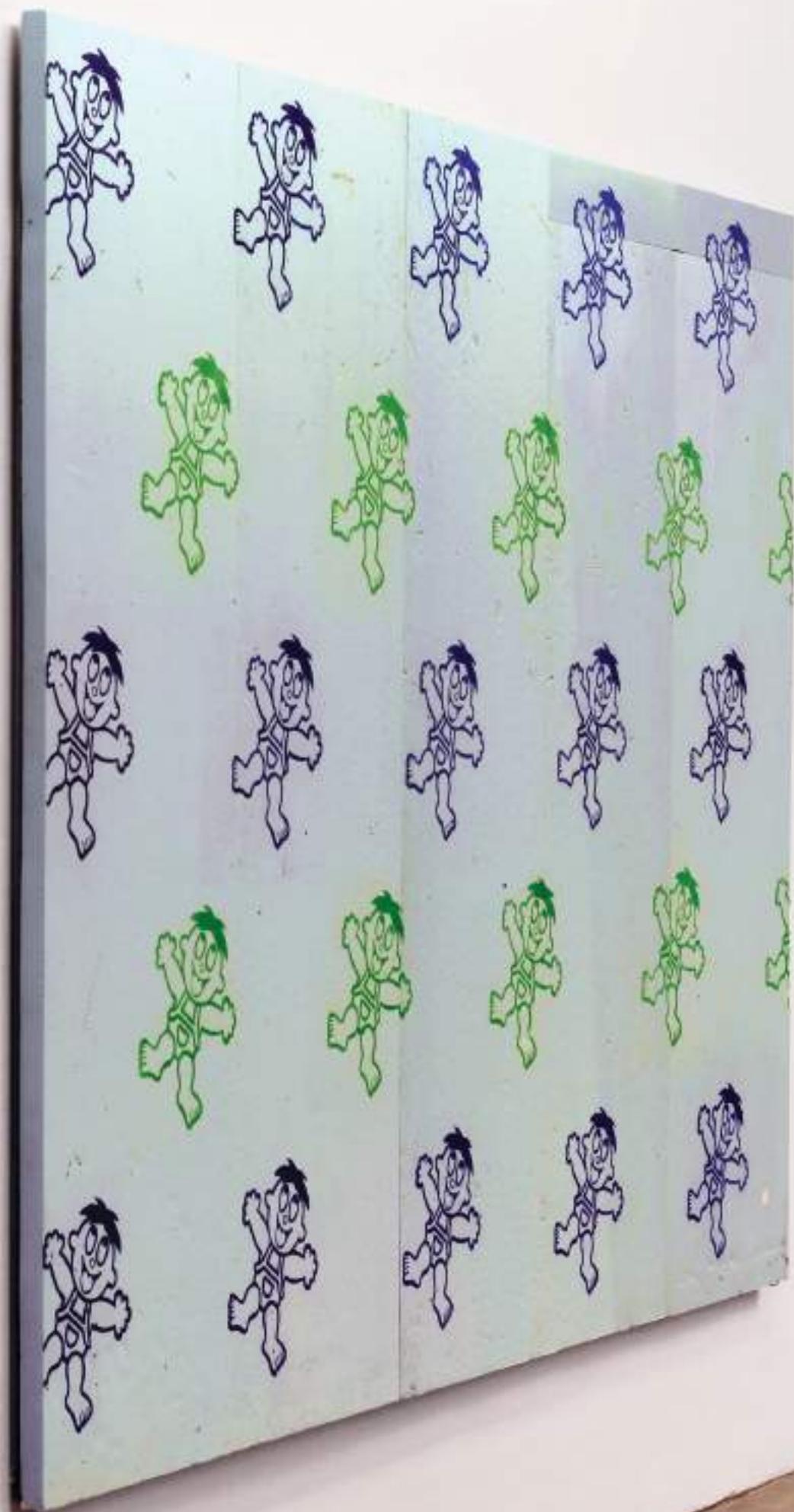


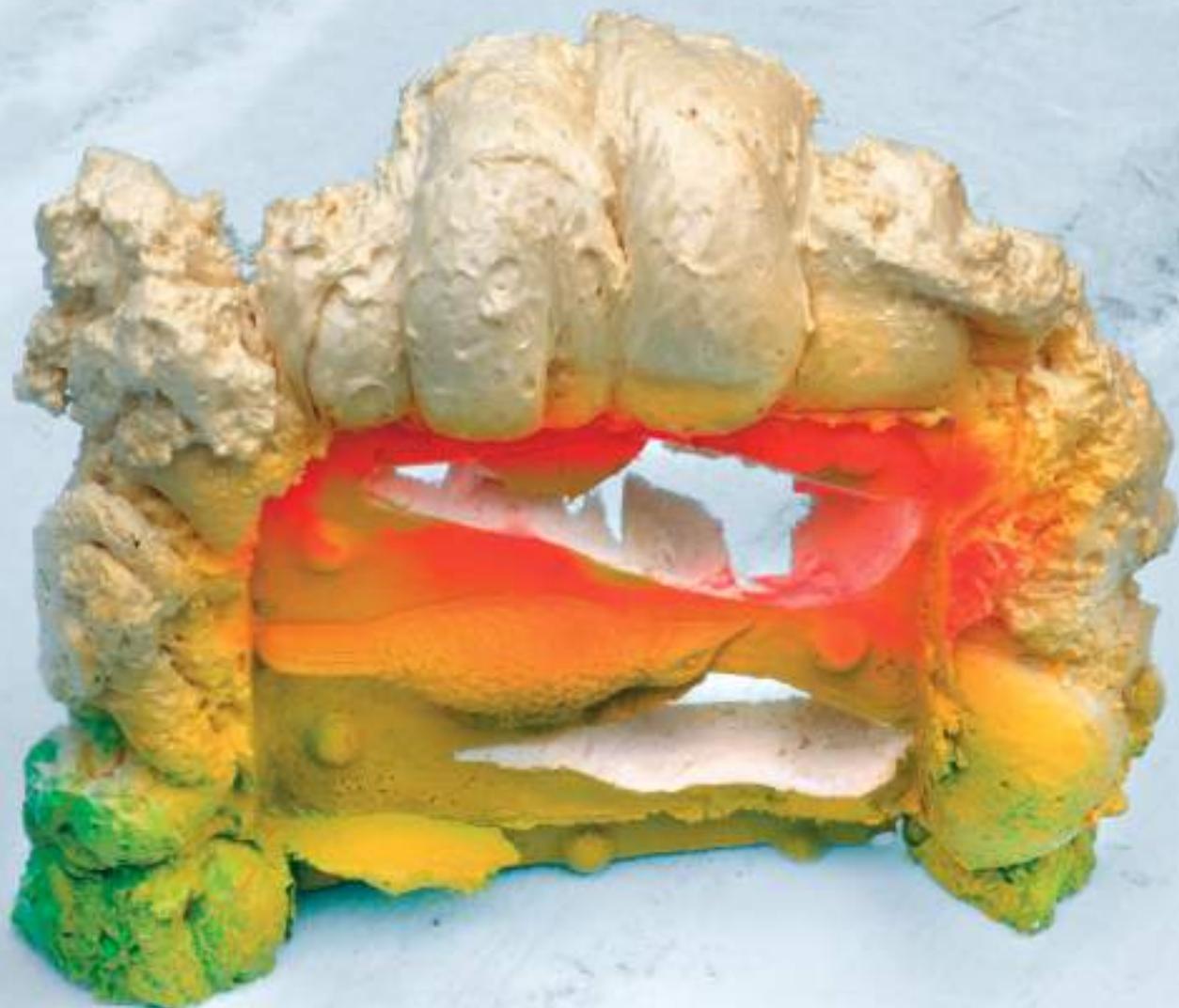


When I was a young boy,  
my father used to take me  
hunting with him, he was  
using decoys to attract  
birds. At that time those  
plastic birds were to me  
nothing more than toys.  
At 36 years old I realize  
this little work about  
that time and about the  
meaning of becoming an  
adult.



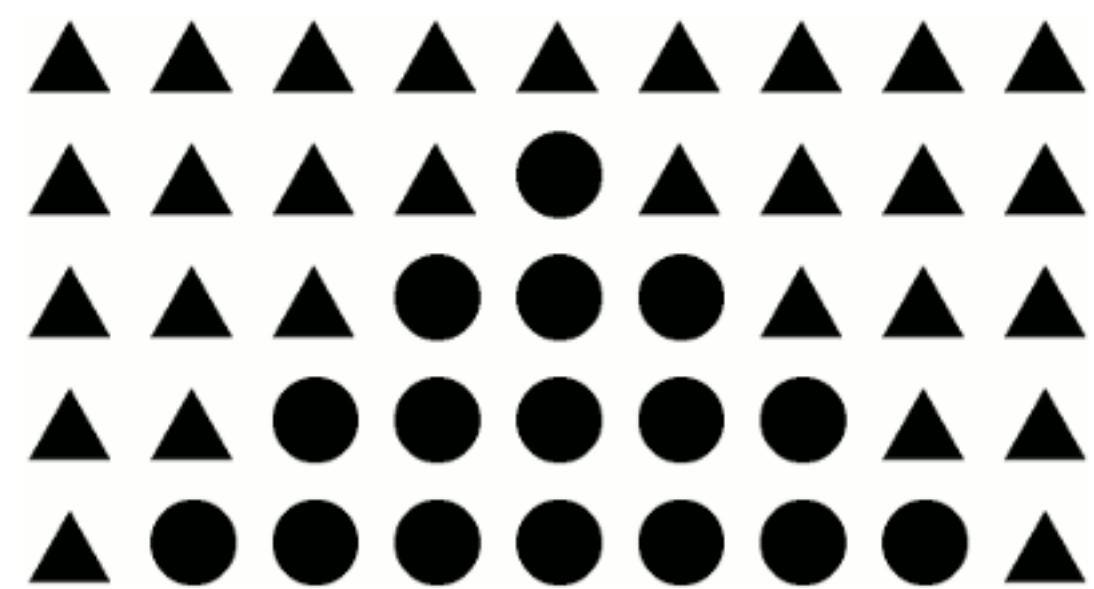














DayDreamer  
(o Renzi sei un cinesino)  
come quando, se l'altrove è  
qui, stereotyping is a key element in  
this exercise of symbolic violence<sup>1</sup>: perdere  
le coordinate geografiche di armi, metallo e  
malattie<sup>2</sup> è recuperare non tanto luoghi, ma traiettorie  
(alla round you). E quando notte sarà, Africanella, in  
romanesco parla te sentirò<sup>3</sup>; è 55m2 - darling - your home!

“Cinquantacinque metri quadri sono la tua casa”. Qui o dall'altra parte del mondo, che è un po' la stessa cosa. Il claim, 55 m2 it's your home (titolo della mostra), viene usato dall'amatissima e popolarissima Ikea approdando, in tempi recenti, in estremo Oriente: la voce della renna svedese ha conquistato i cittadini di Mao grazie alla solita sfacciataggine da titolista che punta alle abitudini – culturali e sociali - per farle traballare e infiltrarsi, coinvolgendolo, nelle fila del pubblico a cui si rivolge. Cinquantacinque metri quadri sono la tua casa? Sì. La dimensione domestica dell'era 2.0 viene misurata in poco più di un monolocale, perfettamente arredato dal copyright dello stile “Billy”, il versatile e intramontabile modulo di design casalingo: le “tue” cose non saranno mai solo tue, le troverai anche da me, da lui, da tanti, tutte brandizzate dal logo giallo e blu della multinazionale che ha conquistato il mondo. L'unicità è materia d'altri tempi. Ma, se già stupiva di incontrare stessi arredi e stesse tazze, a Berlino come a Parigi, città che tutto sommato un po' di storia di vicinato l'hanno condivisa, ecco che incrociarle identiche a Shanghai, Pechino, New York o Ravenna, fa un certo effetto. Non che il tipico global trotter contemporaneo sia ancora in caccia di esotismo a due zampe (anche se, sotto sotto, forse lo vorrebbe), ma nella magnifica rivoluzione digitale le distanze appaiono talmente azzerate che, a determinare il diverso, non è più una questione di geografia e forse nemmeno di coordinate culturali. Siamo tutti animali (o prodotti) di gruppi globali che condividono traiettorie, non più paesi, non province, non metropoli o stati, di comunità molto più virtuali che reali. Il gusto, uniformato e diffuso, è questione di visualizzazioni e utenti e l'estetica, quella del post internet, si confà alla democrazia del web.

Walter Benjamin sosteneva che, nell'epoca  
della riproducibilità tecnica<sup>4</sup> (era il 1935), l'opera  
d'arte avrebbe subito un processo di desacralizzazione  
tale da far finalmente calare la maschera della sua aura  
ottocentesca per diventare qualcosa di meno mitico e più popolare.  
Potere della rappresentazione o politica della rappresentazione. Il filosofo  
tedesco, prima di suicidarsi con una dose di morfina alla frontiera franco-  
spagnola mentre fuggiva verso gli Stati Uniti, ha in qualche modo profetizzato il tema  
della distanza - nella progettazione, nella produzione e quindi nella fruizione dell'opera  
d'arte - e anticipato i termini “pubblico” e “consumo” sostituendo quelli di “spettatore”  
e “fruizione”. La naturale evoluzione teorica si compie nelle definizioni di cultura  
massmediatica e comunità estesa, senza più confini; poi il tema nel cosiddetto  
villaggio globale introdotto dal compagno anglosassone Marshall McLuhan  
che, qualche decennio più tardi (tra gli anni sessanta e ottanta, in  
quella che molti definiscono come la IIIa rivoluzione industriale,  
delle telecomunicazioni e dell'informatica) ci ha fatto  
approdare all'inevitabile considerazione – valevole  
oggi come allora – che il medium è messaggio.<sup>5</sup>

**Day Dreamer (or Renzi you're Chinese) as when,  
if elsewhere is here, stereotyping is a key element  
in this exercise of symbolic violence<sup>1</sup>: losing the  
geographical coordinates of weapons, metal and  
disease<sup>2</sup> means the recovery of trajectories (all around  
you) more than places. "E quanno notte sarà, Africarella,  
in romanesco parlà te sentirò"<sup>3</sup>; 55 m<sup>2</sup> - darling - your home!**

"Fifty-five square metres are your home". Here, or on the other side of the world, which actually is much the same. The slogan, 55 m<sup>2</sup> it's our home (title of the exhibition), was used by the highly popular and much-loved Ikea on its recent arrival in the Far East; the call of the Swedish reindeer has won over Mao's citizens thanks to the standard arrogance of slogan writers who exploit customs – both cultural and social – to topple them and insinuate themselves, by involving the public being addressed. Is fifty-five square meters your home? Yes. The domestic walls of the era 2.0 comprise an area little larger than a studio apartment, fully furnished in copyrighted "Billy" style, the versatile and timeless home design module: "your" things will no longer be yours alone, you'll find them in my home, in his, or in many other homes, all branded with the blue and yellow logo of the multinational that has conquered the world. Uniqueness belongs to the past. But, while we may have been amazed to find the same furniture and the same mugs in Berlin and in Paris, cities that may actually have shared some neighbourly characteristics, coming across the same, identical objects in Shanghai, Beijing, New York or Ravenna, has a certain impact. Not that today's typical globe-trotter is still searching for two-legged exoticism (even if, deep down, maybe they would like it), but thanks to this magnificent digital revolution distances have been eliminated, to the extent that determining what is different is no longer related to geography or, perhaps, even cultural coordinates. We are all animals (or products) of global groups that share trajectories, no longer countries, nor provinces, nor cities or states, but more part of virtual communities than real ones. Taste, standardized and widespread, now comes down to the number of views and users, and aesthetics in the post-internet age is determined by web democracy.

Walter Benjamin argued that, in the age of technical reproducibility<sup>4</sup> (this was back in 1935), works of art would undergo such a process of desecration that they would eventually drop the mask of their nineteenth-century aura and become less mythical and more popular. The power of representation or the politics of representation. The German philosopher, before killing himself with a dose of morphine at the French-Spanish border while fleeing to the United States, somehow prophesied the theme of distance – in design, manufacture, and hence in the use of the work of art – and anticipated the terms "public" and "consumption" replacing those of "spectator" and "enjoyment". The natural, theoretical evolution took place with the definitions of mass-media culture and extended communities, that are without borders. Then the theme of the so-called global village introduced by our Anglo-Saxon companion Marshall McLuhan who, a few decades later (between the Sixties and Eighties, in what many refer to as the third Industrial Revolution of telecommunications and information technology) led us to the inevitable conclusion – as valid today as it was then – that the medium is the message.<sup>5</sup>

L'età contemporanea è una complessità culturale che si definisce - in arte - nella critica postcoloniale in grado di combinare spassionatamente i linguaggi propri dell'espressione visiva con quelli comunitari (globali) di massa, contaminando e non lasciando più intravedere differenze tra alto e basso, tra accadimento reale o performance digitale, di sfera pubblica e dimensione privata; esiste un nuovo spazio diasporico secondo alcuni, spiazzante per altri, che pone l'accento sulla diversità ma assorbendola in un unicum trans-culturale, un attraversamento di stili, epoche e teorie del modello comunitario globale. In questo panorama, le categorie di casa, gruppo, confine, luogo, interazione, transito, si rendono visibili nella poetica dell'universale, che non riguarda un solo pianeta o una sola comunità, si espande dappertutto, e ricolloca il "qui" come categoria spazio-temporale nella quale trovare "l'altrove". In questa dispersione di coordinate geografiche Cristiano Tassinari intuisce traiettorie, svela stereotipi e propone esercizi di addensamento, senza nulla escludere, anzi. Procedendo alla maniera di un "pellegrino", entra ed esce nel paesaggio che lo circonda in un processo di auto-dispersione e di accumulazione di tracce. Combina la memoria e la finzione, il diario di viaggio – personale - con la storia – universale. Cita, consciamente, la prosa del tedesco Winfried Georg Sebald nelle cui opere si inframmezzano squarci della storia antica e di quella di oggi, con una punteggiatura di eventi geopolitici e ambientali (terremoti, diluvi, catastrofi della natura e dell'economia rapace dell'uomo) utili a ricordare che la storia è un processo di cause ed effetti, che va analizzata sempre in maniera "obliqua" ovvero trasversale. L'ammirazione per un maestro che scrive in punta di penna e conduce il lettore in labirinti e dedali utili ad affrontare gli errori o gli orrori della trasformazione culturale e sociale, si traduce nell'emulazione – dell'artista – a "surfare" liberamente tra "fact and fiction", cioè tra realtà e finzione.

La curiosità di Cristiano Tassinari può definirsi dunque pop, alla maniera degli inglesi (di David Hockney o Richard Hamilton), sempre ironica e farcita di quel tipico "sense of humor" che alleggerisce il rapporto di reciprocità tra l'artista e il mondo che lo circonda. Non vive nella critica, ma piuttosto della curiosità onnivora per tutto ciò che è contaminazione. Ed emulando una pratica in uso nella cultura digitale, di unire mitologia e trash, il "pellegrino-artista" introduce, macina, recupera, acquisisce, restituisce l'iconografia della pubblicità insieme a quella della storia dell'arte, citando e includendo, con continui ready made, alcuni evidenti, altri subliminali. Succede così nel progetto espositivo di 55m<sup>2</sup> it's our home! dove la storia dell'Italia più recente fa un balzo nel passato e poi nel futuro fino ad espandersi oltre i perimetri nazionali e quelli domestici; dall'opera Africarella (il titolo è di una canzone italiana del 1935, stesso anno della pubblicazione del testo di Benjamin), un neon che ridisegna un logo di epoca tardo fascista secondo l'iconografia tipica dell'età post bellica e quella della trinità cristiana, alle copie in metallo di lontani ricordi di famiglia: sono gli uccelli-richiamo, usati dal padre per le sue battute di caccia, sottoposti a lunghi passaggi di lavorazione artigianale e tradotti nella loro cristallizzazione scultorea. Cristiano Tassinari somma e poi procede per sottrazione, di immagini e ready made, che siano scultorei o fotografici (o espressione di un autocitazionismo divertito) di usi e costumi provenienti dalla moda (di strada), dal design (industriale) e dalla grafica (pubblicitaria), con un linguaggio che va dalla figurazione europea anni '90 al minimalismo della scuola americana fino all'uso di materiali recuperati - con la serie progressiva di sculture object oriented objects - che approda oggi all'influenza di digitale e post internet, con flussi di immagini di genere "smart" e regole estetiche dettate dall'advertising. Cristiano Tassinari è un accumulatore seriale di simboli e di soggetti, nel suo archivio lo stereotipo è la nuova icona capace di promuovere quel senso di comunità globale, alla maniera di uno slogan pubblicitario che fa sentire a casa qui, a Shanghai o in qualsiasi altra parte del mondo.

1 Hall, Stuart, ed. Representation: Cultural Representations and Signifying Practices. London; Sage, 2003. Print.

2 Diamond, Jared, Armi, metallo e malattie. Breve storia del mondo negli ultimi tredicimila anni. Giulio Einaudi editore s.p.a., Torino, 1998

3 Miscel, AFRICANELLA, con coro; di Martelli - Neri - Simi; 1935; Durium La voce dell'Impero I 5076

4 Benjamin, Walter L'opera d'arte nell'epoca della sua riproducibilità tecnica. Arte e società di massa. Giulio Einaudi editore s.p.a., Torino, 1996

5 McLuhan, Marshal Il medium è il messaggio scritto con Quentin Fiore, Feltrinelli, Milano

The contemporary age is a cultural complexity that – in art – defines itself in the post-colonial critique that can dispassionately combine the languages of visual expression with mass community (global) ones, contaminating differences so there is no longer any clear distinction between high and low, between real occurrences or digital performances, between the public and the private sphere.

There is a new diaspora space according to some, surprising for others, that emphasizes diversity but absorbs it into a single trans-cultural whole, a crossover of styles, eras and theories of the global Community model. In this landscape, the categories of home, group, boundary, location, interaction and transit, become visible in universal poetics that do not involve just one planet or one community, but expand everywhere, and replace the “here” as a space-time category in which you can find “somewhere else”. Within this dispersion of geographical coordinates, Cristiano Tassinari captures the presence of trajectories, unveils stereotypes and proposes exercises of accumulation that actually exclude nothing. Advancing like a “pilgrim”, he enters and exits the landscape that surrounds him in a process of self-dispersal and a collection of tracks. He combines memory and fiction, a personal travel diary - with a history that is universal. He consciously cites the prose of the German Winfried Georg Sebald, whose works are interspersed with glimpses of ancient and contemporary history, with a punctuation of geopolitical and environmental events (earthquakes, floods, natural catastrophes and those caused by the rapacious human economy), that are useful in reminding us that history is a process of cause and effect, which should always be interpreted in an “oblique” or cross-sectional way. His admiration for a master who writes with delicacy, leading readers through labyrinths and backstreets that permit them to address the errors or the horrors of a cultural and social transformation, produces an emulation in the artist that allows him to “surf” freely between fact and fiction. Cristiano Tassinari’s curiosity can thus be defined as pop, in the English style as epitomized by David Hockney and Richard Hamilton, that never fails to have a hint of irony and that typical “sense of humor” that lightens the mutual relationship between the artist and the world that surrounds him. He does not inhabit criticism, but rather is fueled by his omnivorous curiosity for everything that concerns contamination. And emulating a practice in use in digital culture, to unite mythology and trash, the “pilgrim-artist” introduces, mixes, recovers, acquires and restores the iconography of advertising along with that of art history, including and citing, with a continuous stream of ready-made, that may sometimes be obvious and, other times, subliminal. This is what happens in the exhibition 55m2 it’s our home! where Italy’s most recent history plunges into the past and then into the future, spreading beyond national and domestic perimeters; from the song Africella (the title is taken from a Italian song of 1935, the same year that Benjamin’s text was published), a neon light that redesigns a late Fascist era logo with the typical iconography of the post-war age and that of the Christian trinity, to metal copies of distant family memories: the birds-call, used by his father for hunting trips, that have been re-crafted at length and translated into their sculptural crystallization. Cristiano Tassinari adds and then takes away, images and the ready-made, sometimes sculptural sometimes photographic (or a light-hearted expression of self-citation) of customs and traditions coming from fashion (street), design (industrial) and graphics (advertising), with a language that spans the European figuration of the 90s to the minimalism of the American school to the use of recovered materials - with the progressive series of sculptures that are object oriented objects – and finishing with the contemporary digital and post internet influence, with a flow of “smart” images and aesthetic rules dictated by advertising. Cristiano Tassinari is a serial hoarder of symbols and subjects, in his archive the stereotype is the new icon that can foster a sense of global community, in the same way as an advertising slogan that can make you feel at home here, in Shanghai or anywhere else in the world.

1 Hall, Stuart, ed. Representation: Cultural Representations and Signifying Practices. London; Sage, 2003. Print.

2 Diamond, Jared, Guns, Germs and Steel (Armi, metallo e malattie. Breve storia del mondo negli ultimi tredicimila anni). Giulio Einaudi editores.p.a., Torino, 1998

3 Miscel, AFRICANELLA, with chorus; di Martelli - Neri - Simi; 1935; Durium La voce dell’Impero I 5076. Trad.: [And at nighttime, little African girl, I’ll hear you talk in Roman dialect]

4 Benjamin, Walter, The Work of Art in an Age of Mechanical Reproduction (L’opera d’arte nell’epoca della sua riproducibilità tecnica. Arte e società di massa. Giulio Einaudieditores.p.a., Torino, 1996)

5 McLuhan, Marshal, TheMedium is the Message co-authored with Quentin Fiore, Feltrinelli, Milano





DURANTE DELLA ZONA



X





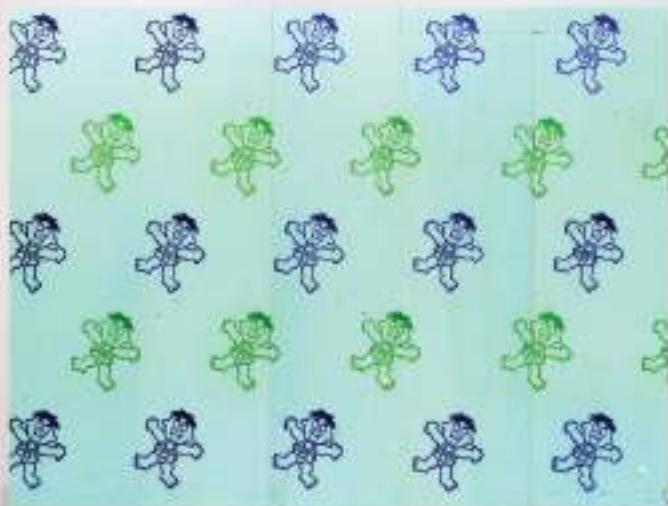








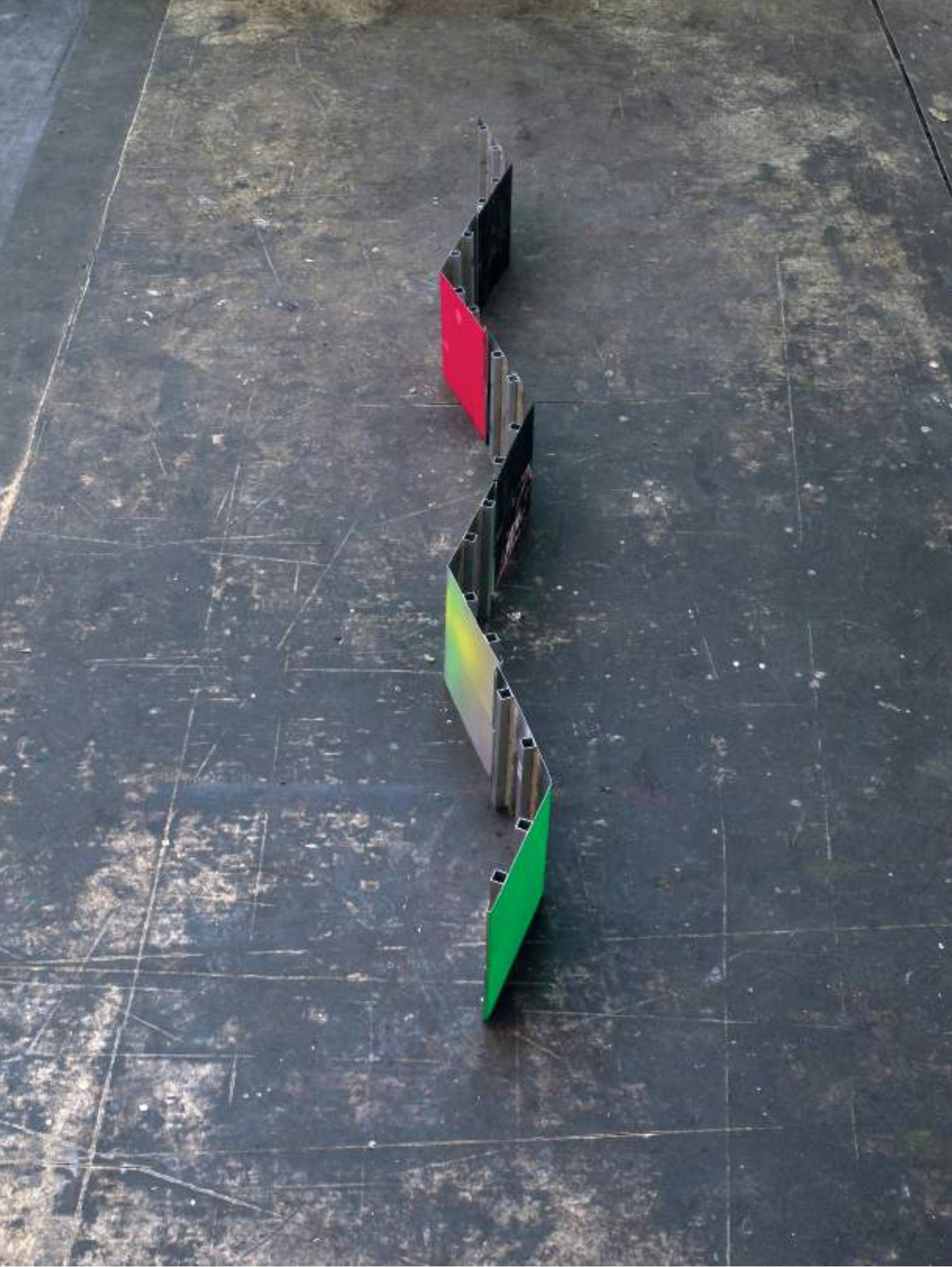






*0.5 m Width*

TSSY1730



Yesterday is another world  
A thousand years away...  
Yet it rushes to me  
This minute!  
With your hand on my shoulder

きのふをば千とせの前の世とも思ひ御手なほ肩に有りとも思ふ





\*\*\* 01/06

Ethnicity

(leave this blank)

Asian

Middle Eastern

Black

Native American

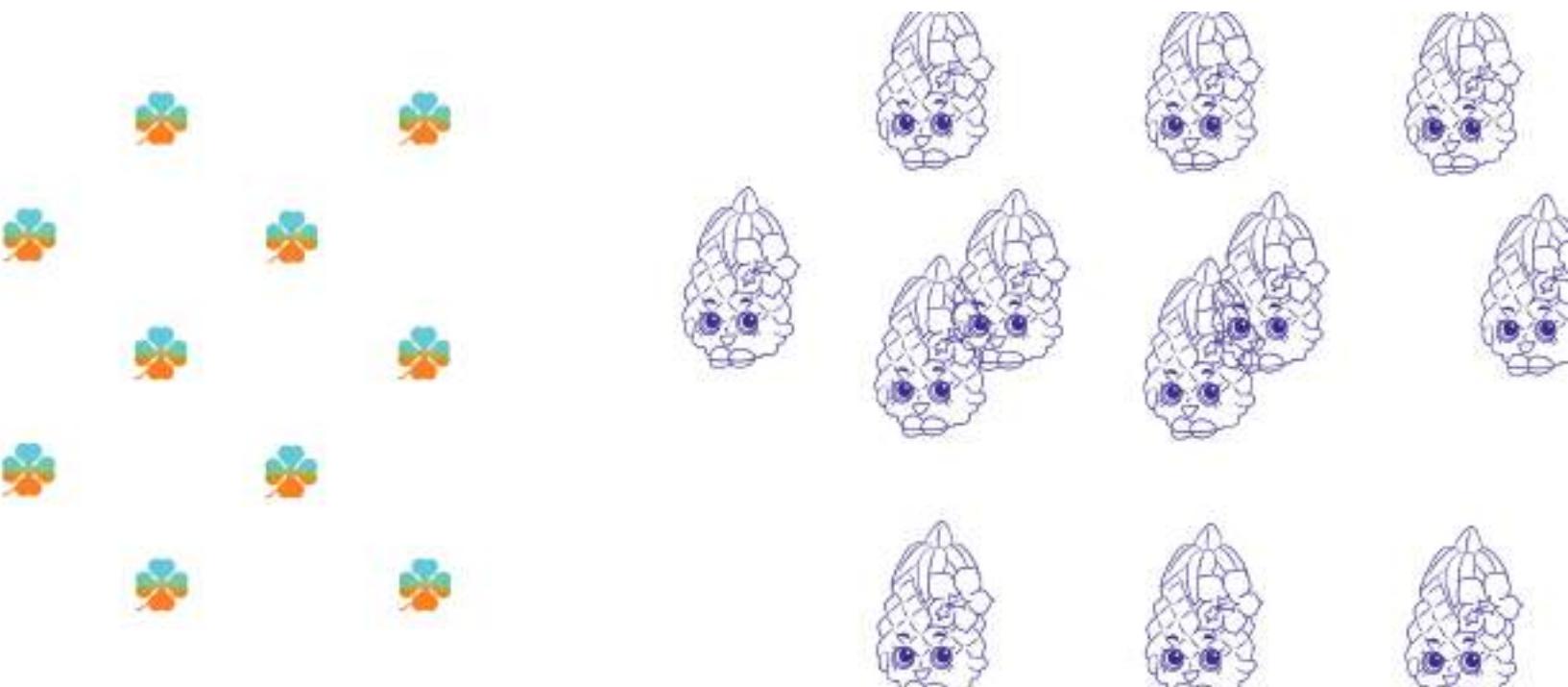
Indian

Pacific Islander

Hispanic / Latin

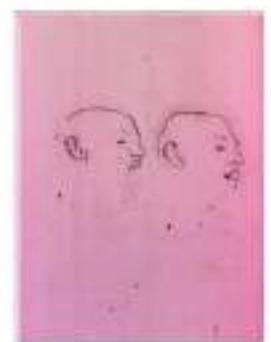
White

Other





Q. cerca



**PLASTITYPE**

MADE IN ITALY

RETINI PERCENTUALI  
PERCENTAGE DOT SCREENS

60 %  
60% / 100%

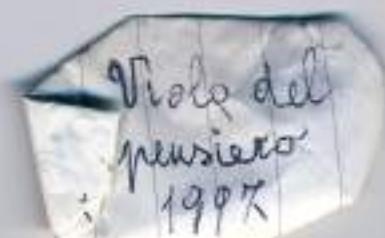
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**MAGICTYPE**

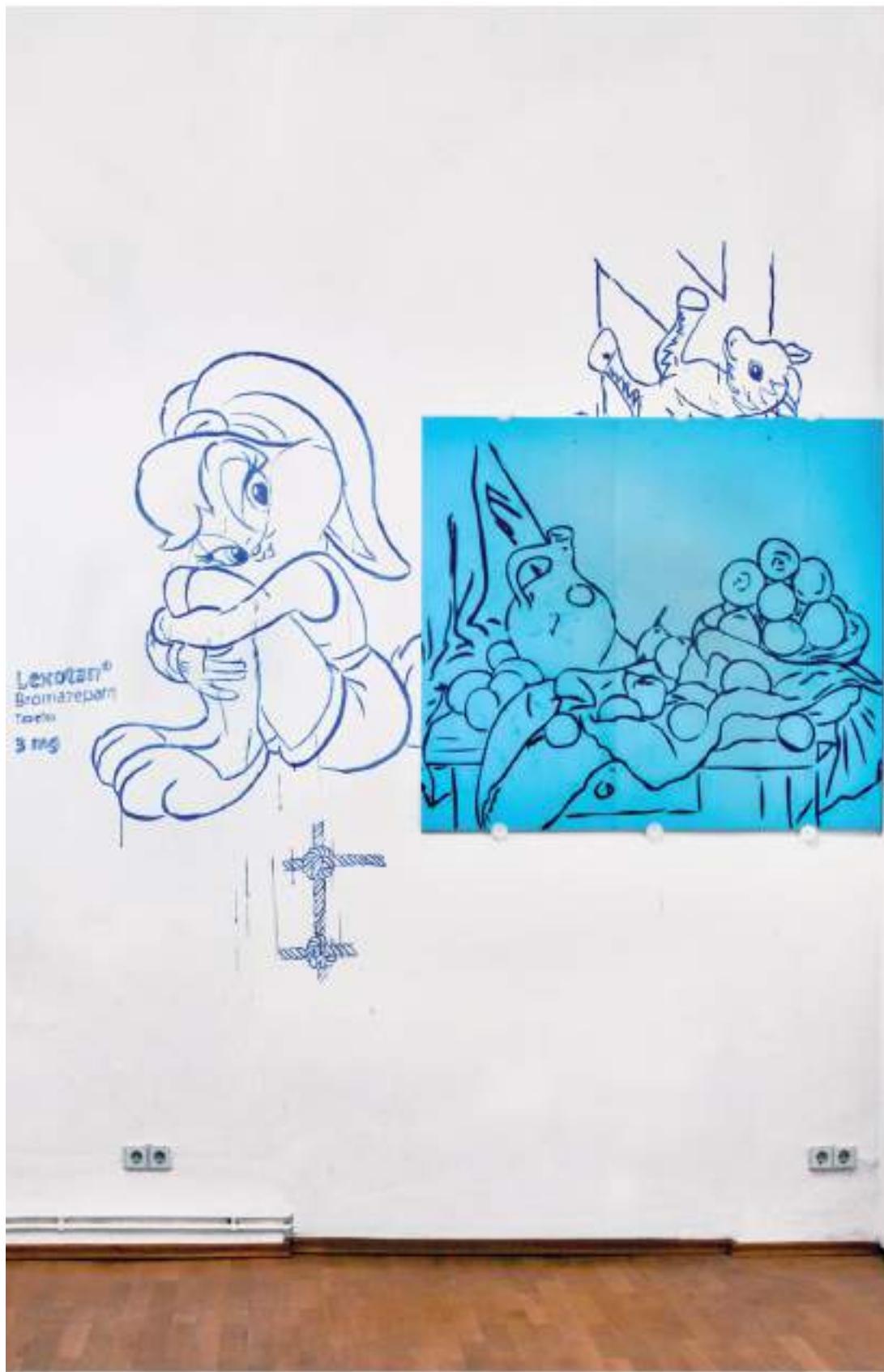












Lekotrelv®  
Beclometasone  
Dipropionate  
3 mg







1/1

All the work of Italian artist Cristiano Tassinari can be seen as a personal project from 1980, the year he shares with his parents, becoming the oldest actor playing the role of Ronald Reagan in a public installation made of wall paintings, rather than TV moments. The artist's work is specific to the year that he shares with his parents, won the nomination for the most poetic friends in a poetic way. Born his intimate language and culture, and defines those subcultures and moments, and emphasizes the individual's history. In which it connects its digressions, and reveals its viewer and often how pop culture and media back to society.









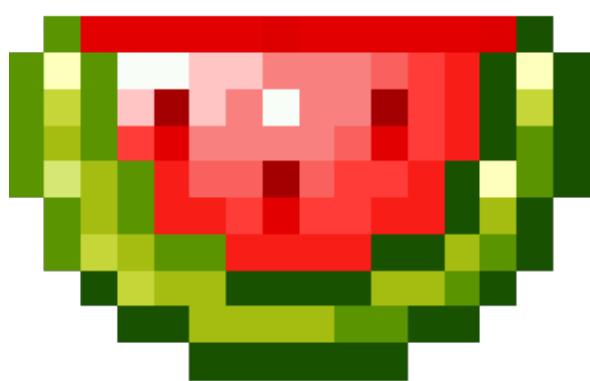


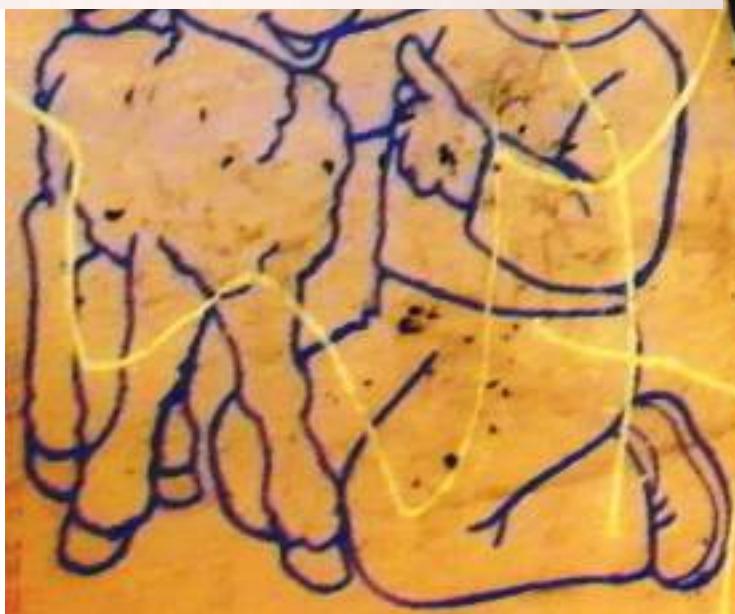
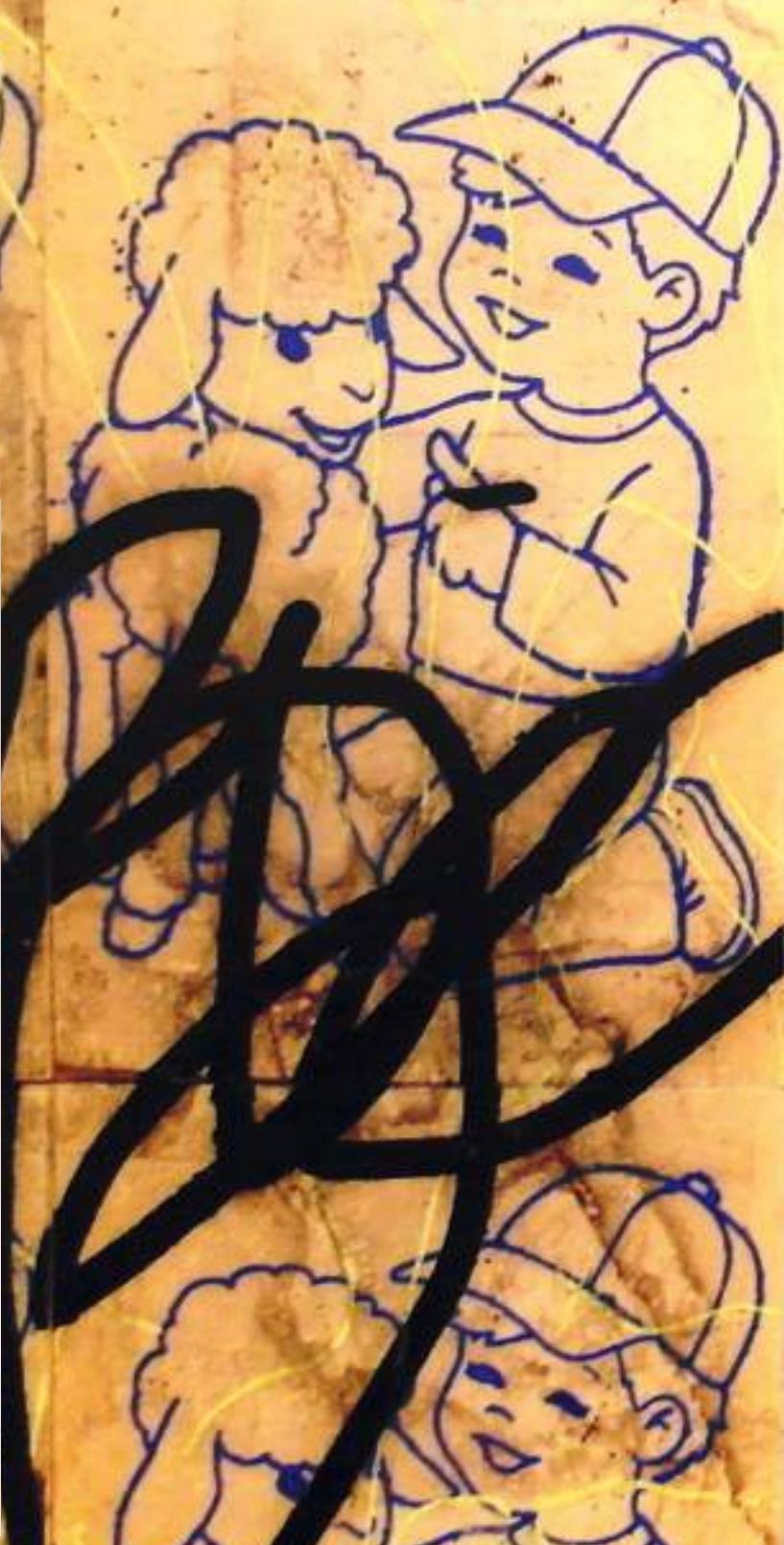






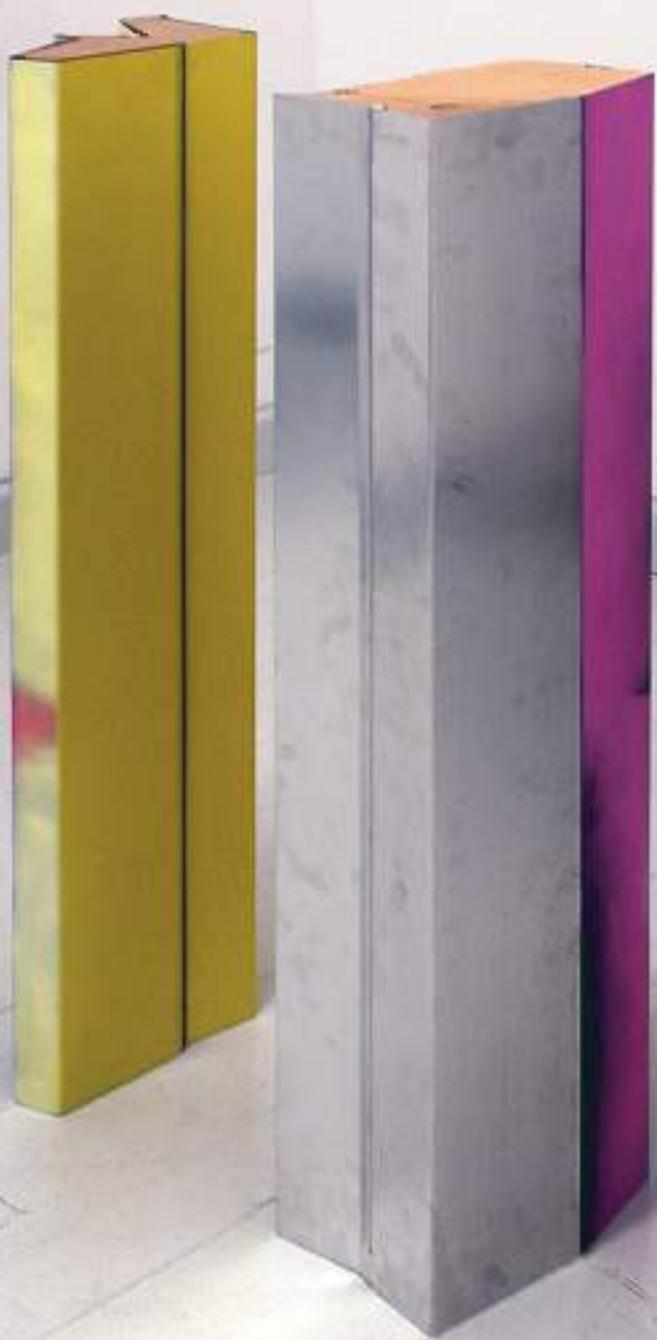




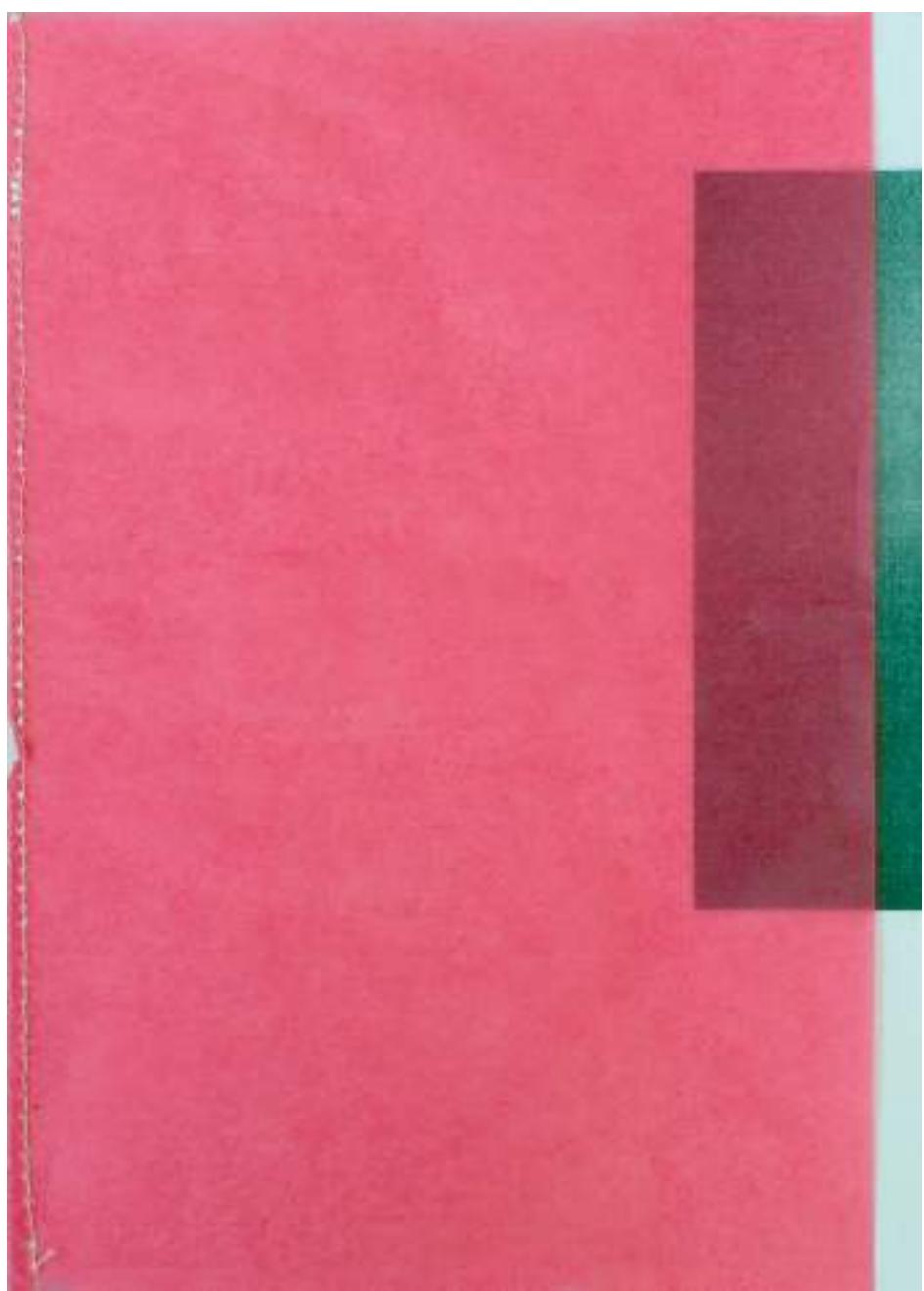




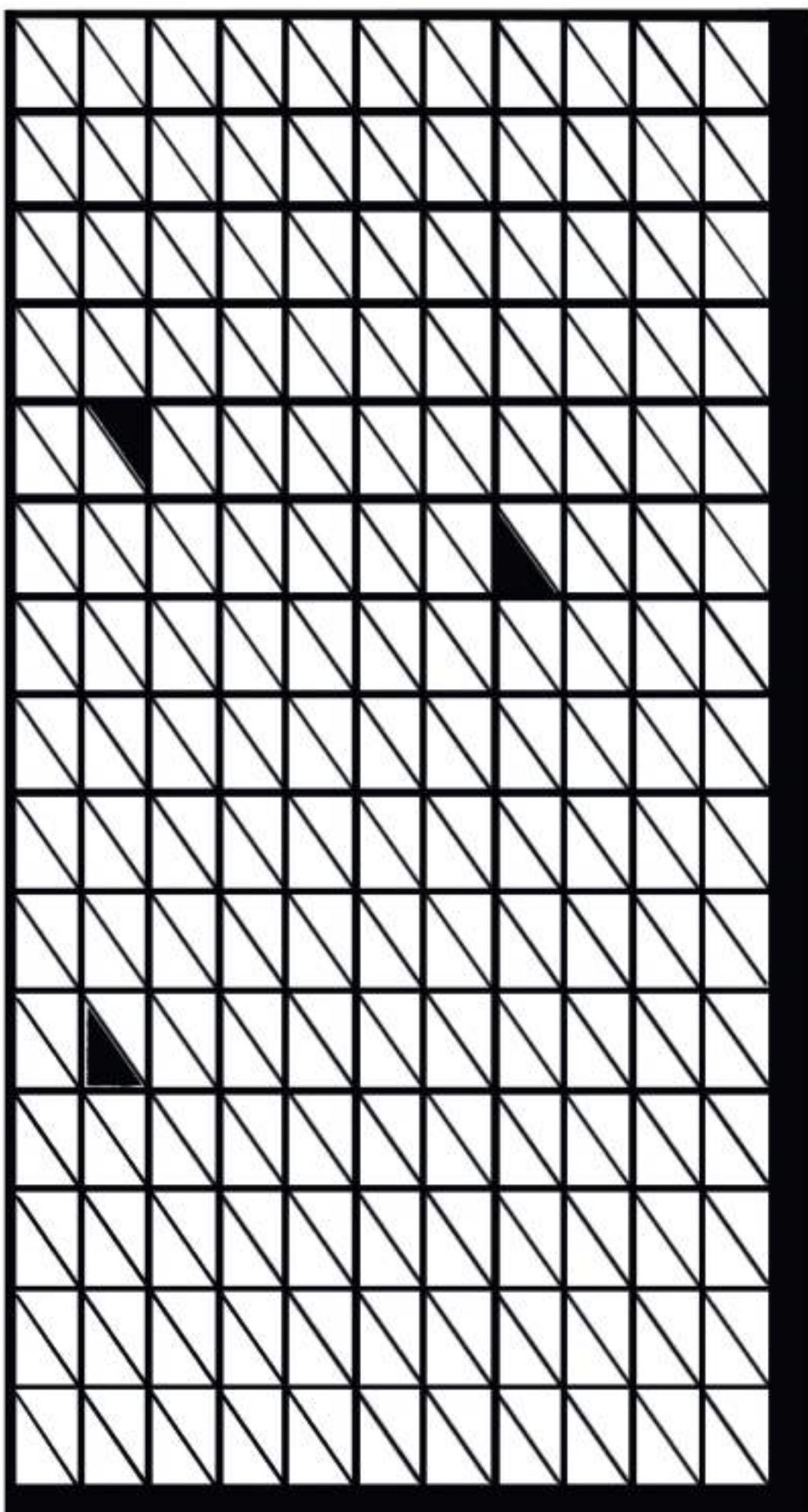












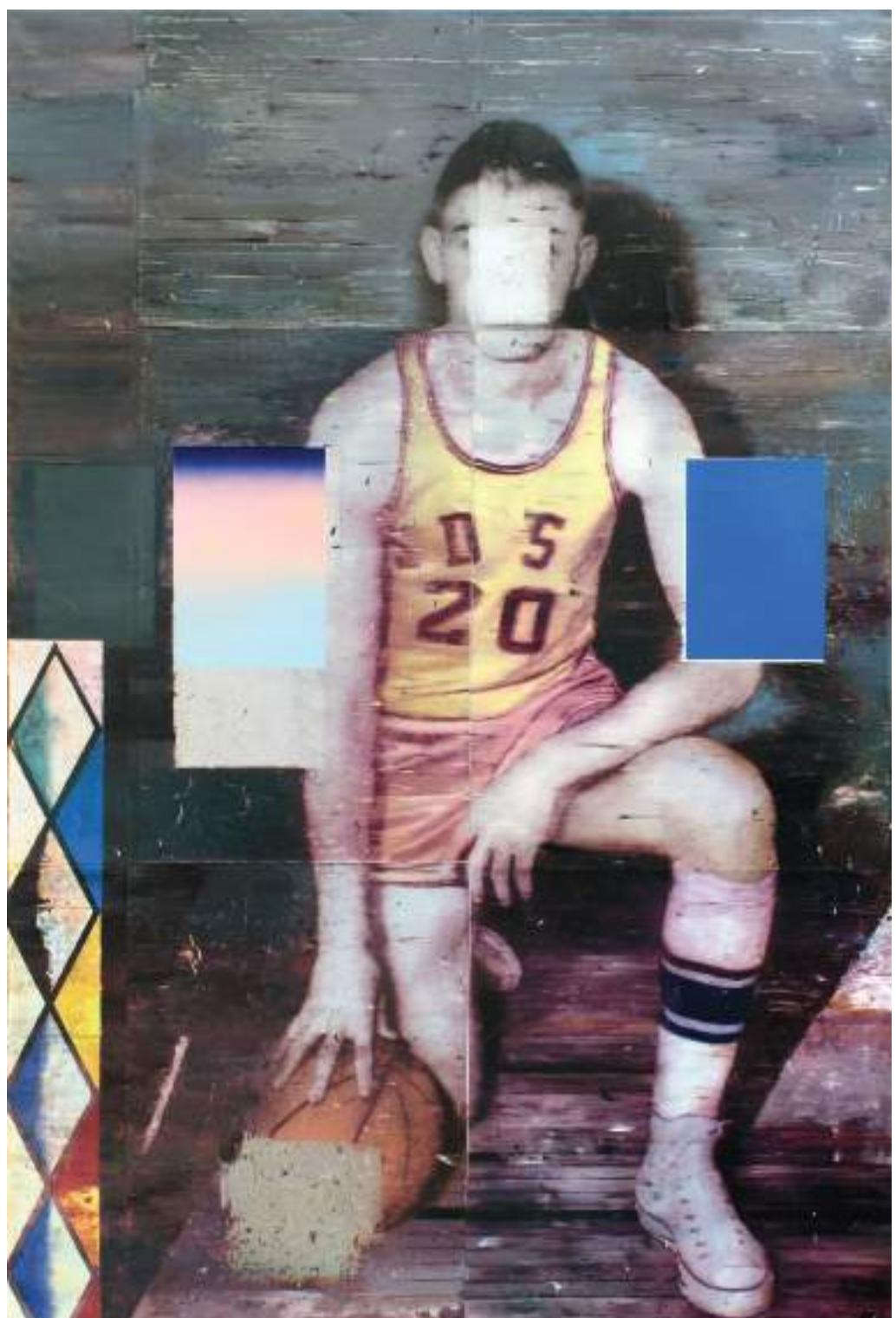


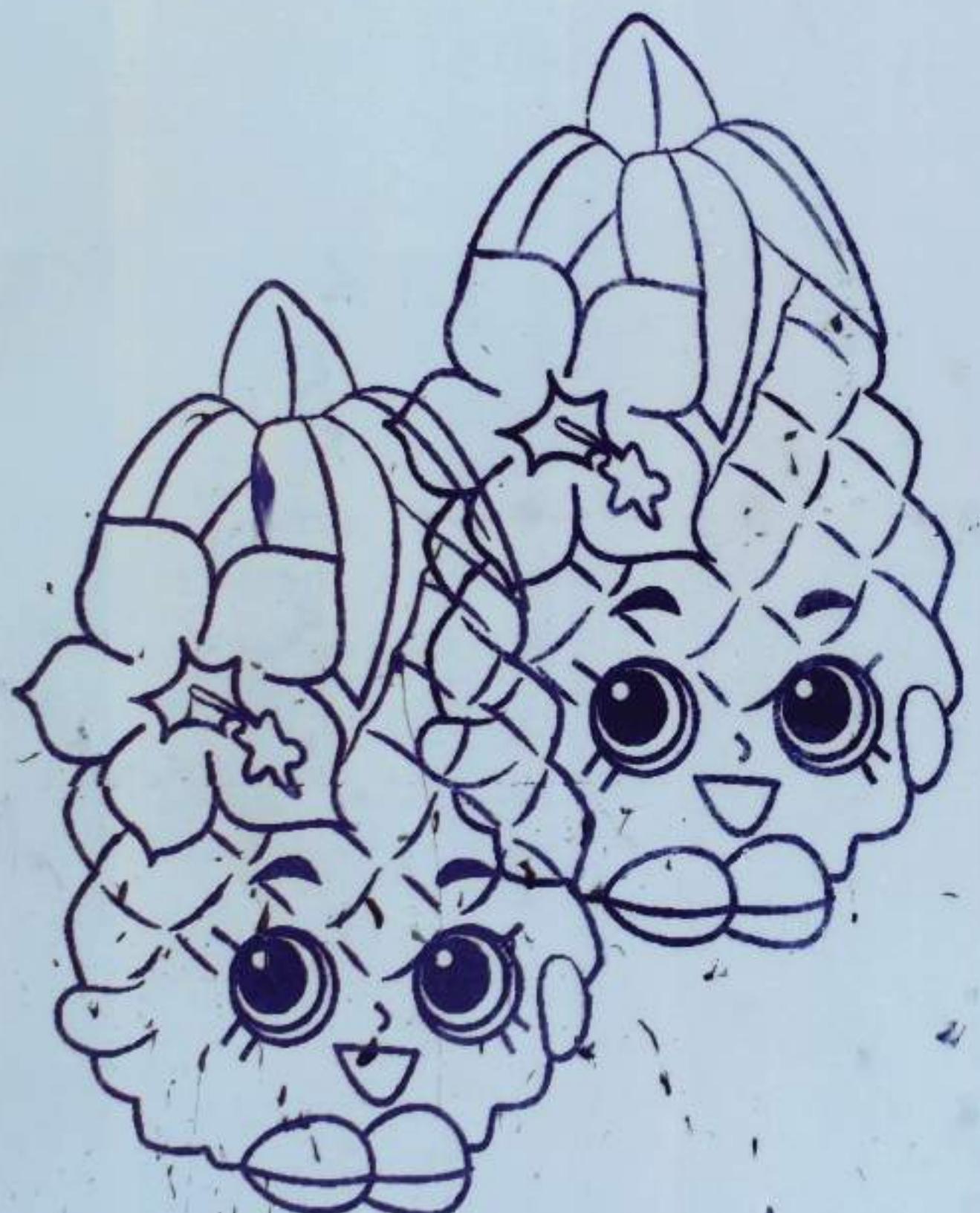
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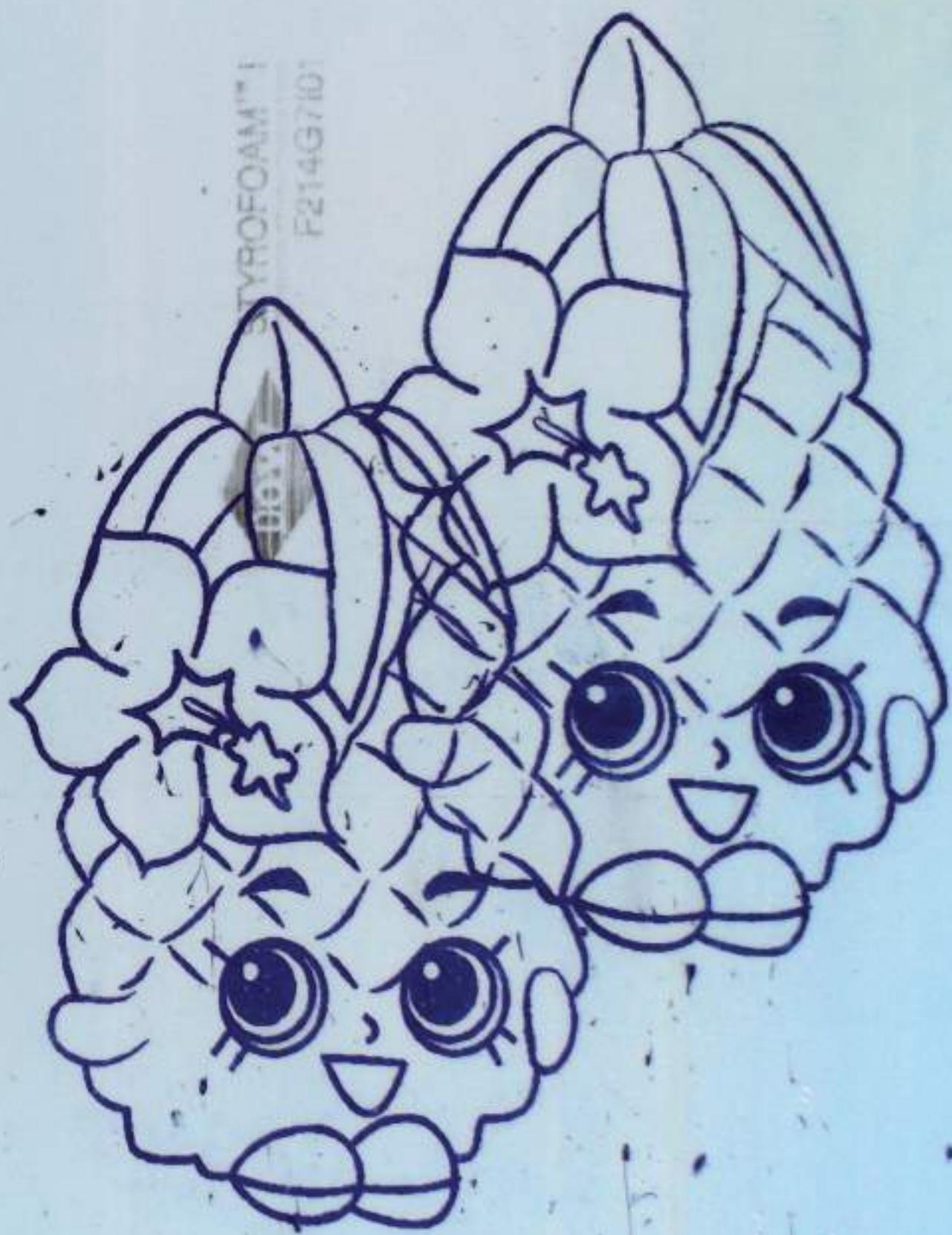










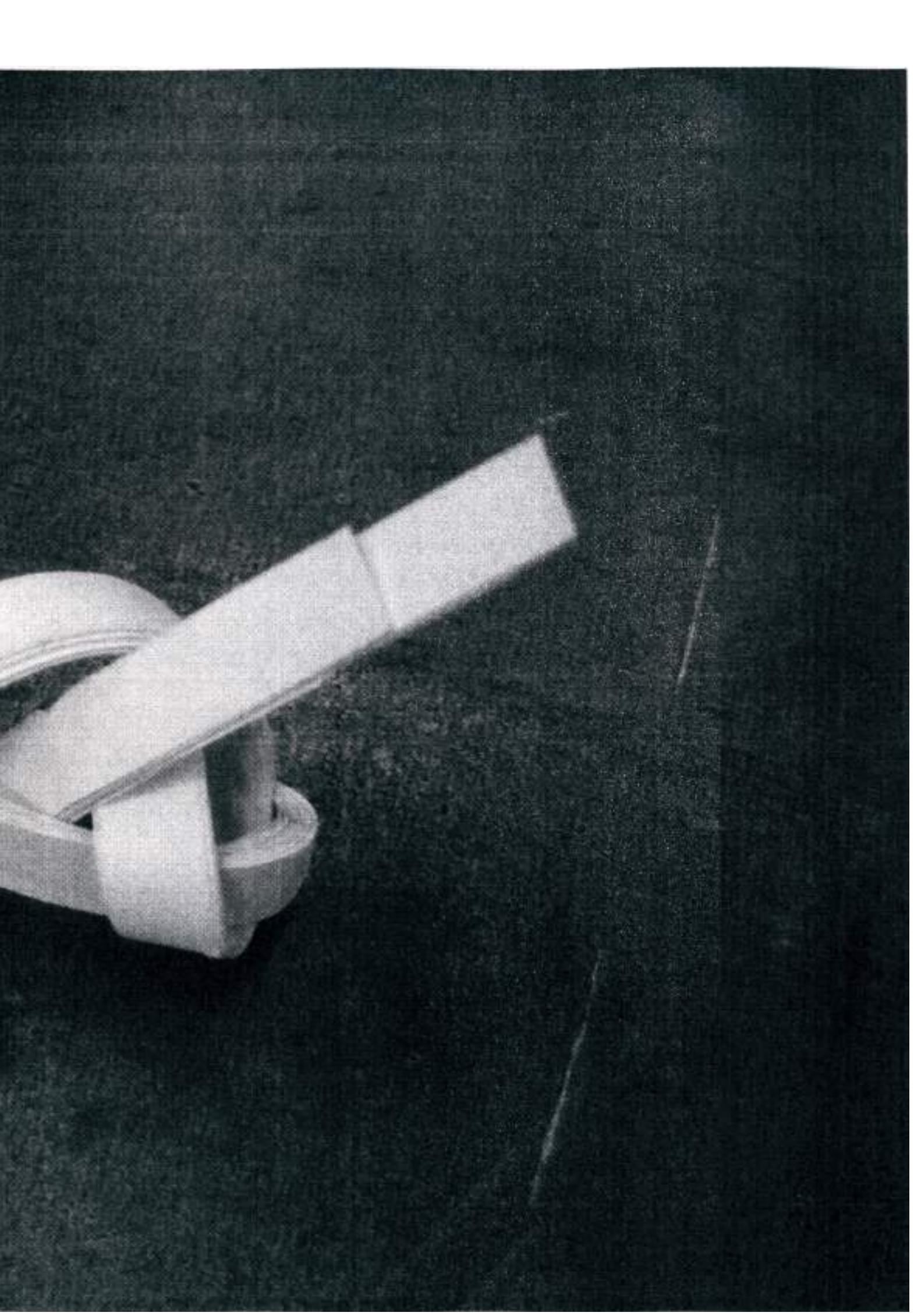


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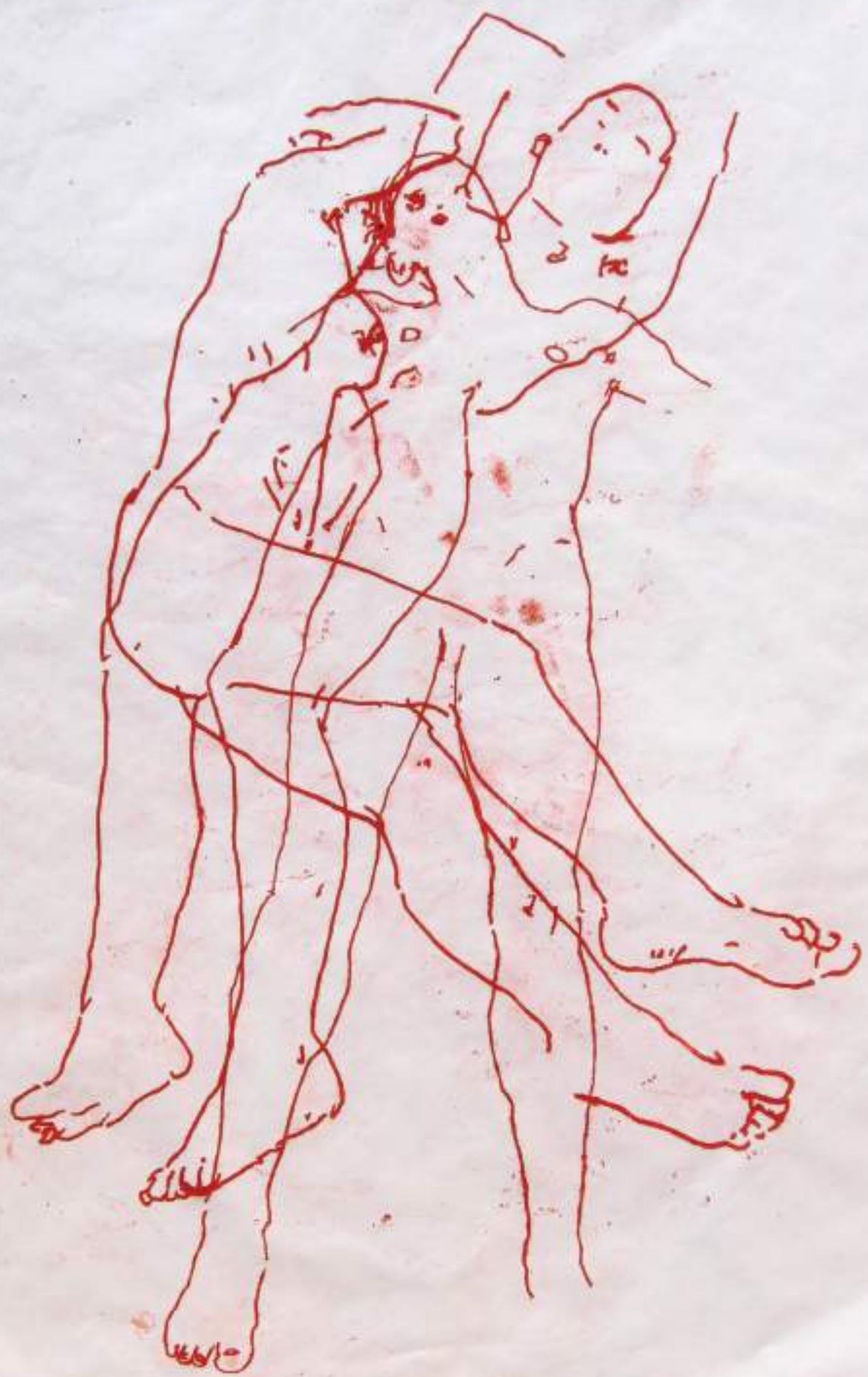














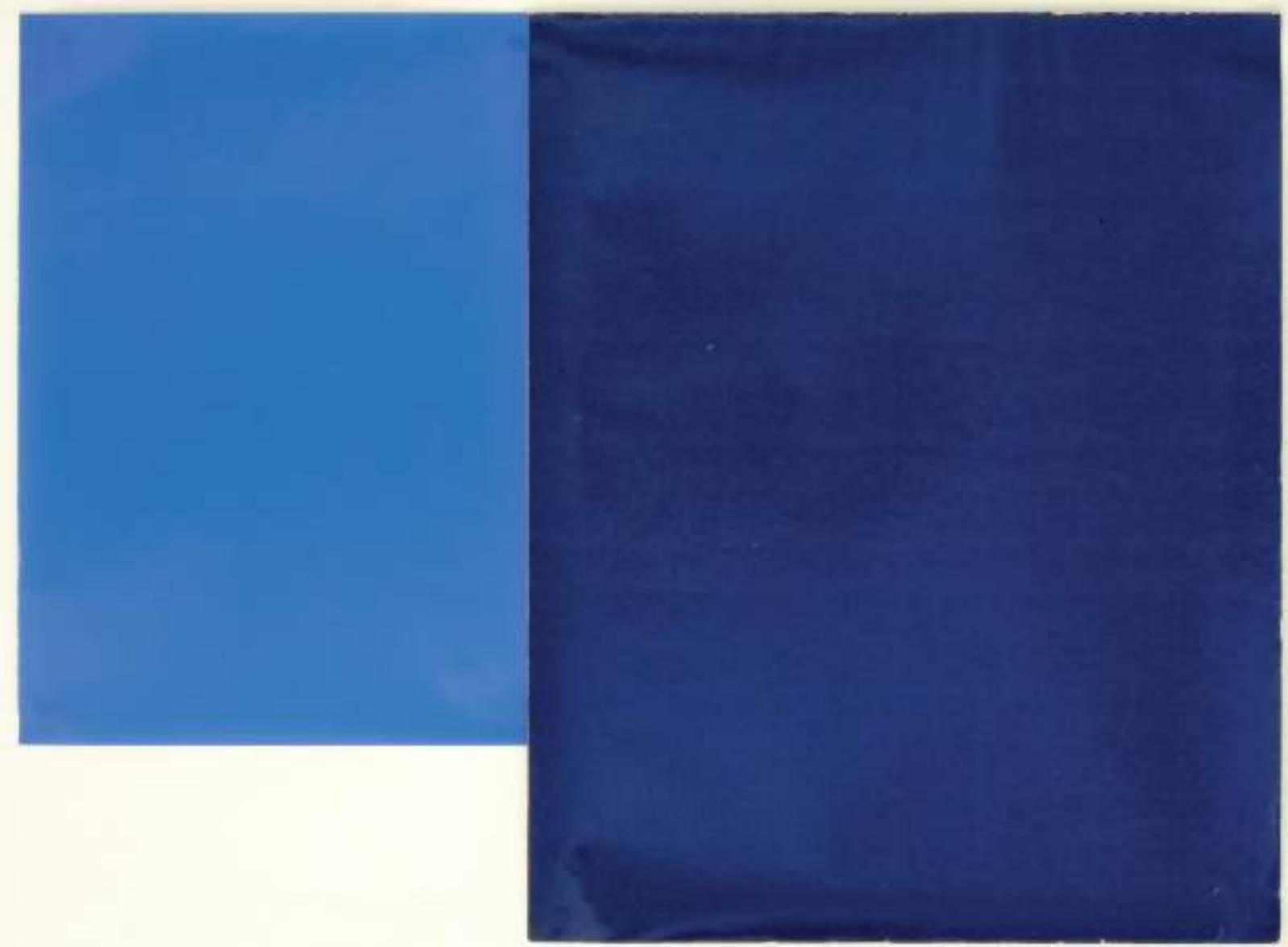




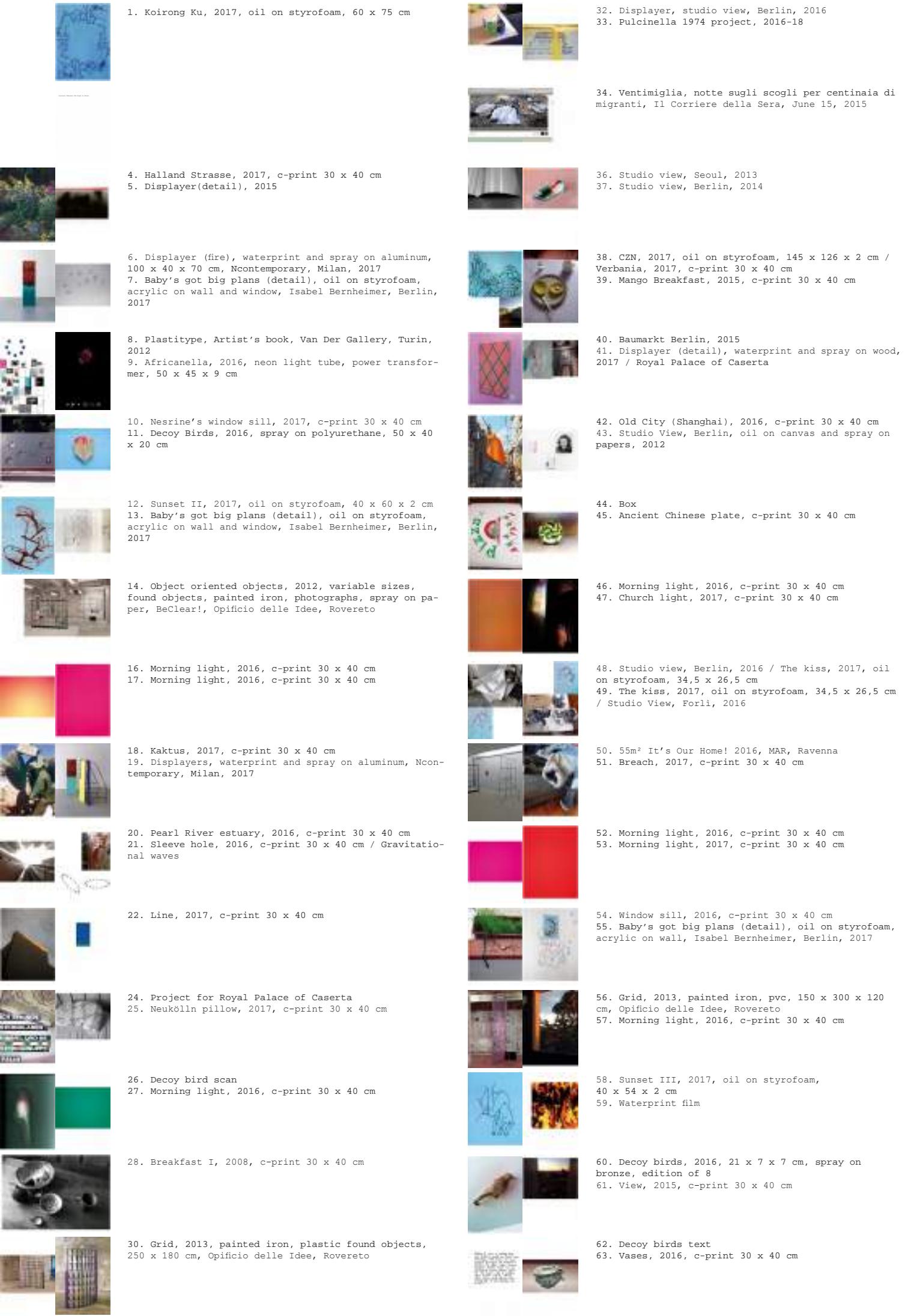










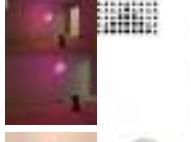




64. Displayers, 2013, painted iron, painted aluminium, 100 x 80 x 60 cm, Van Der Gallery, Turin  
65. The rings of Saturn, 2016/17, 202 x 270 cm, oil on styrofoam, MAR, Ravenna



66. Decoy birds, 2016, 45 x 36 x 10 cm, spray on polyurethane and bronze



68. Africarella, 2016, neon light tube, power transformer, 50 x 45 x 9 cm, edition of 5; Auspicious beast, 2016, 60 x 40 x 30 cm embossed lead, epoxy resin, spray, MAR Museum, Ravenna, Italy



70. Auspicious beast, 2016, 60 x 40 x 30 cm embossed lead, epoxy resin, spray  
71. 55m<sup>2</sup> It's Our Home! Curatorial text by Roberta Paganini, 2016, MAR, Ravenna



72. 55m<sup>2</sup> It's Our Home! Curatorial text by Roberta Paganini, 2016, MAR, Ravenna  
73. 55m<sup>2</sup> It's Our Home! Curatorial text by Roberta Paganini, 2016, MAR, Ravenna



74. 55m<sup>2</sup> It's Our Home! Curatorial text by Roberta Paganini, 2016, MAR, Ravenna  
75. #truelove / Halland Strasse, c-print 30 x 40 cm



76. Rings of Saturn, (boy and sheep), 2017, oil on styrofoam, 60 x 85 x 2 cm  
77. Dentro Ragga liberata, Il Corriere della Sera, October 17, 2017 / Residency project, 2016



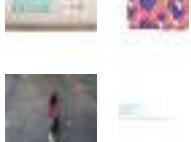
78. Shelter, 2015, painted iron and aluminium, wood, 250 x 150 x 45 cm, Operativa Arte Contemporanea, Rome  
79. Shelter, 2015, painted iron and aluminium, wood, 250 x 150 x 45 cm, Operativa Arte Contemporanea, Rome



80. Poppy pot, 2013, c-print 30 x 40 cm  
81. Basketball player, 2015, oil and collage on aluminum, 205 x 140 cm, Altes Postfuhramt West, Berlin

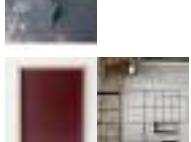


82. Selfportrait, 2016, painted iron and aluminum 233 x 60 x 60 cm, ECC, Berlin  
83. Tushumdo, 2013-17, oil on canvas, 90 x 110 cm



84. The Rings of Saturn proj., 2016/17, 202 x 270 / 235 x 168 cm, oil on styrofoam and canvas

85. Flag, waterprint film



86. Reef, 2016, spray and pigment on aluminum, 174 x 20 x 12 cm  
87. Yosano Akiko, Midaregami (Tangled Hair), 1901



88. Plastotype, 2013, 45 x 33 cm  
89. Object oriented objects, 2012, variable sizes, found objects, painted iron, photographs, spray on paper, BeClear!, Opificio delle Idee, Rovereto



91. Plastotype, 2013, 45 x 33 cm



92. Website pics / Cheerleaders, 2010, oil on canvas, 161 x 158 cm  
93. Plastotype, 2013, 37,5 x 26 cm



94. Displayers (fire), waterprint and spray on aluminum, 100 x 40 x 70 cm, Ncontemporary, Milan, 2017  
95. Displayers (leather), waterprint and spray on aluminum, 100 x 64 x 70 cm, Ncontemporary, Milan, 2017



96. Flowers seeds, 2010, c-print 30 x 40 cm  
97. Green field, 2012, c-print 30 x 40 cm



99. Baby's Got Big Plans, 2017, oil on styrofoam, acrylic on wall, 350 x 1050 cm, Isabel Bernheimer, Berlin



100. Baby's Got Big Plans, 2017, oil on styrofoam, acrylic on wall, 350 x 1050 cm, Isabel Bernheimer, Berlin  
101. Baby's Got Big Plans, 2017, oil on styrofoam, acrylic on wall, 350 x 1050 cm, Isabel Bernheimer, Berlin



102. Baby's Got Big Plans, 2017, oil on styrofoam, acrylic on wall, 350 x 1050 cm, Isabel Bernheimer, Berlin  
103. Baby's Got Big Plans exhibition text



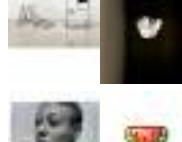
104. Decoy birds, 2016, 21 x 7 x 7 cm, spray on bronze, copper and brass, edition of 8  
105. Alien Talk, 2017, oil on styrofoam, 40 x 60 x 2 cm



107. Decoy birds, 2016, 21 x 7 x 7 cm, spray on copper edition of 8



108. Displayers, 2013, painted iron, painted aluminium, variable sizes  
109. Sunset DR, 2017, oil on styrofoam, 40 x 60 x 2 cm



110. Object oriented objects, 2014, painted iron, painted pvc, photographs, SeMA Nanji Residency, Seoul, South Korea  
111. Indian Ocean reefs, scan



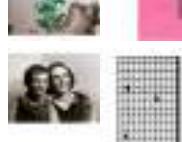
112. Jeanne d'Arc, 2012, oil on canvas, 153 x 163 cm  
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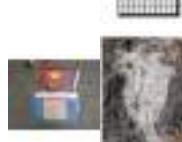
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115. Auspicious beast, 2016, embossed lead, epoxy resin, spray, 60 x 40 x 30 cm,



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117. Displayers, 2015, painted iron, painted aluminium, variable sizes



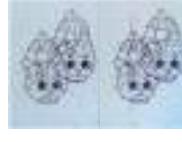
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119. Plastotype, Artist's book cover, Van Der Gallery, Turin, 2012



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124. Nude, 2017, oil on styrofoam, 24 x 20 x 2 cm  
125. Basketball player, 2014-17, oil and collage on canvas, 195 x 129 cm



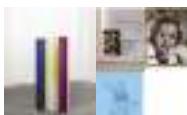
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130. Paper bow, 2009, c-print 30 x 40 cm



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