

Andrea Bolognino
Portfolio

Statement

My artistic research investigates processes of memory and imagination as material forces that sediment, transform, and reorganize matter over time. I explore forms of representation through different states of matter, treating materials as active agents that retain traces of environmental, symbolic, and cultural stratifications.

These layered conditions reveal fragile ecological equilibriums and challenge conventional understandings of landscape as a stable or purely visual entity.

Rooted in painting and drawing, my practice expands into sculptural, installative, and video-based forms, where images become spatial and matter behaves as a dynamic process. I am particularly interested in moments of collapse, transformation, and instability, where form remains provisional and open to change. My works function as open systems, hosting fragments of symbolism and scientific observation, and acting as witnesses to irreversible events, sudden ruptures, and the merging of anatomical and geomorphic phenomena.

Through these processes, I seek to blur distinctions between body and landscape, organic and inorganic, perception and materiality.

Pictorial Hyperobjects

for a contemporary expansion of landscape painting

PHD Project in Visual Art and Creative Practices

Academy of Fine Arts Naples

Looking at the contemporary landscape as the coexistence of hyperobjects (Morton 2018), phenomena of such vast spatio-temporal dimensions that they destabilize the dialectic between subject and object, the IP project seeks to produce a corpus of “pictorial hyperobjects” in order to interrogate and expand the pictorial medium through hybridization with sculpture and with digital images generated by GANs, CNNs, and RNNs.

The aim is to conduct a multidimensional inquiry into landscape through both material and digital experiments, with a particular focus on the cartographic tool of the map. Starting from the conception of the “object” as active matter (Friedmann-Krauthausen 2021), IP addresses crucial questions of the present: How does art respond to the life of objects? Can painting subvert the perception of landscape as an object to be possessed, fostering instead an eco-critical awareness? Is it possible to create a work that is viscous and unlimited (Morton 2018) like the hyperobjects within which it is conceived?

Early experiments have focused on decomposition, using organic residues and mold to generate surfaces marked by living traces. The erosion and disintegration of paper by microorganisms and insects produced compositions reminiscent of aerial views of landscapes. While mold is usually associated with decay and death, the project reinterprets it as a sign of regeneration, situating these surfaces at the intersection of ecological and political reflection.



Initial practice based research findings

Microorganisms, charcoal and oil on paper and plastic, dimensions variables



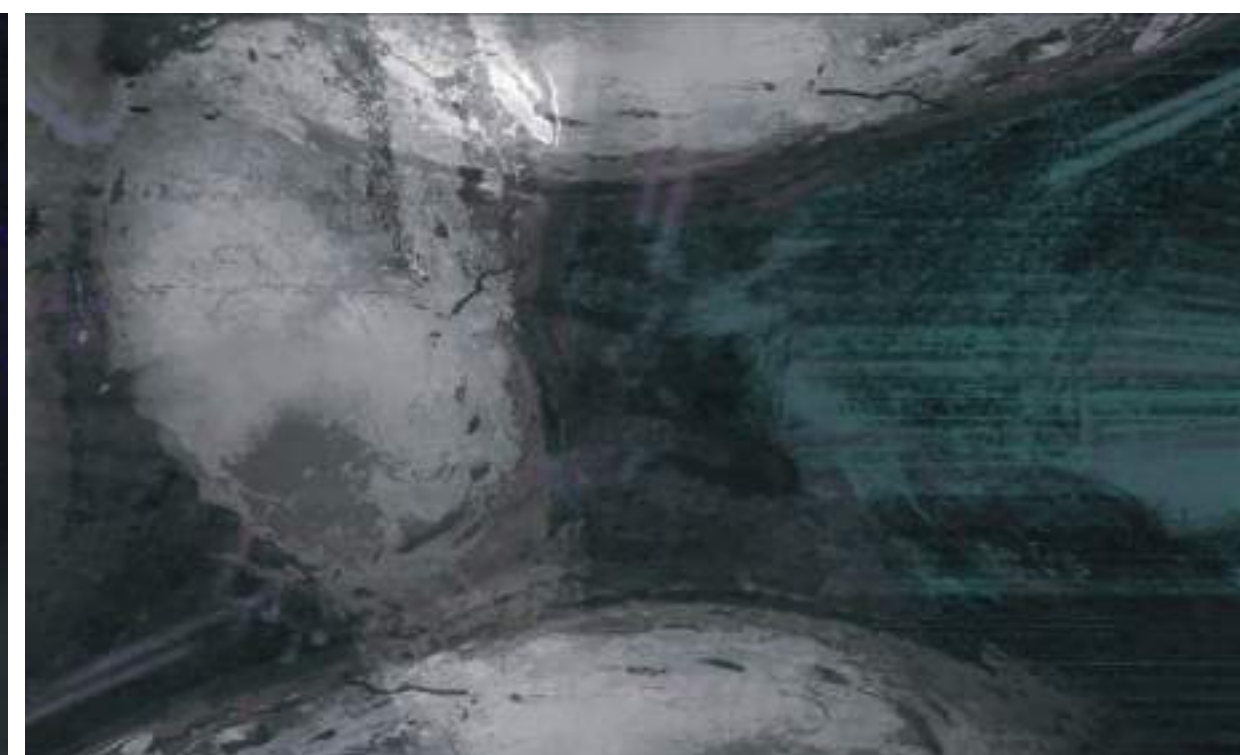
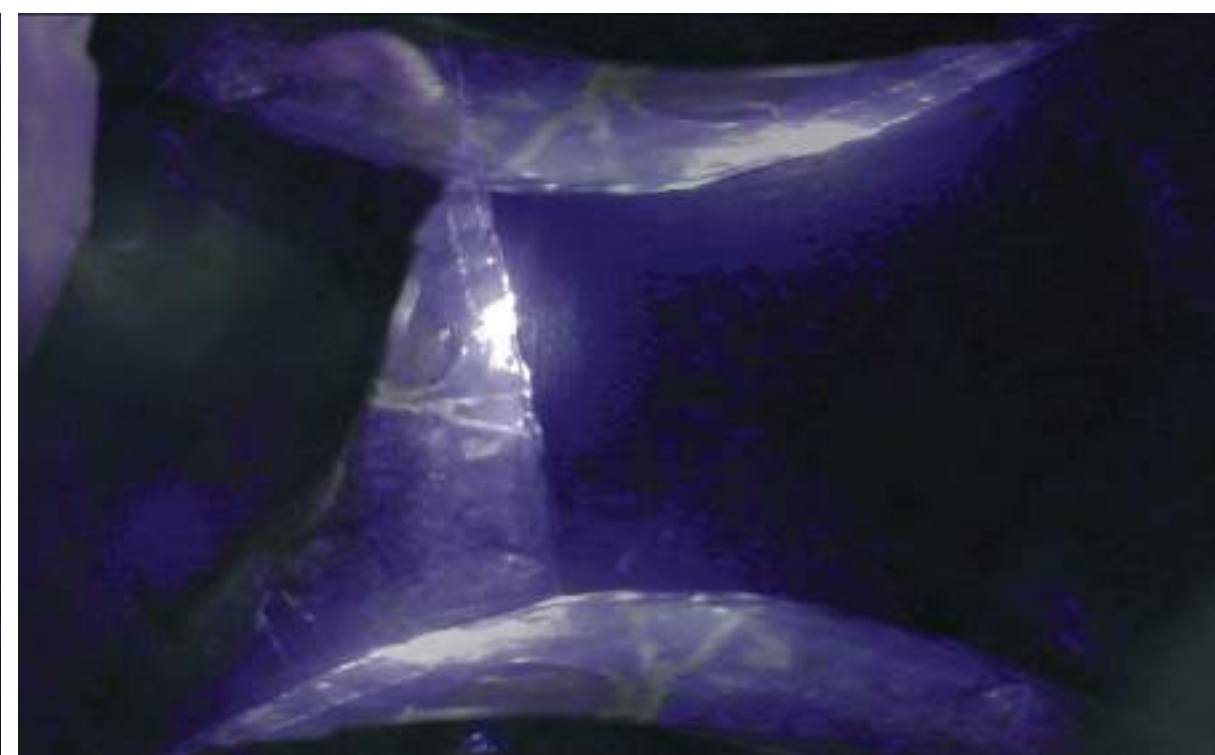
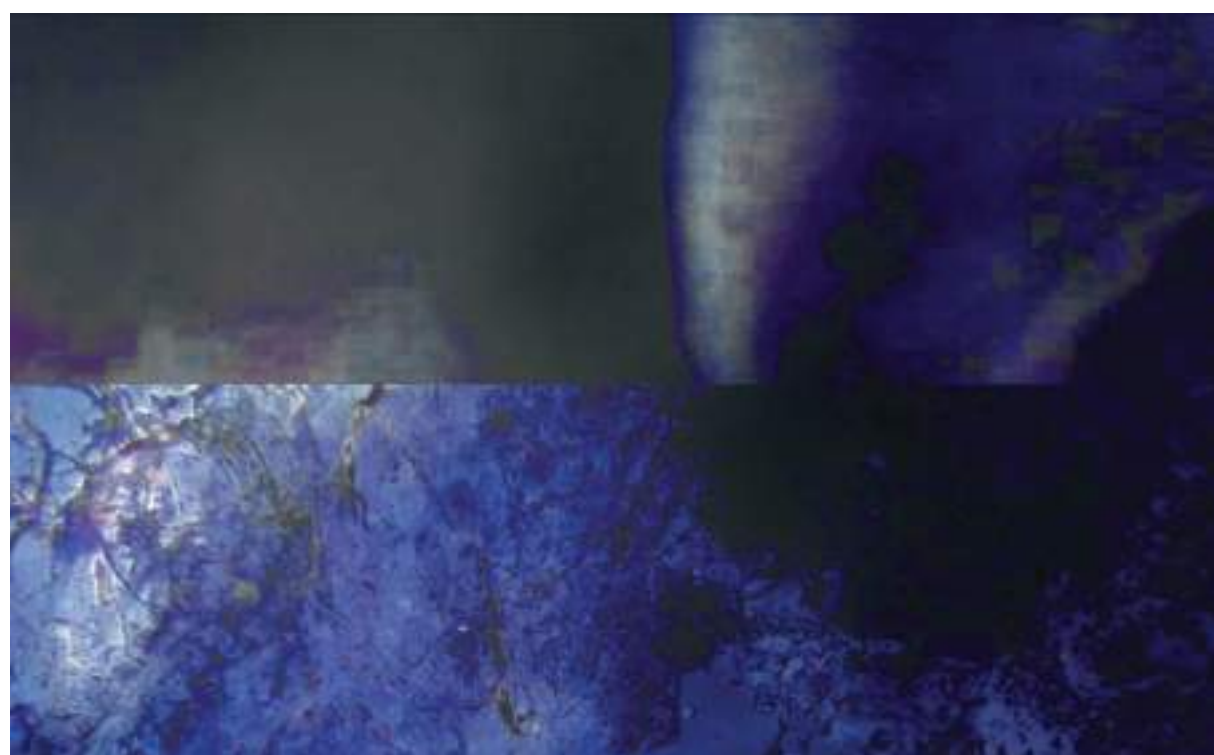
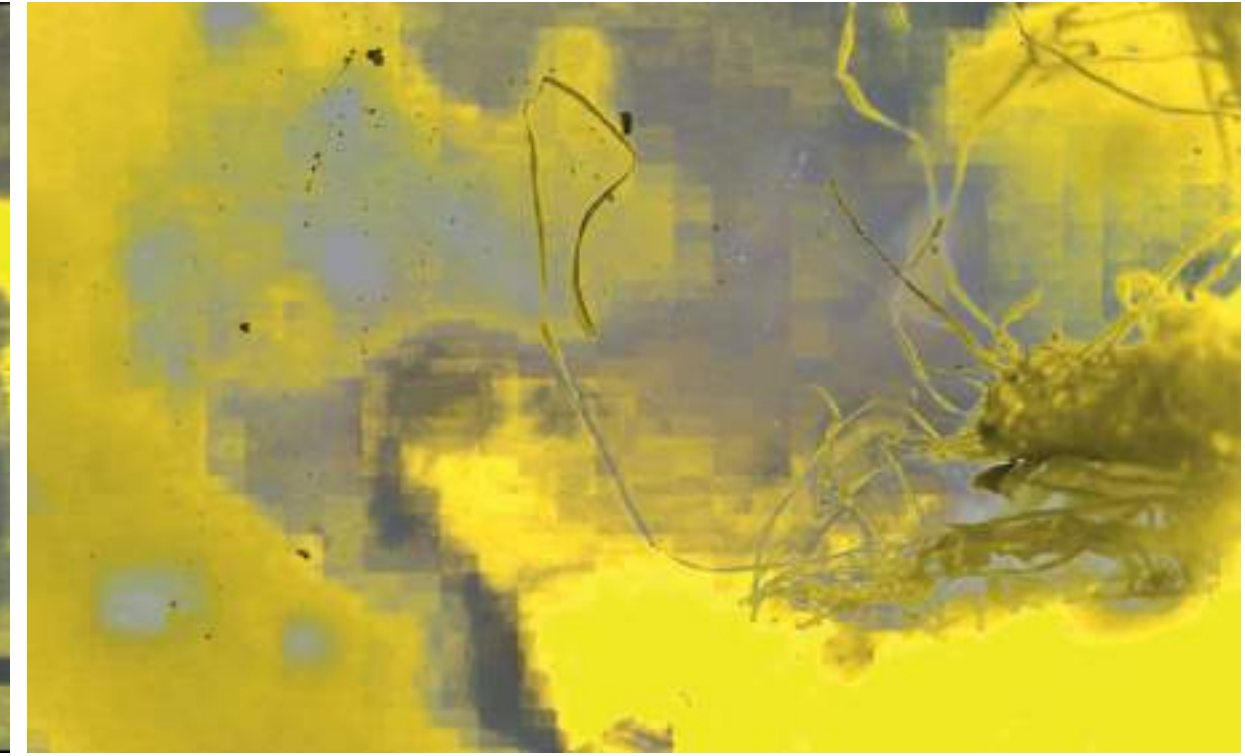
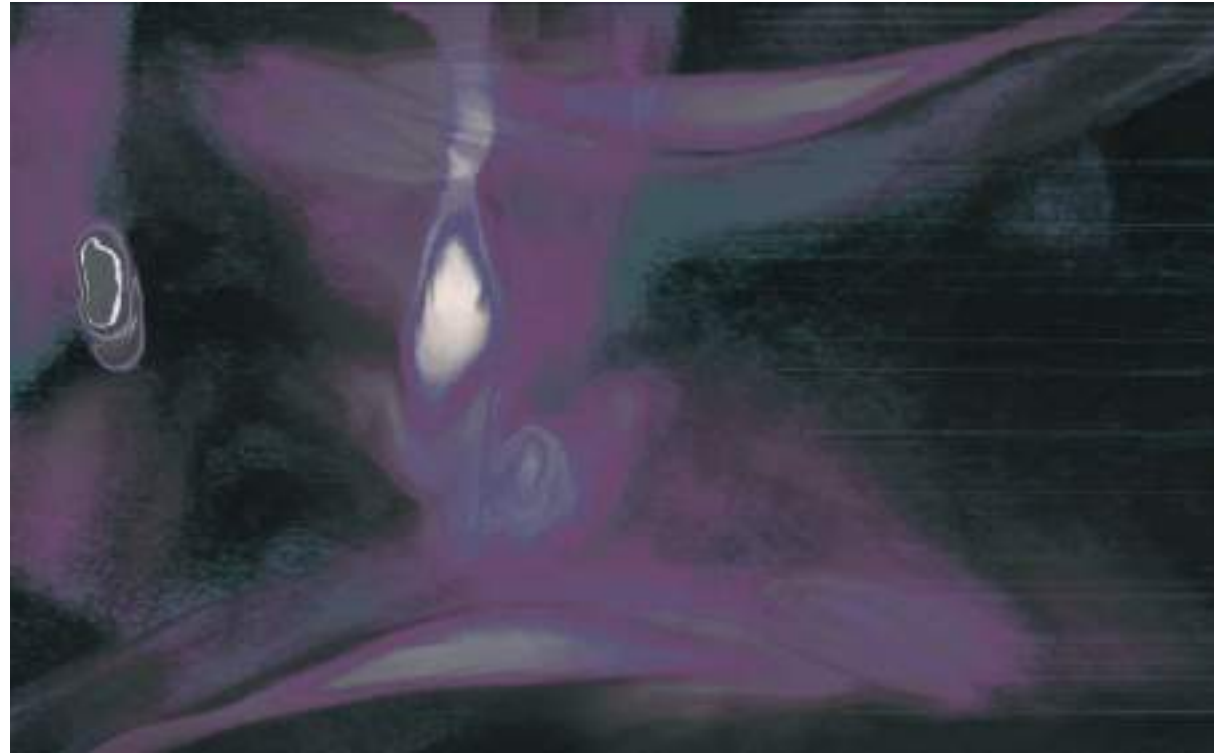




Extension of the practice into Video Art

triadic apparatus consisting of a macro lens attached to a smartphone camera, an endoscope, and a webcam + Vjing softwares.

Stills from video



Osservatorio, 2024

Galleria Acappella

It's unsettling the constant branching out of the tentative gaze that observes a drawing or a canvas by Andrea Bolognino.

A feeling of losing oneself in a labyrinth, only to find a possible way out in a detail, a mark, a specific shade. In Bolognino's work, observation manifests itself as a process of exploration of the multiple layers and dimensions that make up the fabric of life. His canvases and papers are veritable visual palimpsests, where images overlap and undermine one another, creating a tangle of lines and forms that are as suggestive as they are enigmatic.

Thus, the artist moves away from the traditional idea of mimetic representation to a more complex and diverse view of reality. Here is reified the kaleidoscope of references and quotations coming from the cultural, historical, and personal influences, that chain up to form an actual archive of collective consciousness, where the past and the present merge into an evocative and profound synthesis. Bolognino does not use painting as a space for representation.

He uses it as a plastic dimension in which the viewer and the matter develop a relationship capable of generating bewilderment.

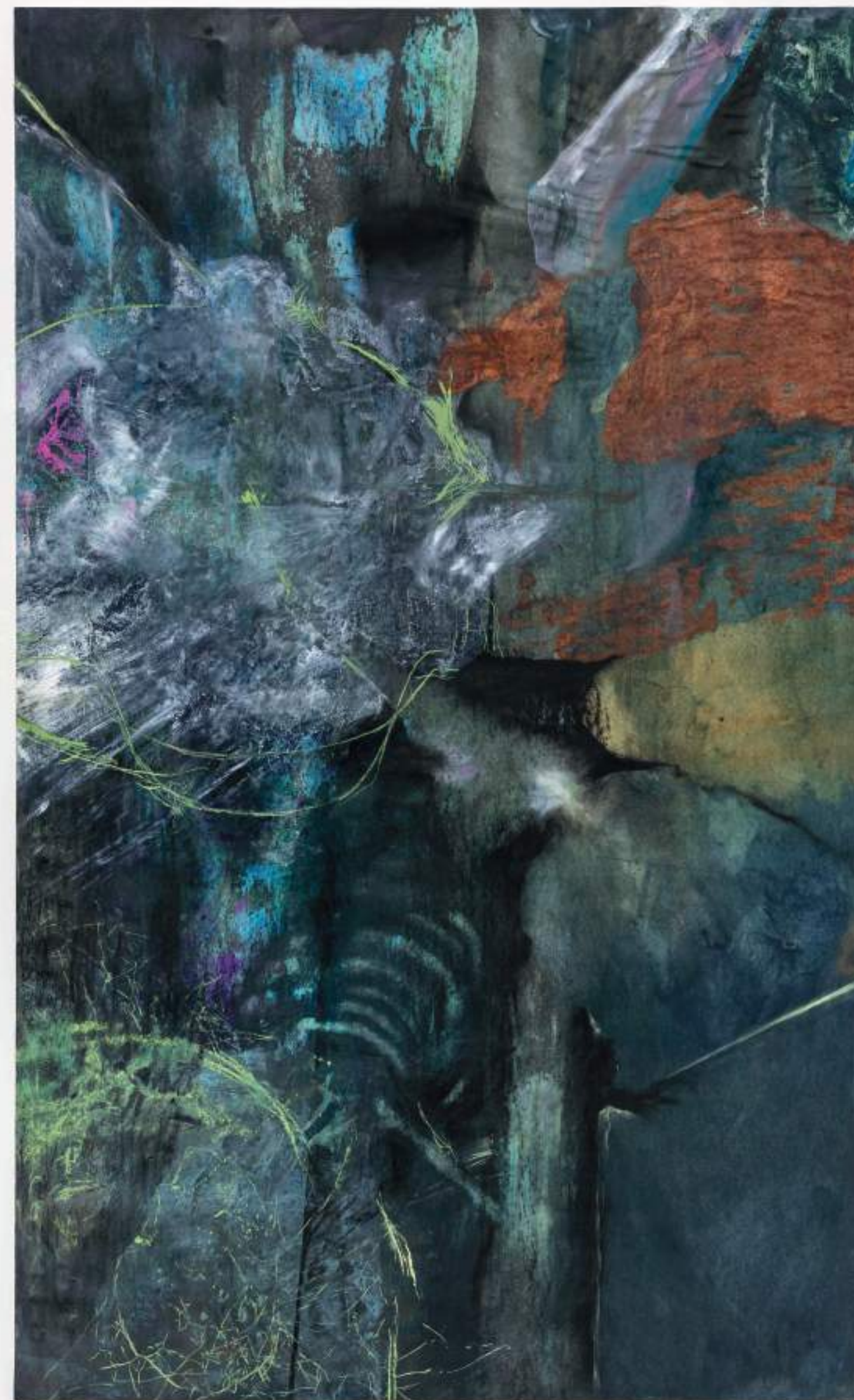
OSSERVATORIO
Andrea Bolognino

Photo credits: Danilo Donzelli

ACAPPELLA



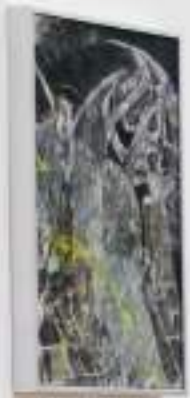
Anelli di crescita
charcoal, graphite, pastels and oil on paper on wood 95 x 150 cm



Sezione sottile di granito
charcoal, graphite, pastels and oil on paper on wood - 95 x 150 cm



La città é una macchina inutile
plaster, acrylic, oil, collage, ink transfer, pastels on canvas - 184x149 cm





Schwarzwald
charcoal, graphite, pastels and oil on paper - 18 x 25 cm



Cristalli di rame nativo
charcoal, oil and pastels on paper - 10 x 15 cm



ACAPPELLA



Il Guscio, 2022

Officine San Carlo

curated by Lucrezia Longobardi and Nora De Blasio.

·Giving life to a space in disintegration, Bolognino's work inhabits the disillusionment of dreams abandoned while growing up, of all the hopes and desires that animated the primary age and that, inevitably, have been let go to the oblivion of a present that does not allow distractions. The quagmire is, therefore, the natural element in which to find all that we have had to part with, along with the viscosity of time dissolved behind us.'



Il Guscio - glass case, soil, plants, found objects, plaster, clay, glue, paper. - 250x300x300 cm



AUTOMA-AUTORE, 2022

Galleria UnosuNove
curated by Simone Zacchini

The work stems from the etymon of the word encyclopedia, from the Greek enkýklios paideîa, “circular instruction,” to investigate a space of contact between art and science in which to allow a futuristic being-in-the-world to germinate. Thus, a condition is generated in which real and virtual overlap fluidly thanks to a yet unseen quality of technology, which amplifies the human, merging within it.

In conceiving the work, I was inspired by the impossible task of the protagonist of *La Macchina Mondiale* (Paolo Volponi, 1965).





Automa-Autore
charcoal and pigments on paper mounted on canvas - 150 x 230 cm.



Untitled from the series Automa-Autore
watercolour and charcoal on paper - 25 x 30 cm



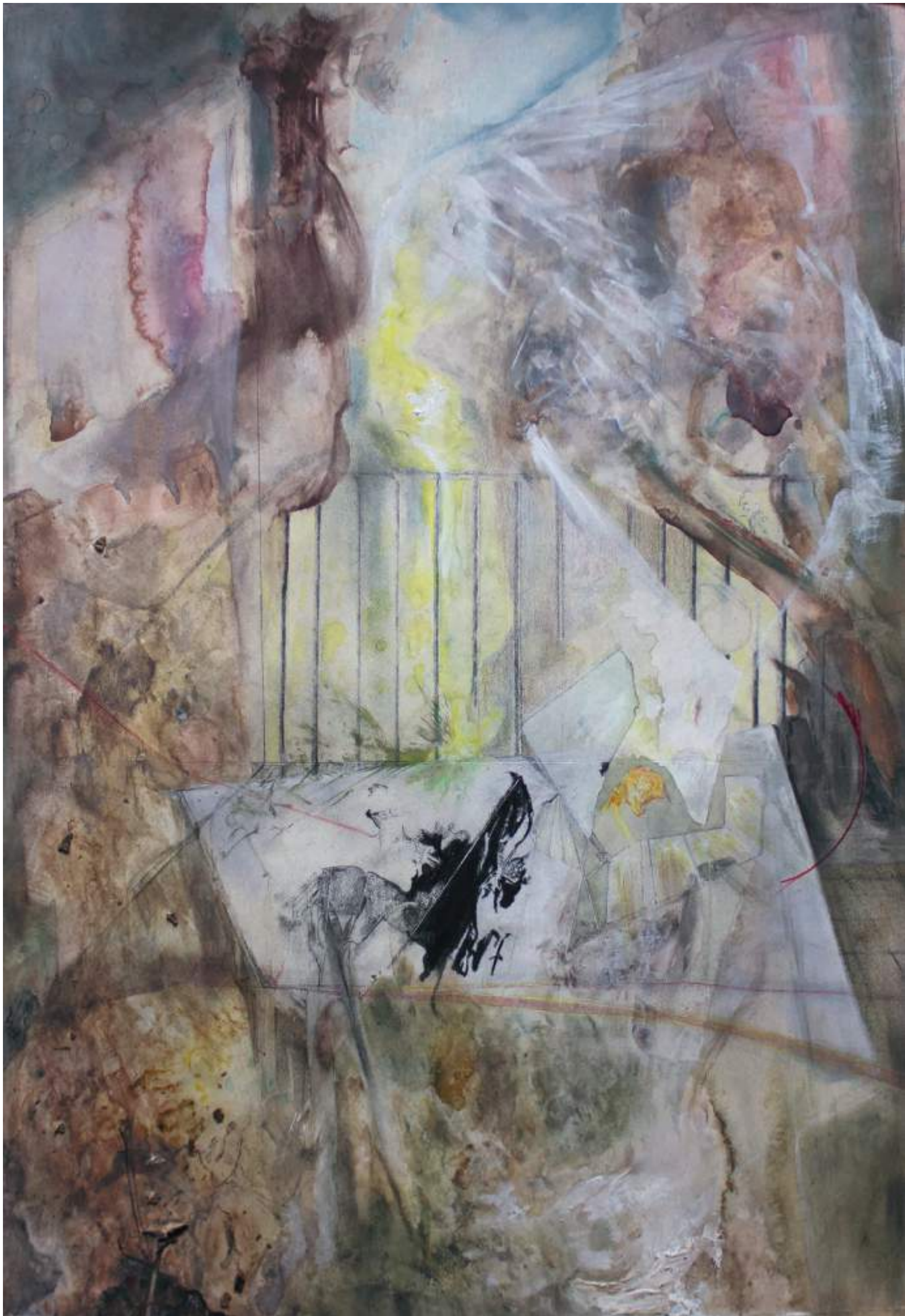
Untitled from the series Automa-Autore
watercolour and graphite on paper - 30 x 22 cm

Metamorphica, 2022/ongoing

series of mixed media drawings and paintings on different surfaces

Metamorphica is an imaginative journey from the microscopic to the macroscopic and vice versa. On my work table, I arranged object trouvés accumulated over time.

I spent my time observing and meditating on them and thus, with my eyes closed, I landed on pluriform landscapes of memory and imagination. Sometimes it is the texture or material of the objects that triggers an imaginative reaction, sometimes their composition, and sometimes the variations of light that hit them. Each element is linked to the other in a constant stream of metamorphosis, from material to material, from leaf to fabric from fork to sea urchin.



Untitled (metamorphica)
graphite, pastels, oil and watercolour on paper
55 x 37 cm



Untitled (metamorphica)
graphite, pastels, oil and watercolour on paper
45 x 30 cm



Untitled (metamorphica)
charcoal, glue, pigments, oil and acrylic on paper in wood frame
35 x 30 cm



Il deserto dei Tartari
charcoal graphite pastels and oil on paper in wood frame
15 x 20 (x3) cm

I Giganti, 2022

Galleria Acappella

The research project “I Giganti” came about as an attempt to translate the collection *nachts leuchten die schiffe*, by the German poet Nico Bleutge, into my visual language.

I retraced the poet’s path, finding myself in the first person on the trail of Alfred Döblin and, in particular, his science fiction novel *Giganten* (1932). The figure of Giants as beings formed from organic and inorganic material in constant metamorphosis thus also stimulated my imagination, causing me to delve in another light into a pivotal point of my poetics: the dialogue between the human body and the machine.

Photo credits: Danilo Donzelli

ACAPPELLA



Kylin
graphite, oil and charcoal on paper
100 x 70 cm



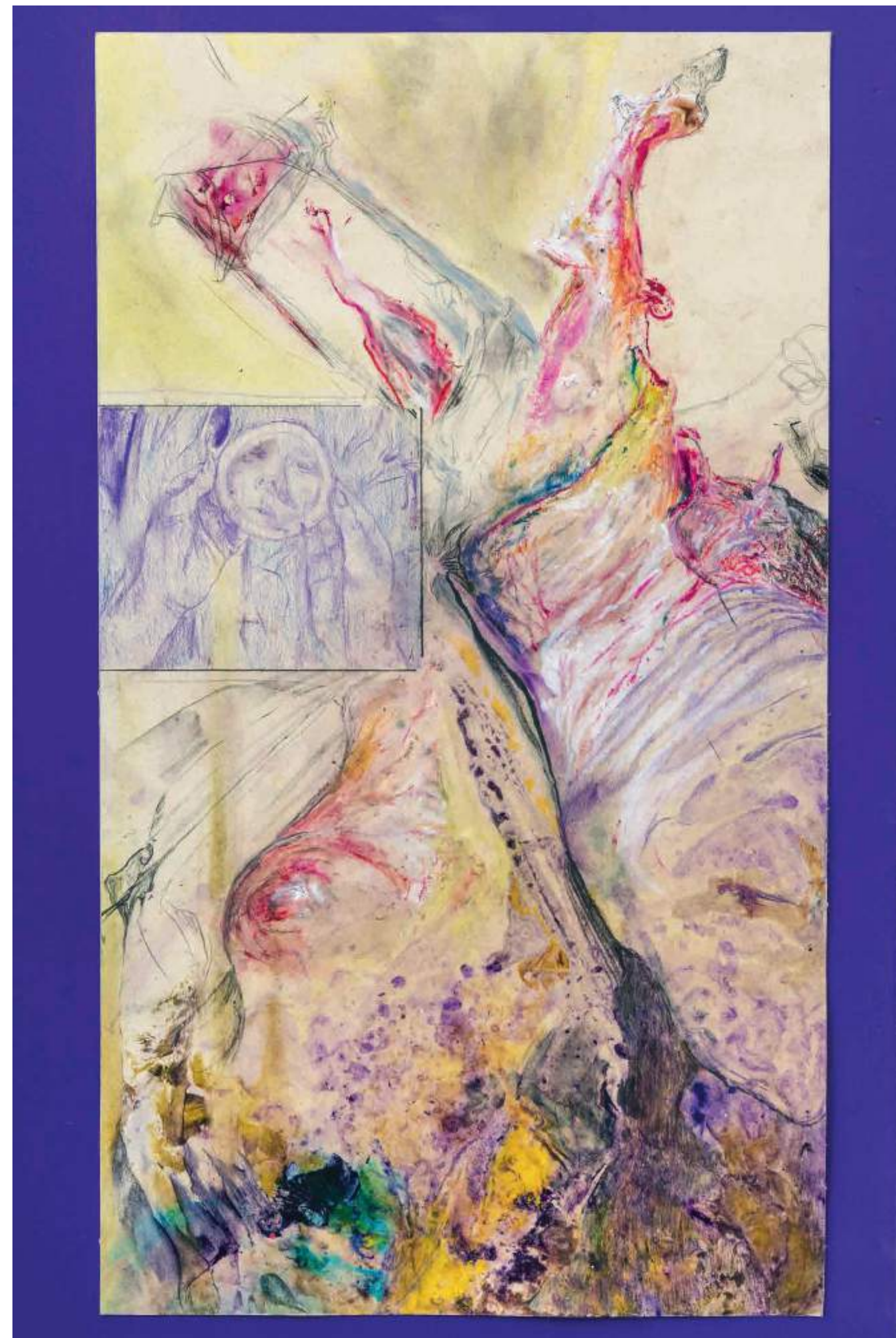
Wieschinska
graphite, oil and pastel on paper
29 x 41 cm

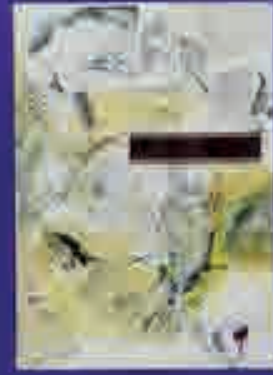




Scrolling
graphite, pastels, oil and collage on paper
29 x 41 cm

Senza Titolo (studio da Chaim Soutine)
graphite, oil and pastel on paper
50 x 30 cm





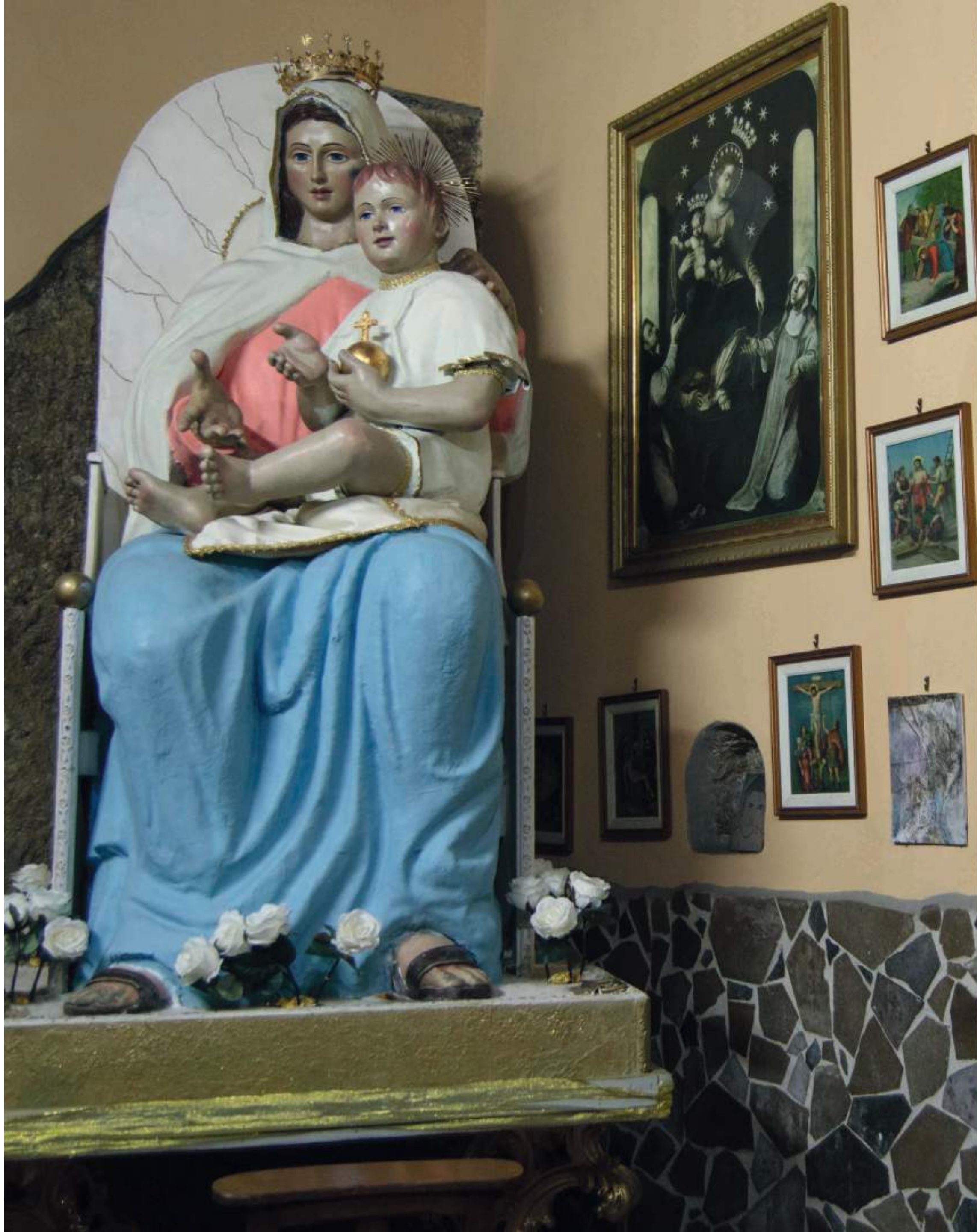
Corpo aumentato, 2022

series of mixed media paintings on polyester

The augmented body establishes a dialogue with the votive shrine as a characteristic architectural element of the city of Naples.

With this work, I started from the configuration of the body of the Saints, as a place where the presence of the divine is visible, often through mutilation and wounds, to reflect on the status of the contemporary body, augmented, hybridized, grafted by elements of an artificial and technological nature.

Thus, at the center of the installation is the idea of a new contaminated anatomy, where imagination redesigns the human figure as a battleground between biology and technological innovation.



Installation view and Untitled
(corpo aumentato)
oil, pigments and charcoal on polyester
21 x 29 cm



Installation view and Untitled
(corpo aumentato)
charcoal and acrylic on polyester
21 x 29 cm

Cecità accecamento oltraggio, 2022

Museo e Real Bosco di Capodimonte
curated by Sylvain Bellenger

Right from the title, the exhibition *Blindness, Blinding, Outrage* proposes a close relationship with the enigmatic painting by Pieter Brueghel the Elder, *the Parable of the Blind* (1568). Three themes arouses: the simulation of scientific representation, the simulation of the disturbance of vision, and hypervision, the effect of contemporary technological developments.

On display are 24 drawings (including a triptych composed of three sheets) in which the artist reconciles objective and subjective drawing to highlight the relationship between artistic representation and scientific knowledge.

Some of the works, are arranged on inclined bases, in continuity with the exhibition logic of the *Cabinet of Drawings*, of which Capodimonte is one of the richest and most prestigious examples in Italy.

Finally, the large triptych that completes the exhibition is dedicated to blindness, understood as a physical and symbolic fall, of which the artist captures the different phases: abandonment, perception of the fall, attempt to get up again.





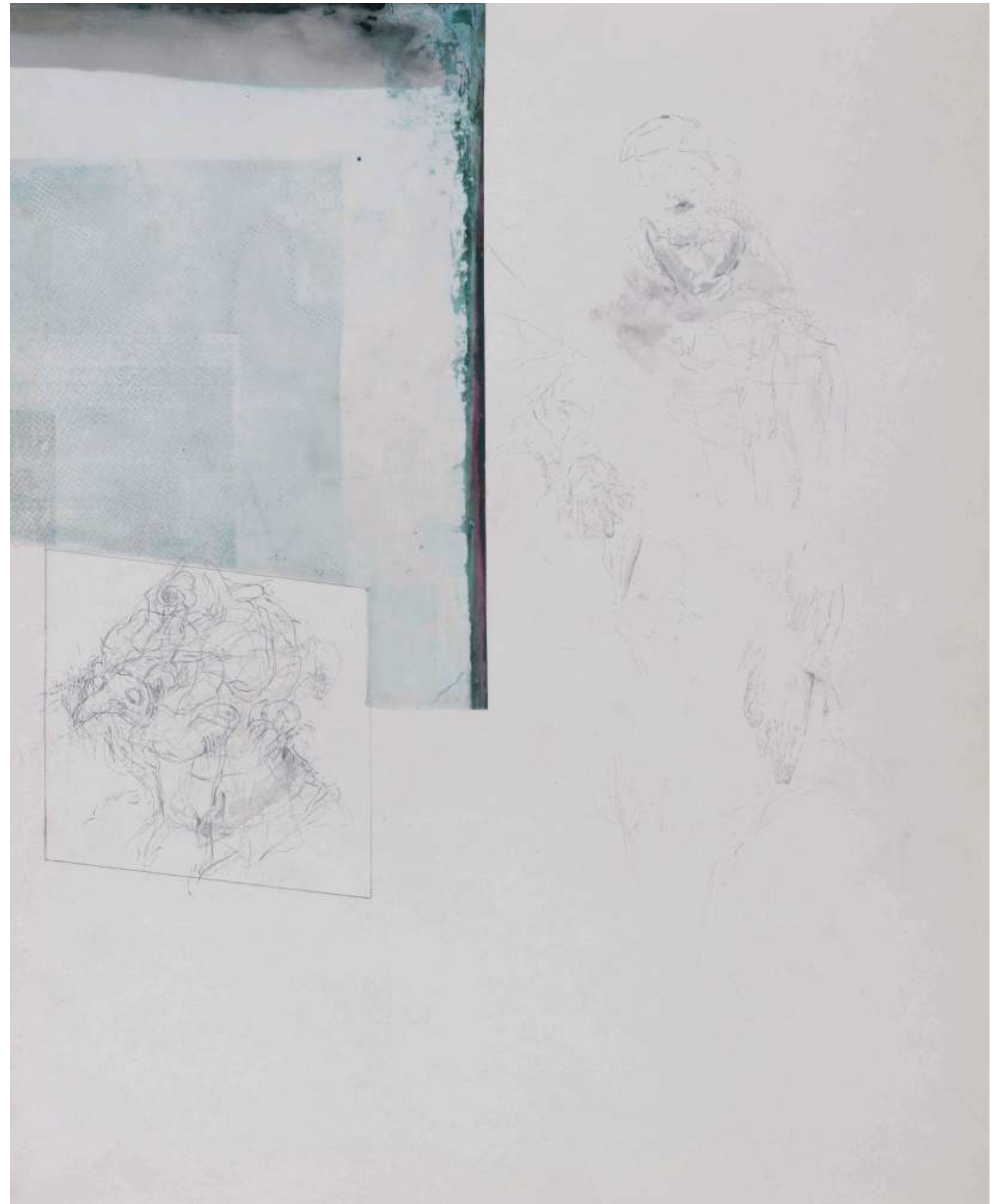
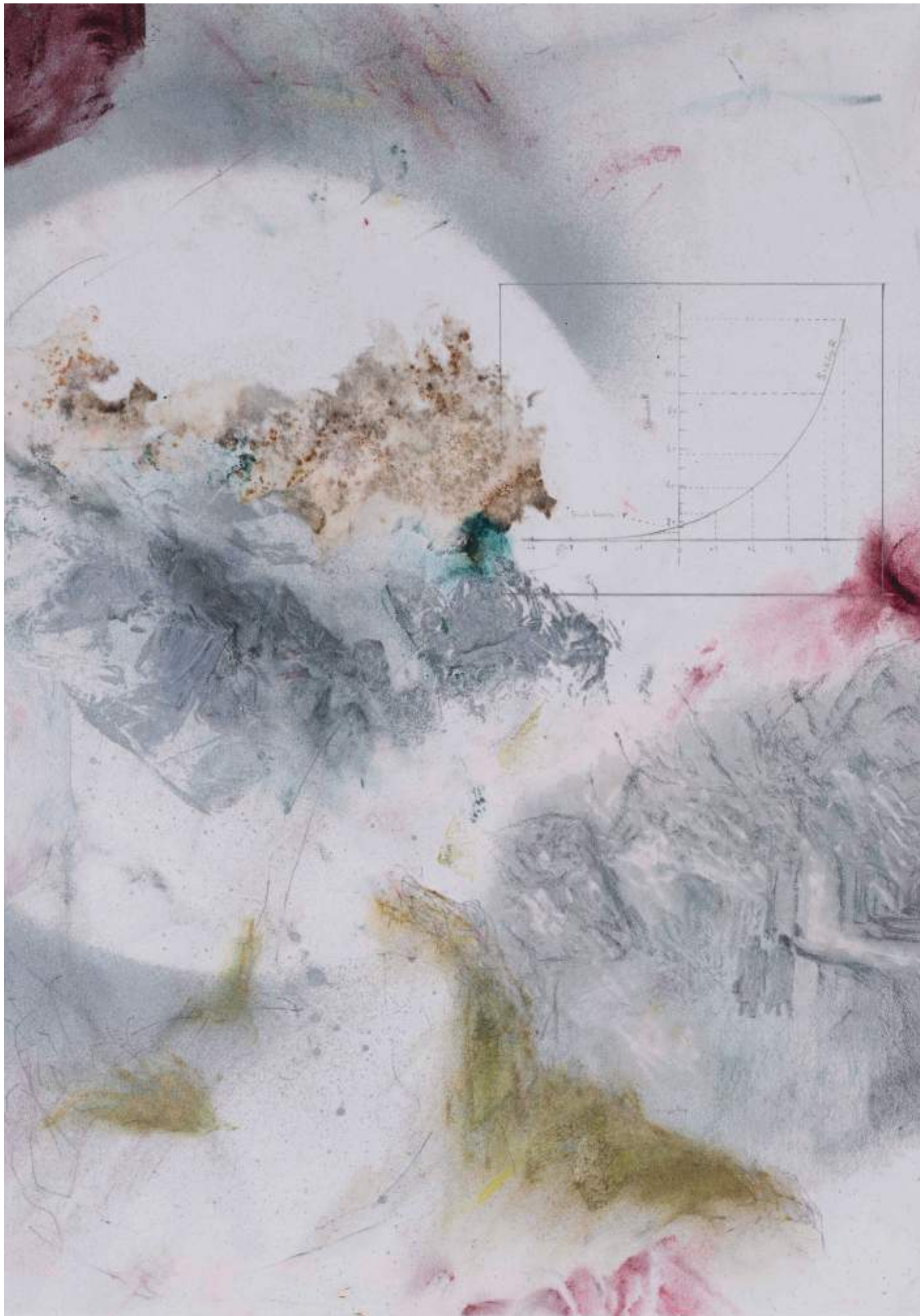
Parabola
graphite and charcoal on paper
70 x 100 cm (x3)

Cherectomia fotorefrattiva
graphite and pastel on paper
30,7 x 21,3 cm



Leucoma corneale
graphite, pastel, watrcolour, gel medium on paper
29,7 x 20,9 cm





Untitled (bathygraphica)
2 of 4 drawings on paper
collage, textile, glue, acrylic, oil, pastels and graphite
36,2 x 25,8 cm
34 x 27,5 cm



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Ex-centrum, 2021

There is No Time to Enjoy the Sun Fondazione Morra Greco
curated by Federico Delvecchio

This series is inspired by the idea of eccentricity, drawn up by the german philosopher Helmuth Plessner.

According to Plessner, the subject lives in a constant dialectic with the limit, recognizing and overcoming it through technical features to ensure their survival. In other words, they “artificially” draw limits and then “embody” them. Therefore the human beings are eccentrically positioned in the world: they are embedded in their limits and in their environment but, at the same time, they’re also outside themselves, open to the world.

In the series, the eccentric relationship between contemporary space and the subjects, which inhabits it, is observed from an embodied gaze that perceives its surroundings as hostile.

Reflecting on the disconnection between material existence and self-awareness, I explored the impact that is generated where the materiality of the human body gets in touch with the spatial one and that generates dystopian strategies of evasion, striving for the digital immateriality.

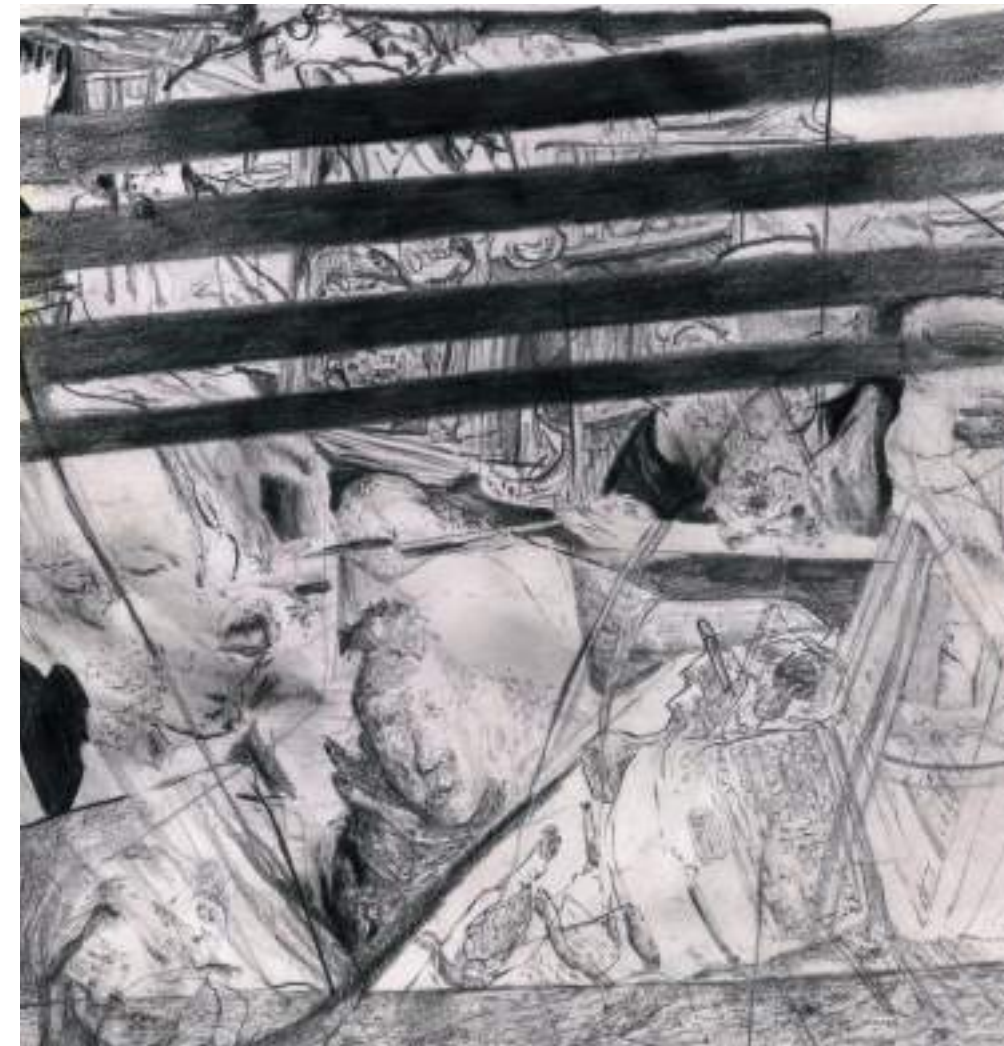


Installation view at
Fondazione Morra Greco, Napoli.
There's no Time to Enjoy the Sun

Ex-centrum cabin
graphite and pastels on paper
15 x 21 cm

Fenomenologia della sparizione
graphite on paper
20 x 20 cm (x3)

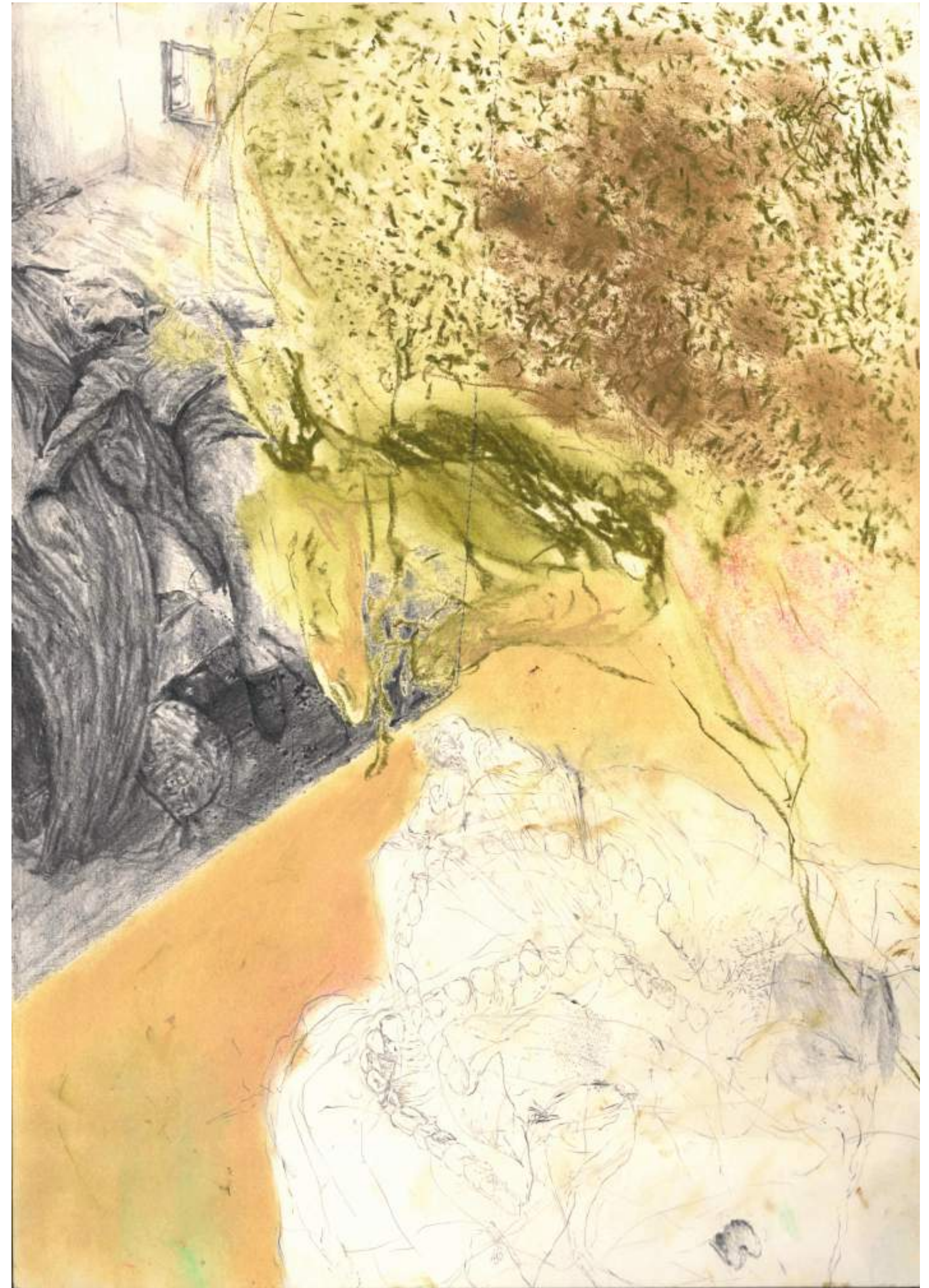
Photo courtesy: Fondazione
Morra Greco, Marco Casciello



Vertigini
charcoal and oil pastel on paper
30 x 45 cm



Mitopoiesi
graphite and pastels on paper
40 x 30 cm



Your body is a battleground, 2020

Biennale Danza, Venezia

Costume design and scenography - Silicon rubber, clay, plaster and oil paint

Inspired by Barbara Krüger's manifesto, the sculpture is a reflection on the ornamentations symbolism imposed on the female body by the socio-political and media discourse.

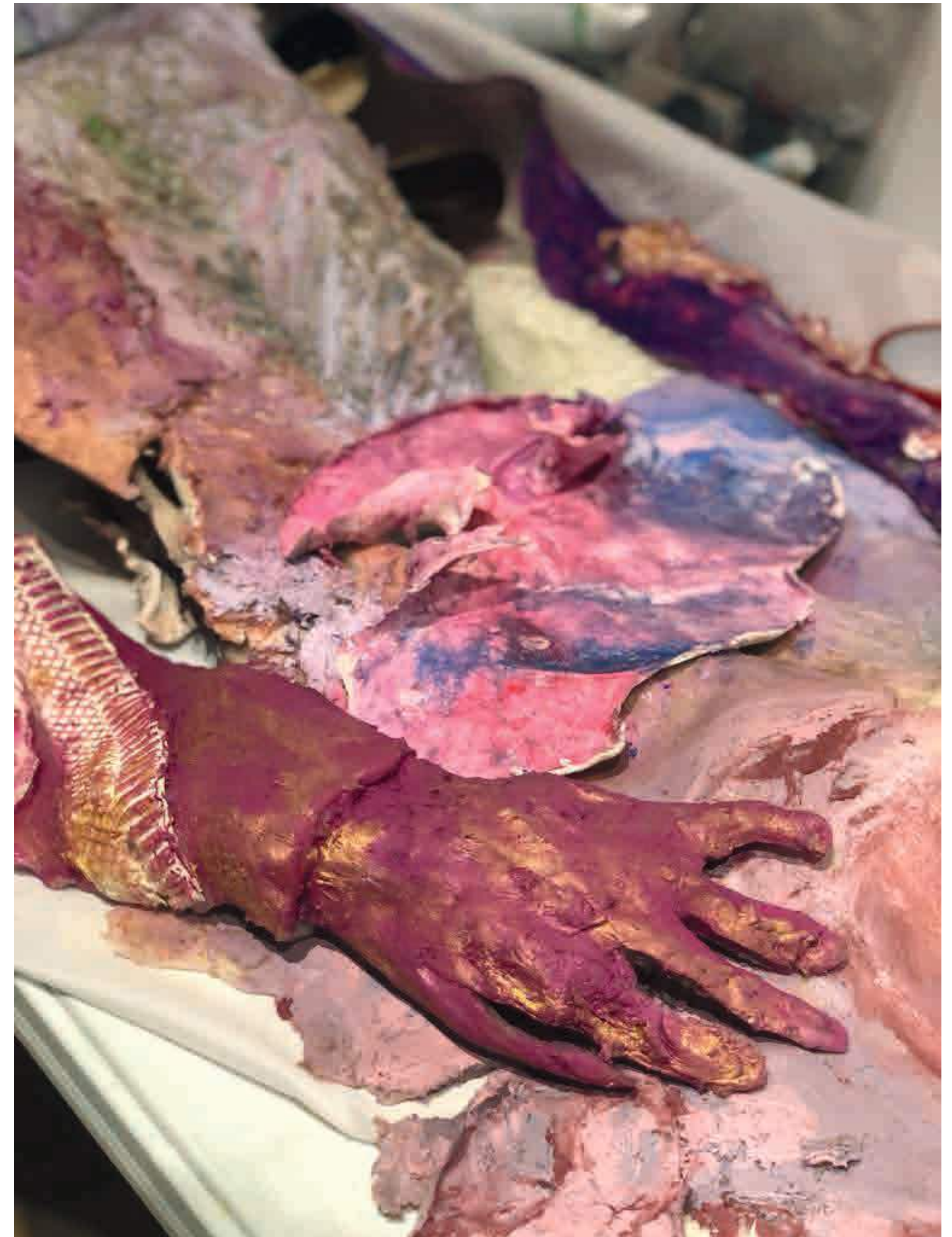
Created entirely in silicon, the work consciously uses the material of cosmetic surgery to represent the gilded cage of the canon of contemporary beauty.

I worked on the material, kneading it as if it were bread, transforming it into the flesh of an emptied body.

I applied casts of different objects to it, as if the ornamental symbols had left an indelible mark on that body.

An unwanted mark, but considered beautiful by the public opinion.





A body seen from a screen, 2019

95 mixed media drawings

A screen is one of the most pervasive objects in everyday life.

Our eyes stumble on these led-lights windows, developing such a close relationship to them that crashes of multiple visions accidentally arise. In the perception of the ordinary, the sight from inside the screen and the one from outside overlap each other.

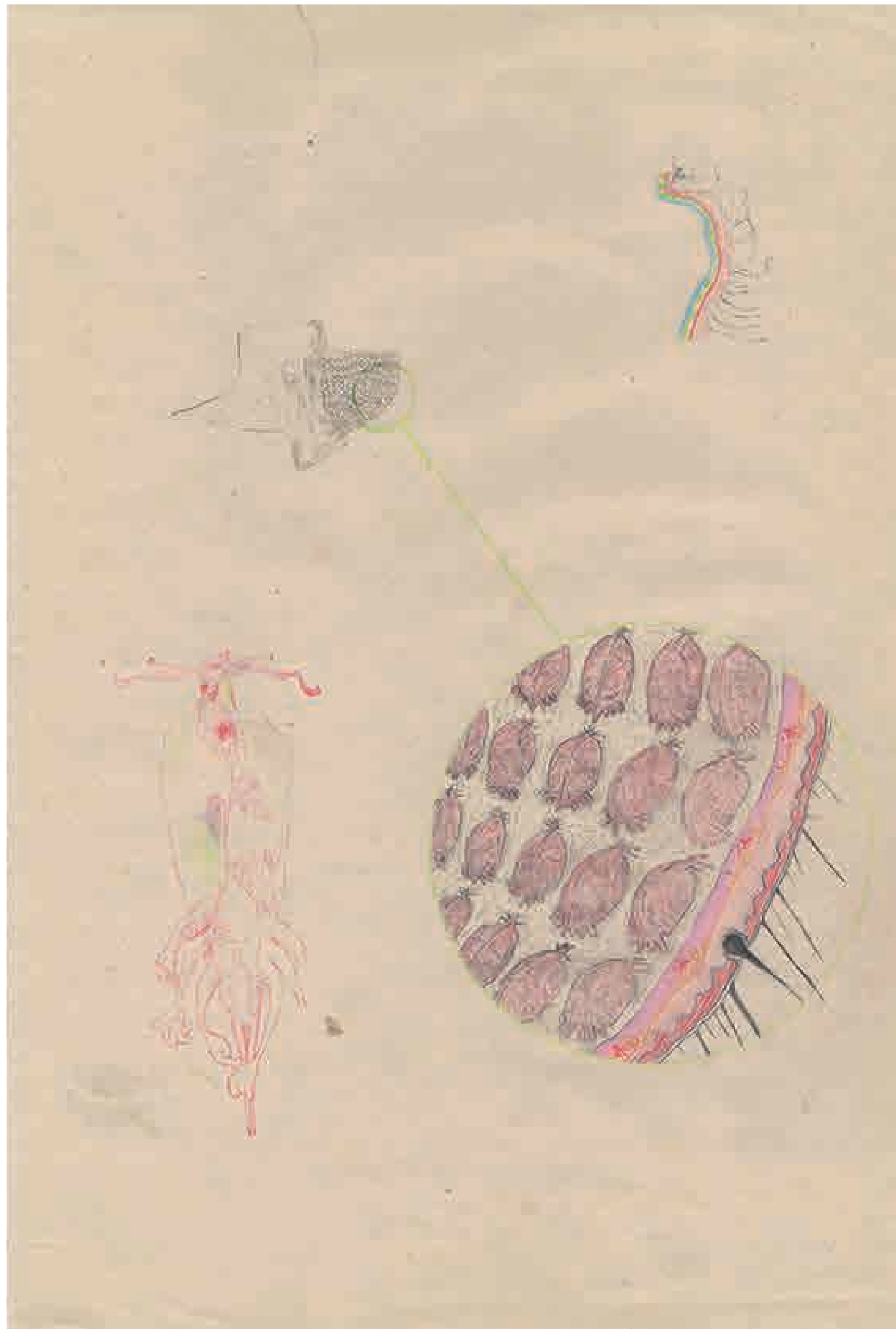
Starting from this idea, I developed this series of drawings, in which the line acts as a moving eye, in and out the bright blindness of virtuality.

Exploring any fabric and dimension, this drawing eye connects opposites and shows the simultaneous existence of each surface that, whether or not conscious, surrounds us.

In the intersection of divergent shades of colour and perspectives, the human body contemplates its marginalized figure through the deforming mirror of the screen, becoming a diaphanous matter that indistinctly merges with any other elements.

Forgetting oneself, it is caught in the moment of its crumbling.

Close-up I
graphite and pastel on paper
21 x 29 cm



Close-up II
graphite and pastel on paper
21 x 29 cm



Studio per una crocifissione
graphite and pastel on paper
42 x 22 cm



Untitled
oil pastel pigments on paper
15 x 20 cm



Propriocezione, 2017

21 drawings pencil and ballpoint pen on paper, 42 x 30 cm

This series of works arose from a research on anatomical drawings in ancient art history.

Before autopsy became a widely used technique, the representation of the interior of the human body depended heavily on a mixture of religious, scientific, and philosophical thought at the same time.

The results are human bodies with three lungs, with hearts instead of stomachs and all sorts of inventions, just like children use to draw interior body parts.

That's the reason why I started this body of works as a way to become aware of proprioception. I've enriched the vision of the body from the inside, using the blind drawing technique, and then I melted it with informations emerged from my memory and imagination.

I tried to put myself in the same prospective of an ancient human being or that of a child, giving rise to an anatomy of sensations.





Man with a permanent mask, 2016

22 drawings ballpoint pen on paper, 50 x 70 cm

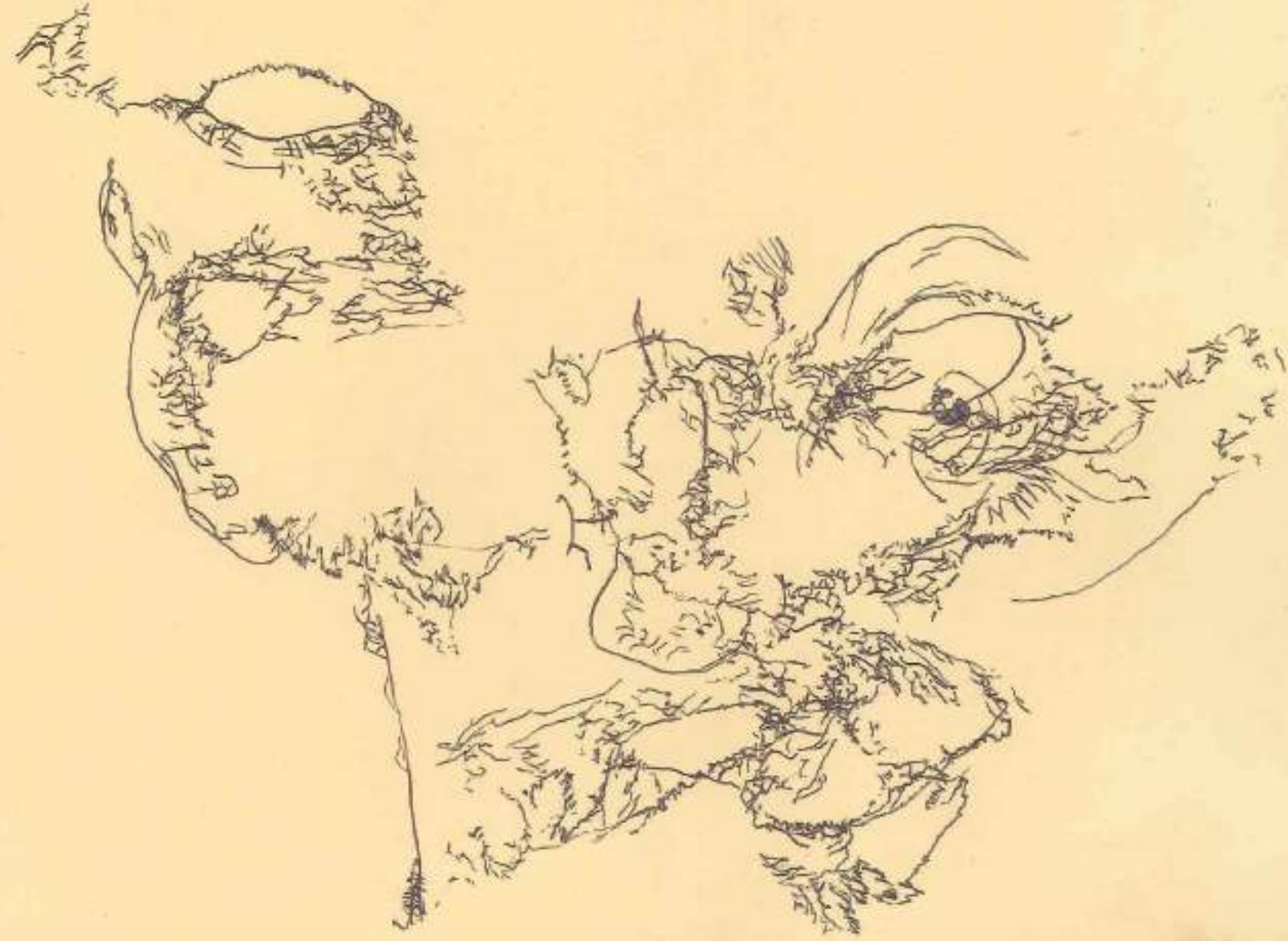
Unique subjects of this work are the photographic portraits collected on the internet of Richard Norris, the first man to undergo a complete face transplant.

In this series, I tried to go beyond the traditional concept of portrait, turning my attention exclusively to the screen.

The drawings were made using the pure contour technique, an artistic process consisting of a constant visual contact with the subject without ever looking at the drawing surface.

There is no “model” in classical meaning here, since the figure drawing became digital. The portrait exercise, translated into the interposition of the screen and the “blind drawing” process, becomes a continuous questioning on my and his identity.

BEFORE THE MASK / NO MASK - NO PRICE



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INSIDE THE MASK

