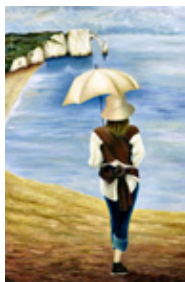


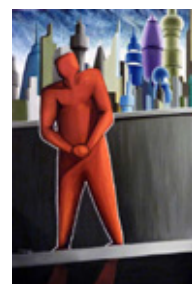
Like many modern painters, Patrizio Mugnaini's great artistic works cover various stylistic periods, without following any specific chronological order: expressive moments, some coinciding and crossing paths, thereby providing shape to a complex and original piece of work. In Patrizio's artwork, we can distinguish a visually classic period that exhibits his brilliant skills as a painter. Paintings such as "Il Generale", "La signora di Etretat", "Hoover Dam" ... are great examples of his creative virtuosity.



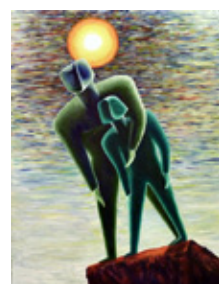
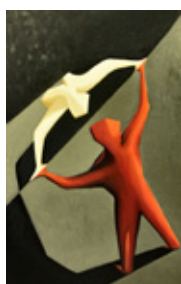
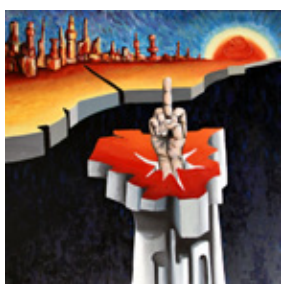
Instead, the painter's inventive genius frees itself from any traditional rules in the surreal-metaphysical time of space by allowing his blooming phantasy, carried and emphasised by unusual texts, to run wild.

Patrizio's paintings are highly cultivated and consistently offer their viewers new perspectives on the world that are seemingly borrowed from other levels of consciousness...

Glaring lights are enveloped by deep shadows, objects suddenly appear out of nowhere and, like heavy boulders, sink into dissonant colours, which - paradoxically - manage to create stunning harmonies. In some of these paintings, the laws of physics are entirely overturned: "Promessa", "Equilibri fiorentini", "Magma mentale", "Il suo tempo", "Casa", "IL Muro"...



depict the clear sky beneath the earth's crust, as well as gigantic objects that maintain balance between the ground and the abyss; time, trapped inside an enormous hour glass, is held by an incredible "Saturn", who himself only keeps his balance unsteadily on top of two bolts... In works like "Messaggio", "Il lato oscuro", "E fu il verbo", "Metamorfosi", "Futuro", ...we may find a message of existential nature: man must confront his loneliness, his inability to find contact, his own defeat...

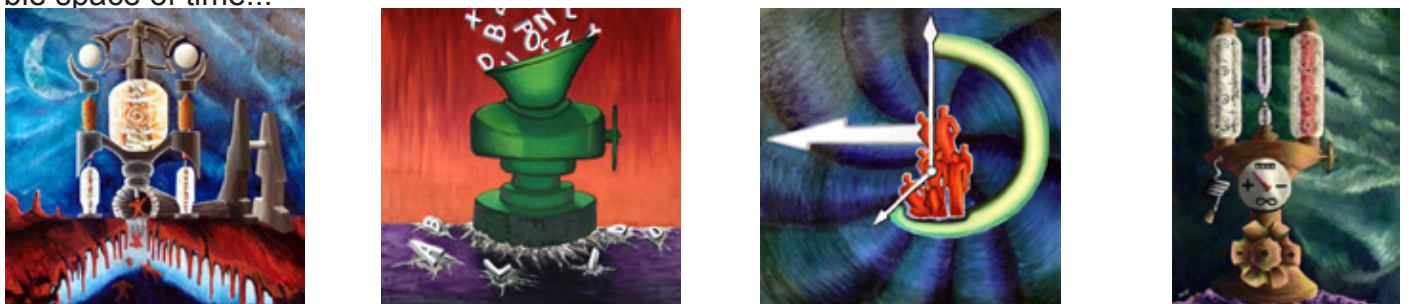


The artworks "Le Benevole", "Sogno spezzato", "Isola dei guerrieri", "Orizzonte perduto", "L'isola dei morti", "Ponte du Hoc", "Alba", "Fiocco rosso", "Notte al faro", "Il tramonto del faro"... brutally remind us of the mercilessness of human fate: we are no more than objects sitting on top of a pile of rocks - a ship, aimlessly carried by the waves...

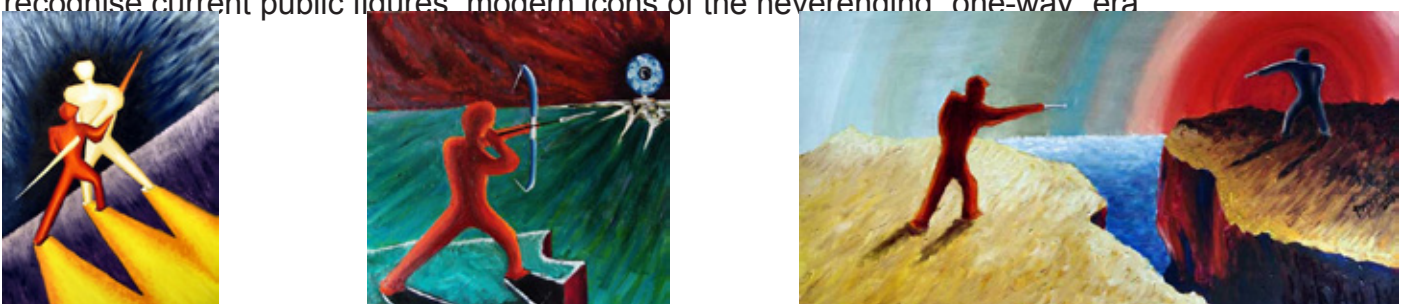
Or perhaps all fate of human kind is carried by an endless procession of robots, inevitably leading us to the City of the Dead that is fastly held by a "chorale" silence.



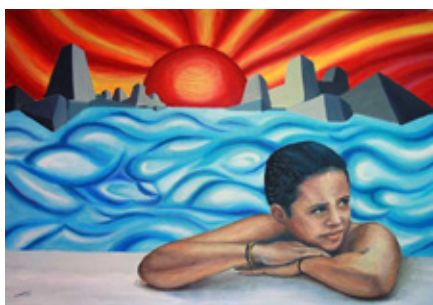
A time of useless machines follows : "Livellatrice di pensiero" Macchina delle parole", "Il tempo", "Misuratrice di umore"... like the human brain, symbolise the complex and unnecessarily abnormal mechanisms consistently produced by our society, which society itself is simultaneously becoming more dependent on - resulting in our constant questioning of the fleeting presence - the only possible space of time...



The series of warriors, on the other hand, "Tiro mancino", "Arciere", "Duello"... is derived partly from myths of past civilisations, with mysterious and grotesque portrayals of antique gods, while we also recognise current public figures - modern icons of the never-ending "one-way" era



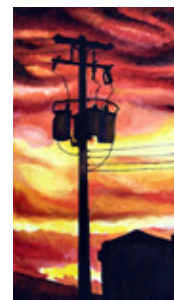
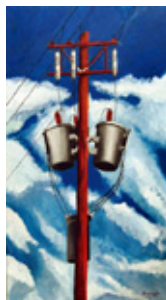
This is the eternal metaphor of Cain and Abel; the fight man against man broadens, until we understand that the presence is trying to destroy the past, in the belief that it will prevail; but Saturn reacts to his son Jupiter by rebuilding his kingdom. The past never entirely disappears, but its shadows are forever cast onto the presence...



Aquarius communicates with the “eternals” through his technological language, in an attempt to find the meaning of his own existence.

“Bianca”, however, is a piece of work that allows us to hope for light and salvation: rebirth and, thus, liberation from existential isolation and - possibly - from death.

In the American series, “Dinamica fissa”, “Monument Valley”, “Nuovo Mondo”, “Tramonto sul Nuovo Mondo”, “Saguaro”, “Macchina trasporto energia”, “Trasporto energia”, “Energia al tramonto”, “Pompa”, “Albero sul Nuovo Mondo”, “Monument Valley2”, “Donatella”..., Patrizio describes America as an earth symbol of freedom and conquest, despite the contradictions of such a large country that is so often projected into the future.



Finally, with “...continua...” Patrizio continues his self portrait; he introduces himself with staggering clarity. He displays his own multi-faceted puzzle: the face is only three-quarters arranged and his eyes do not seek to meet the eye of the viewer; he seems to be more focused on his own inner being, a search for a greater vision that might just turn into clairvoyance... Regarding the medium Patrizio chooses to express himself: paintings can expose parts of human history in form of images that only a human artist can give to the world.

PATRIZIO MUGNAINI

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