

RICCARDO FABIANI

C o r r o s i o n s

T i m e I s N o t u n i q u e



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Riccardo Fabiani  
Corrosions

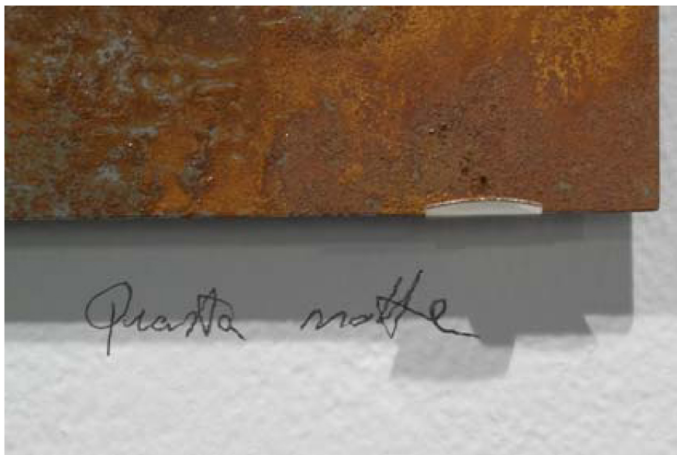
*Time Is Not unique*



**K**ronos and Aion are both in charge to protect the flow of days. More after, days and hours are human's inventions, signs of our fragility. Most of the Art productions are stones thrown in the flow of Kaos, to prevent the fading of their own creator. Memories like symbolic creation, like P.Florenskji said. My recent research goes exactly in the opposite direction; workings with time, giving him back the role of co agent in art. I can define this approach like an act of extremist empathy, in Worringer's terms. Using the ancient process of engraving directly on metal, I turn the images into rust. Images that contains in themselves germs of change; a work that resemble the course of a life being: a birth (the clear definition of shapes and signs), a life (the daily changes of features) and finally a death (the return to primary status). The image starts an ambivalent and ambiguous relation with the viewer, forcing him to use his memories to complete the vision, aware of the fact that those memories will be the only thing remaining. On the other hand the Corrosion will continue its life undisturbed, without the necessity of being seen. I'm trying to find a point of contact between Visual Art and Music, taking Nietzsche advices from "The Birth of Tragedy". It's not possible to analyze a symphony, without losing it: its realization should be always in progression, and so will be for the Corrosion. I wish to explore the connections between beauty and decay, and more deeply the consequences of this behavior and its role in the contemporary art.





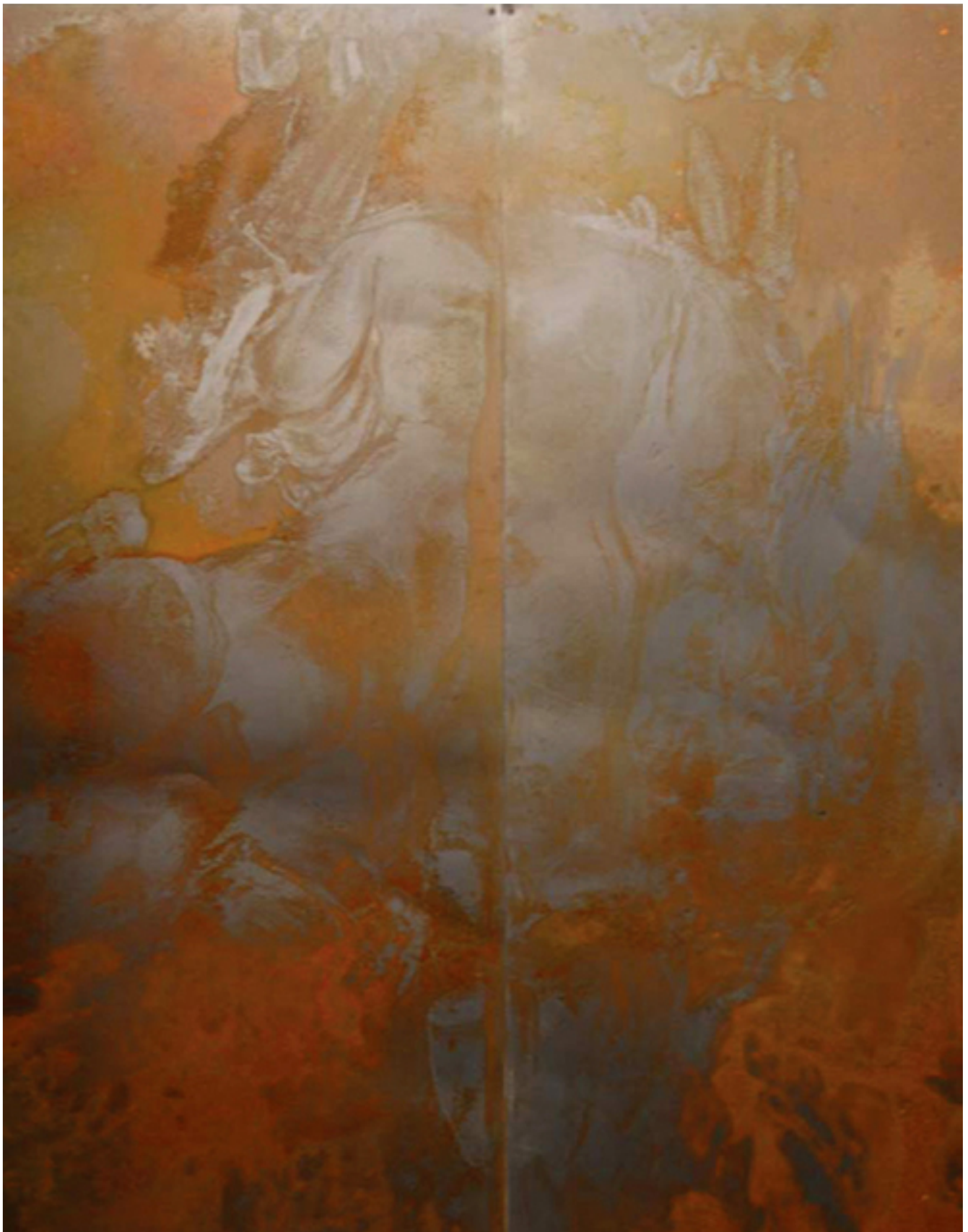


### **The seven nights**

vaseline, nitric acid, a bed, dreams, 7 metal plates 60 x 45 cm, 2009

Courtesy by: Unorossodue gallery, Milan, Italy

I've been using 7 metal pillows for a whole week during the night . I rubbed my face with vaseline before falling asleep, vaseline captured sleep micro movements on plates then I fixed those traces in the plates with nitric acid, so the rust generated from the nitric acid process keeps rotting the metal surface. This performance took place in ACCEA, Yerevan, Armenia in 2007 and in Unorossodue gallery, Milan, Italy in 2009.



**Grafia di un amplesso (Embrace's pattern)**

vaseline, nitric acid, two lovers, 2 metal plates 90 x 200 cm, 2004

Two greased bodies interwoven in an embrace which leaves traces of their arcade. A nitric acid bath after the intercourse. The traces protect the plate from decay and quickly loose the grip on reality.





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Riccardo Fabiani - Corrosions - Time Is Not Unique

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