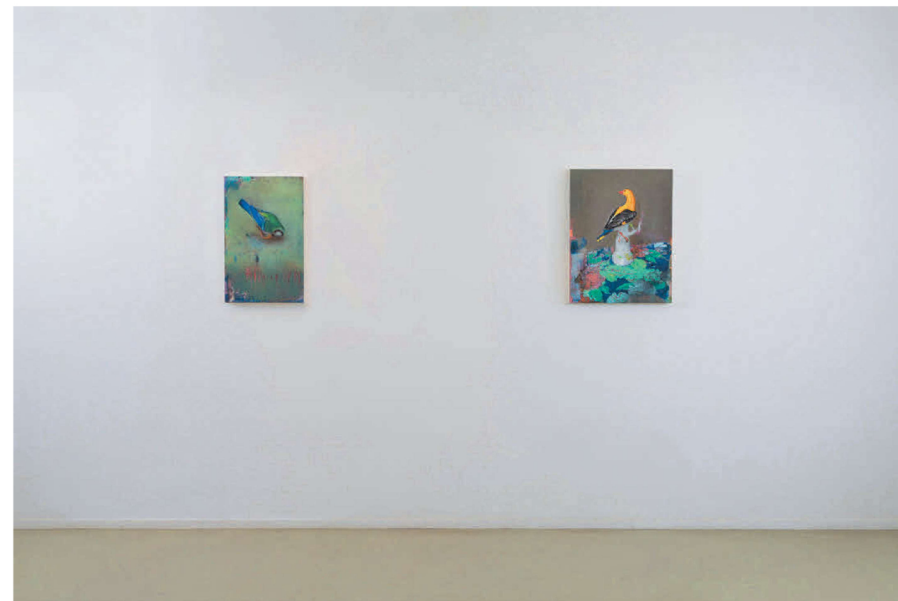


C is for Cherry, 2022, Exhibition view at Galleria Francesca Antonini, Rome, Italy, Photo: Daniele Molajoli

"A traveller without observation is a bird without wings". The Iranian poet Sa' of Shirazi in Gulistan seems to give with this phrase of the perfect quote from Cristiano Tassinari's work. A work that is not only aesthetic but historical, political, sociological. Those who, like the writer here, are sociologists know that reality exists but that it is never objective or subjective. Reality is, Weberianly, the representation we give of it. And Tassinari, from the side of his production, that is the artistic creation, depicts that chaos that stands both as ambiguity and as maneuvering space, at once chaos and salvation. A binomial, a sometimes limiting, constraining and contradictory framework that, however, constitutes the only material we have for the construction of identity and self-identification. From this point of view, the message the artist brings us is related like a sort of social and human infinity but not in a romantic sense but rather in a spatial and temporal sense. The space because the objects chosen and treated, are often ambiguous even in their solarity; the time understood as memories, recollections and stories that start from autobiography and become biography of the world. Federico Fellini wrote, "all art is autobiographical; the pearl is the autobiography of the oyster". In Cristiano Tassinari's canvases, installations, lights, and object transformations there is the whole imaginary of men, their drama of illusion and their fate to rebuild themselves.



Oriole, 2022, Oil on paper applied on wood, 70.5x54 cm, Bird and Apple, 2022, Oil on wood, 67x42 cm  
Exhibition view at Galleria Francesca Antonini, Rome, Photo: Daniele Molajoli



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