

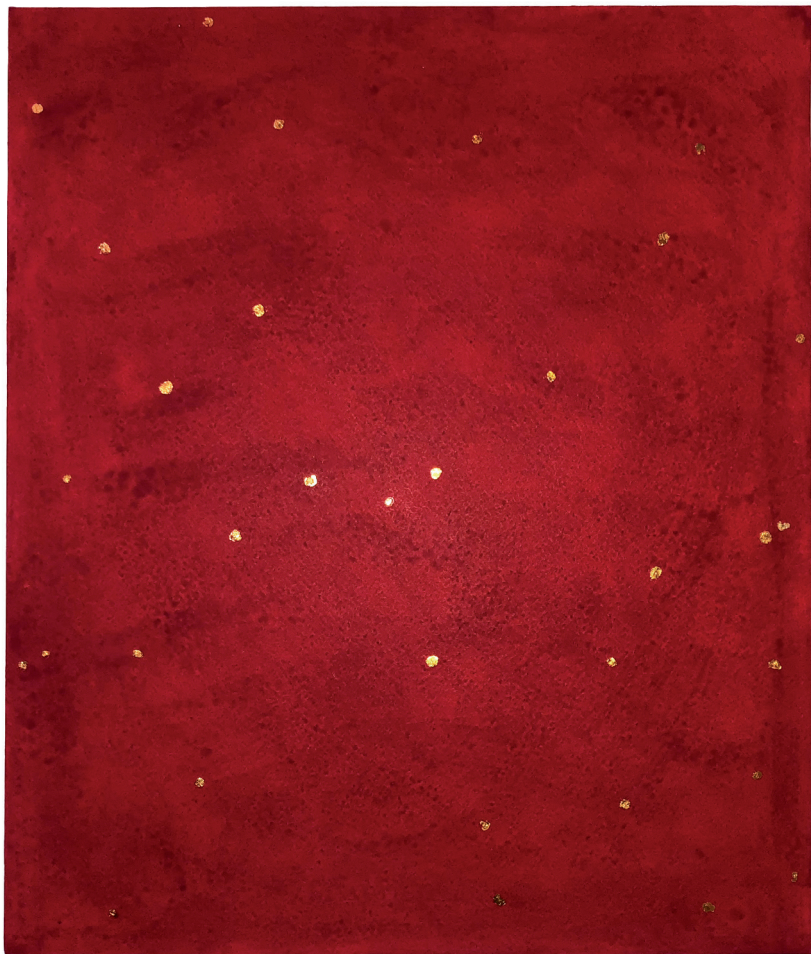
MARCO CIANCIOTTA



Spazio E\_EMME  
9 - 25 settembre 2020

**MARCO CIANCIOTTA**  
**post coitum omnis artifex semper triste**

vernissage  
mercoledì 9 settembre  
dalle ore 18,00



*Cielo stellato (chiaro)*

"When attitudes become form". On the latest works by Marco Cianciotta

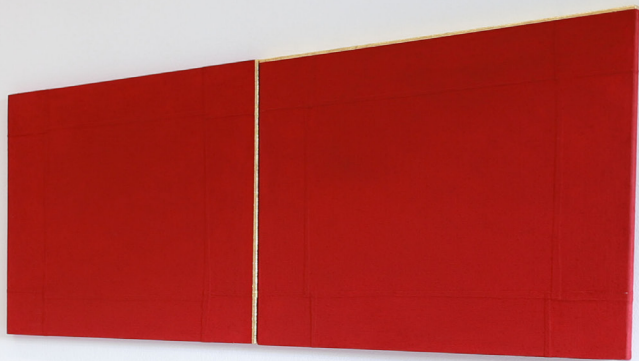
*Kid, if you find the kite of your imagination  
tie it with the intelligence of your heart.  
You will see enchanted gardens rise  
and your mother will become a plant  
that will cover you with its leaves.  
Let your hands become two white doves  
that bring peace everywhere  
and an order to things.  
But before learning to write  
look at yourself in the water of feeling.  
Alda Merini*

It would be a sacrilege not to start, if it is proper and with the readers' permission, from a brief introduction. To inaugurate a new cycle of lessons in Brera, Luciano Fabro found it appropriate to present and discuss with his students the intentions and the results of the famous 1969 exhibition, curated by Harald Szeemann (from which, on tiptoe, the title of this text takes its cue), "Di nuovo comportamento [Behavior again]". That is how Fabro started that 1988 course. The polysemy inherent in the title is enough to make us think: do we have to go back to establishing behavior as the fulcrum around which artistic research revolves or is it necessary to find

and express a new behavior? Who knows, everything is still almost secretly locked in the casket of experience. The fact is, Fabro stated, that it seemed increasingly manifest that “the form of artistic works no longer rests in the work itself, in its way of being created or in its appearance, but in the attitudes it implied, those it presupposed, those it accompanied, those it offered as results: the form of the work was dead, the politics of the work were already in place”.

So, the politics of the work. Marco Cianciotta, in addition to being in Brera in those years as a student of Fabro, was certainly influenced and constantly led to confront himself with that idea, with that teaching that somewhat represented a sort of perimeter for him, in which he could try to operate, to act. Furthermore, it is undisputed that all his work is permeated by a need that could be defined “coherent”, thanks to which the work struggles to find and express that balance between interior and exterior, in which a fleeting moment is frozen in a color, in a sign, in an action, or in a verse. We could also employ a loaded word such as “responsibility” (of the artistic act towards those who experience it) that Cianciotta knows well and successfully inhabits: yes, it is really difficult not to find it when one sees his works, when one thinks or hears him talk about a project that he would like to complete. And even when one asks his creator about a work (it is indeed in the abovementioned “coherence” that one always ends up moored to), when he is in a gallery or museum or, better still, when he is in the Academy





with his students. For Cianciotta, the work is always the litmus test of an attitude that is open to what surrounds him (and us), of a sentimental relationship with what amazes and attracts us, of a behavior that makes alive those who cannot but live. And here it is, today, the happy epiphany of this exhibition. After periods Cianciotta spent being almost repelled by all sorts of exhibition, when he was stuck in his studio and everything worked well, more or less (and who or what can ever offer us certainty about this?), he comes back to exhibit at the E\_EMME Space (Cagliari) these, first of all, beautiful tokens of love towards a feeling that has happily found itself in all its abundance of trust. And Cianciotta could only start from himself, from that first photographic image (a self-timed picture) which he painted in an infinite self-portrait that marks a reboot of himself (and also ourselves). After all, this is the invitation these recent works by Cianciotta offer us: let's take life back! Let's no longer allow any fake delegate (i.e. parvenu) or false illusion (you choose) to appropriate it. This exhibition is literally a hymn to joy, it really showcases a new behavior and the gold color it displays reminds us of this. The materials of which these works are made (color, pigments, gauze, etc.) are one with life, with the body, with existence, with interiority, with living things, with motifs, with the rights and the wrongs, also with the end of the post-ideological world. So, that naked glimpse of a body at work seems appropriate, it is busy using both hands and feet to build who knows which spaceship, aimed at producing new reasons and new



adventures. It doesn't matter if, then, we have to go back to sadness. As makers, we will undoubtedly have developed possible ways to deal with it: in this way, we will be able to wait with confidence, with stubborn insistence and indomitable patience, for new ways to reaffirm, once again and never tired, our gratitude to life. Word, and above all sign and color, of Marco Cianciotta.

Domenico Spinosa

## **Opere in mostra:**

*Habeas Corpus (1/5)* - pigmenti su carta, 100x140 cm, 2017

*Senza Titolo (1/2)* - garza e pigmenti su tavola, 102x108 cm, 2020

*The per due* - pigmenti e cartoncino dorato su tela, 50x50 cm, 2018

*Foglia al vento* - pigmenti e foglia d'oro su tavola, 39,4x46,3 cm, 2016

*Senza Titolo* - pigmenti, garza e foglia d'oro su tavola, 120x60 cm, 2020

*Senza Titolo* - garza, pigmenti e foglia d'oro su tavola, 96x47,8 cm, 2020

*(Ancora) Desta in animo suo (Trent'anni dopo)* - pigmenti, garza, legno e foglia d'oro su tavola, 75x42 cm, 2020

*Senza Titolo* - pigmenti e garza su tela, 50x50 cm, 2019

*Senza Titolo* - pigmenti, garza, cartone sagomato e foglia d'oro su tavola, 40,2x39,3 cm, 2019

*Osservatorio astronomico* - pigmenti e foglia d'oro su carta, 140x220 cm, 2020

*Cielo stellato (chiaro)* - pigmenti, carta e foglia d'oro su tavola, 39,4x46,3 cm, 2019

*Senza volerlo ho rotto le uova a* - garza pigmenti gusci d'uovo e foglia d'oro su supporto ligneo, 100x30x7cm, 2020

*Oro! Cioccolato!* - pigmenti, garza e cartoncino dorato su tavola, 56x30 cm, 2019

*Cielo stellato (scuro)* - pigmenti- carta e foglia d'oro su tavola, 39-4x46,3 cm, 2019

**Marco Cianciotta** (Roma 1959) vive e lavora tra Sassari e Milano.

testo critico:

**Domenico Spinosa**

fotografia:

**Francesco Cianciotta**

**Marco Fronteddu**

a cura di:

**Anna Oggiano**

In copertina: *(Ancora) Desta in animo suo (Trent'anni dopo)*



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