



ANDREA CERQUIGLINI

2024_10

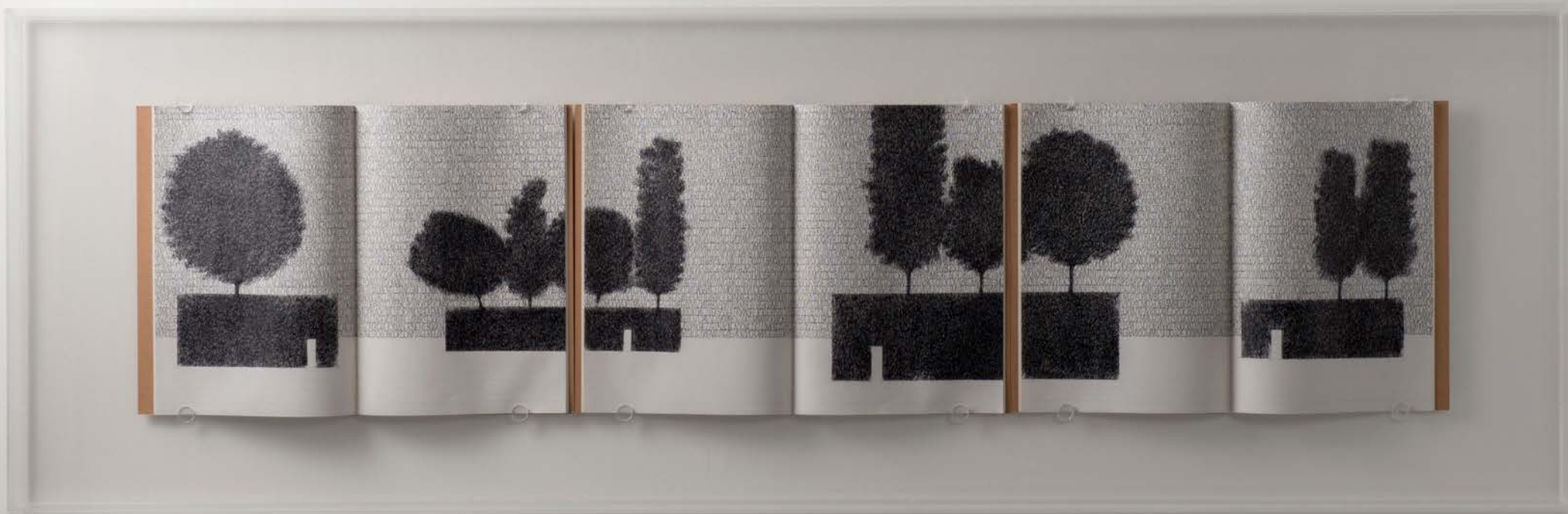
Why pens and notebooks?

Years ago, accomplices a lot of travels to Seoul, I started to use notebooks and gel pens for my artistic needs, and I found it a suitable way to express myself.

I open a notebook and start drawing, or writing, on the central double page only. I use black gel pen mainly, sometimes red, or a coloured pencil.

Once finished, I like put the open notebooks, mid air suspended, inside a plastic box, transparent but not invisible frame.





GIARDINI SEGRETI

SECRET GARDENS
Triptych, 2019

Do you draw or write?

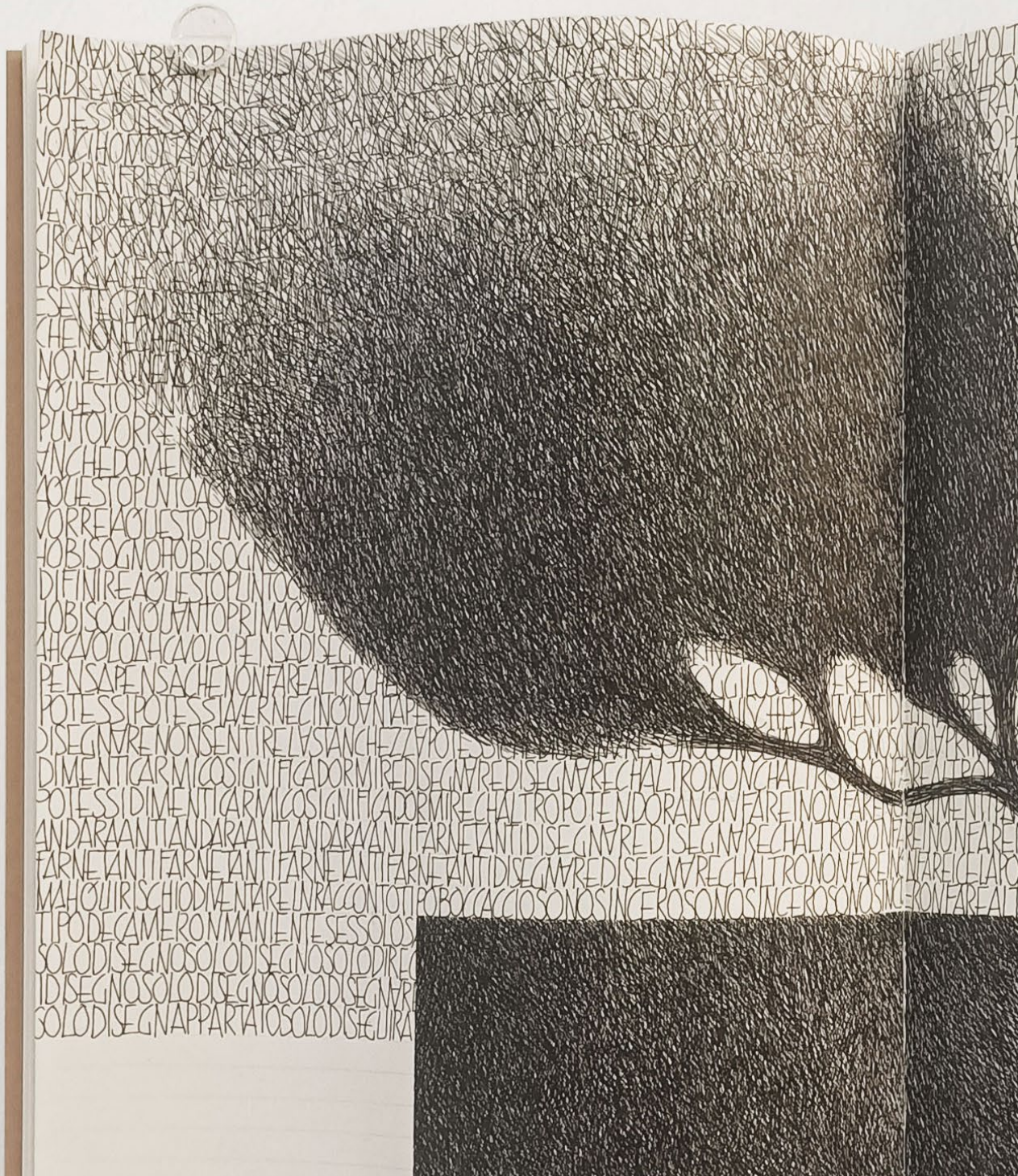
If something doesn't feel right to me, I tend to dwell on it, in a circular, repetitive way. Troubles, yes, I put them down in writing.

Weird? Maybe, but nothing describes my thought better "seen from close up nobody is normal", as Caetano Veloso sang in his "Vaca profana".

Troubles, anxiety, unresolved questions, but also everything that comes to my mind, I write it down, like a litany, a mantra, a sort of dripping of words that I let go and melt on the pages.

Having said that, text only interests me for its graphic and aesthetic strength, to me text is not to be read.

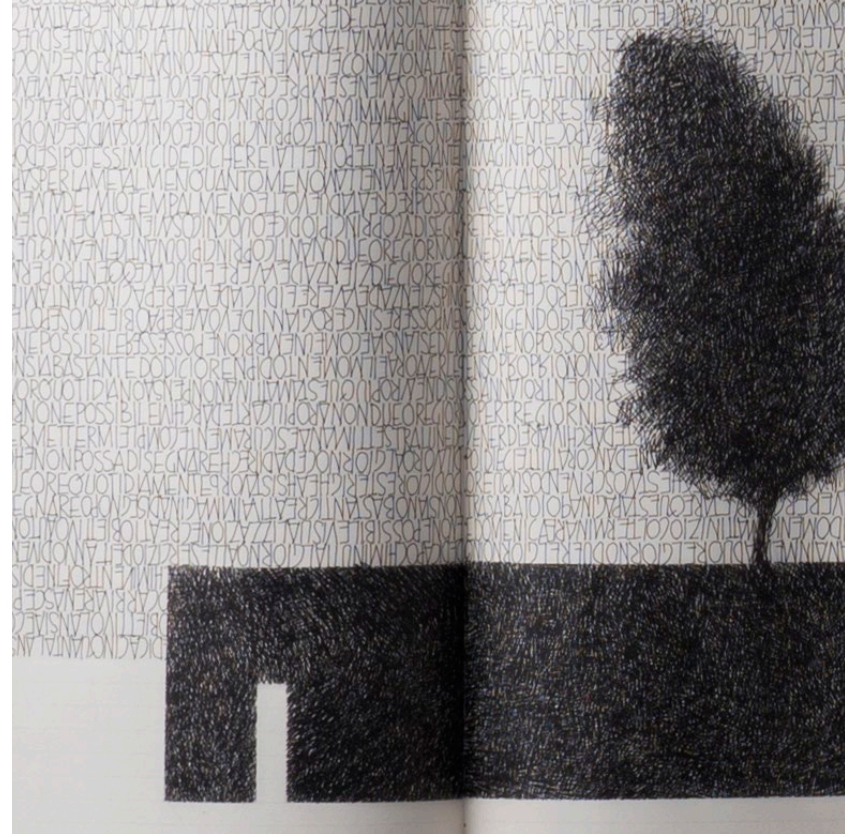
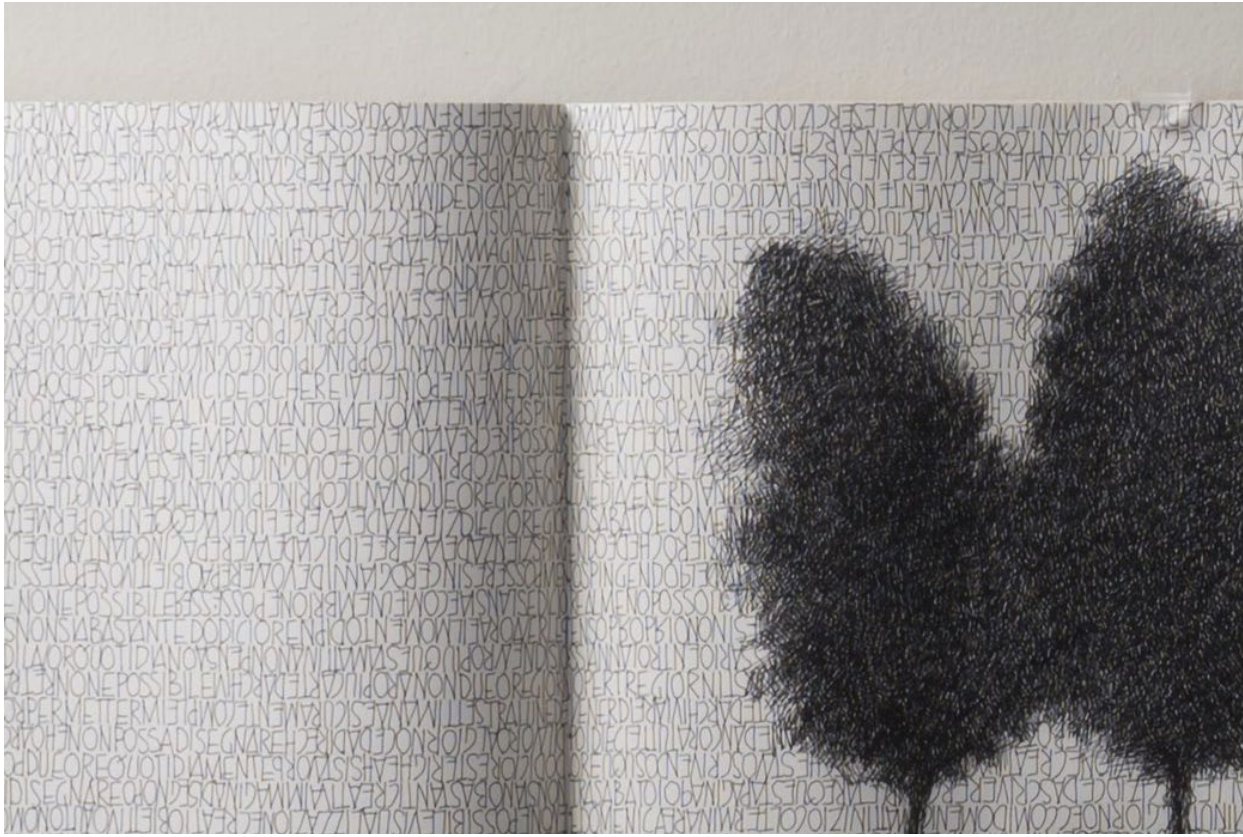
To be honest, when I see someone trying to read it, almost searching between the lines, I get quite embarrassed about it.





GRANDE GIARDINO SEGRETO

GREAT SECRET GARDEN
Triptych, 2019



What about Secret gardens, Hermitages, Observatories?

Architecture can't stay out of my thoughts and my drawings, probably it is my medium to describe the condition of life.

The first sketch took shape during a walk in the surroundings of Trevi, a village in the middle of Italy, hometown of Diana, my mother, and partly also of Mario, my silent father. Here, countryside farmhouses are carved stone blocks among the trees.

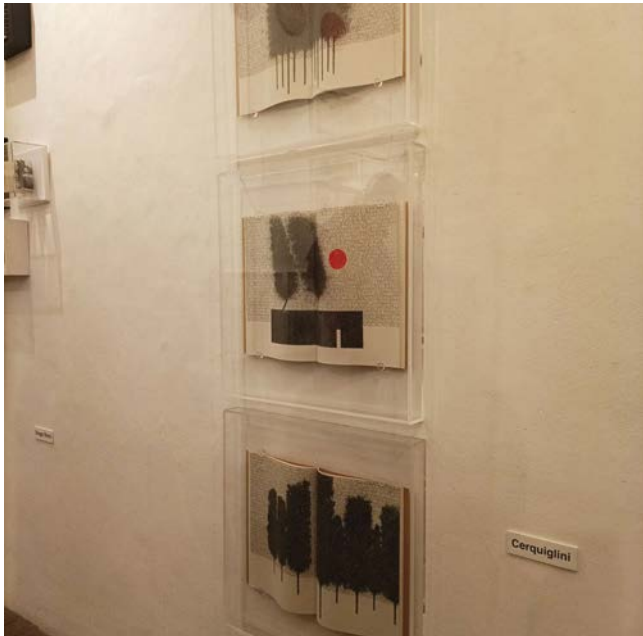
May be there is in my DNA something of a remote amanuensis monk, not only for the handwriting, but for the world that I represent.



GIARDINO SEGRETO

SECRET GARDEN
Rosso Passione Prize, 2020
MAGMMA Museum
Villacidro, Sud Sardegna, Italy
1st placed





Bookcity, 2021
Galleria L'Affiche
Milano, Italy
Group exhibition

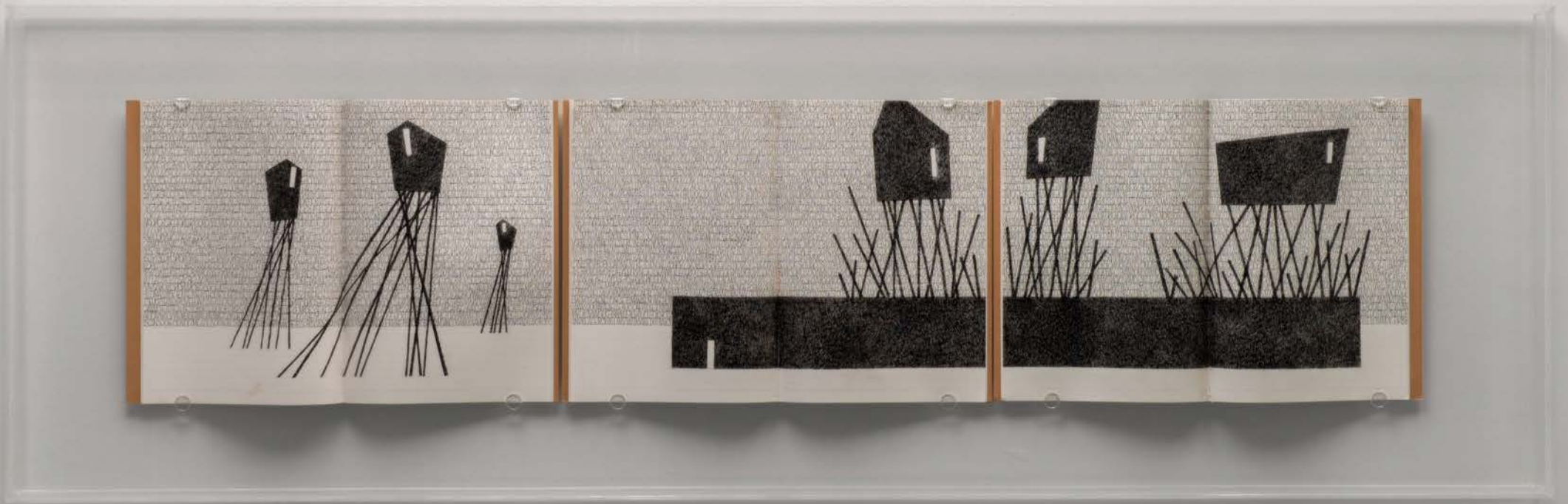


Script II, 2020
Envision Art Magazine
Online contest
1st placed / Best in Show



OSSERVATORIO ASTRONOMIC NR 1, 4

ASTRONOMICAL OBSERVATORY NR 1, 4
2021



EREMI E CASA DEL GUARDIANO DEL GIARDINO SEGRETO

HERMITAGES AND HOUSE OF THE KEEPER OF THE SECRET GARDEN
Triptych, 2020



Arte Laguna Prize 15, 2021
Arsenale di Venezia, Italy
Finalists exhibition

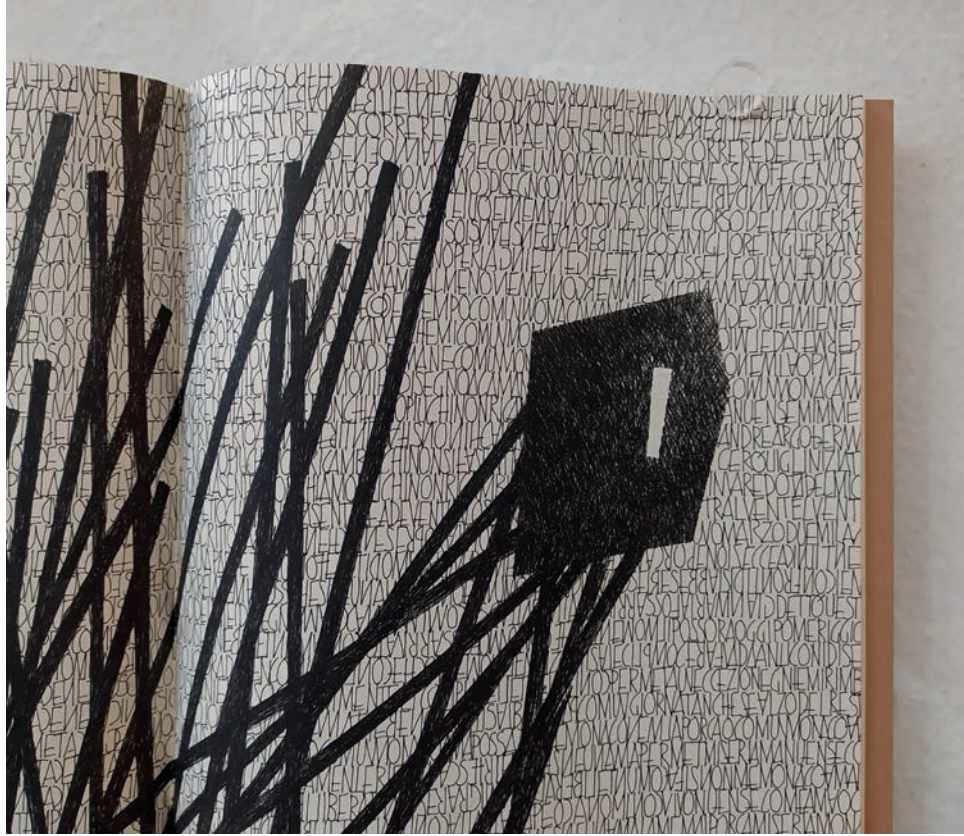


EREMO

HERMITAGE
Triptych, 2020



Malamegi Lab 16, 2020
28 Galleria Piazza di Pietra
Roma, Italy
Finalists exhibition





EREMI

HERMITAGES
Triptych, 2020



EREMI

HERMITAGES
Installations, concept, 2020









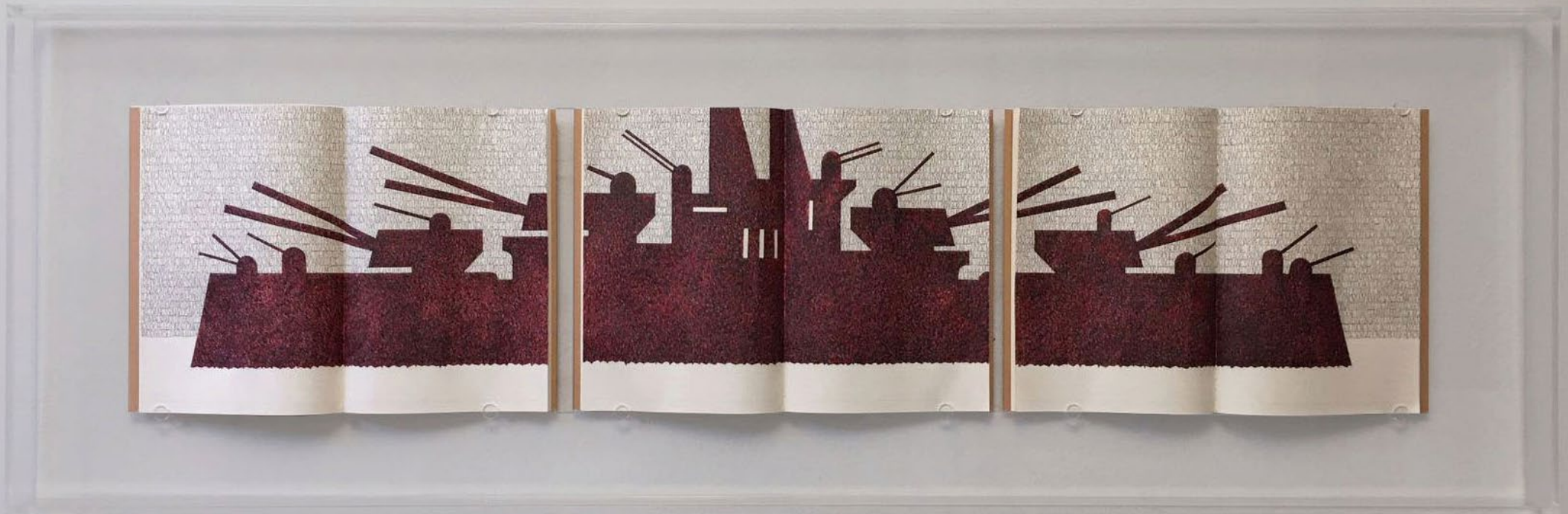
GLI ALBERI NON SANNO LEGGERE

TREES CAN'T READ
Diptych, 2020



GUERRA

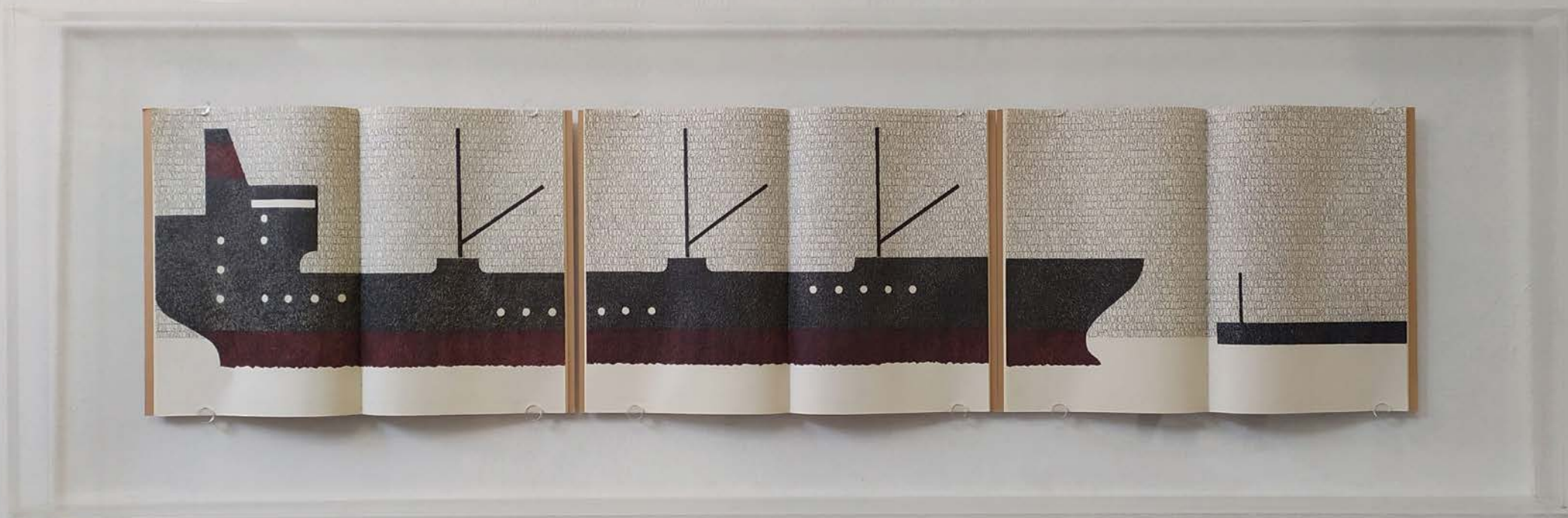
WAR
Diptych, 2020



GRANDE NAVE DA GUERRA

GREAT BATTLESHIP
Triptych, 2020





NAVALE

VESSEL
Triptych, 2020



Artkeys Prize, 2020
Associazione culturale Blow-Up
Castello Angioino-Aragonese, Agropoli, Italy
2nd placed



Born in Roma in 1961, moved to Milano in 1989.

Genetically attracted by the Far East, from 2008 up to 2014 lived and worked in Seoul for long periods.

Eclectic in temper, he spends his lifetime cultivating artistic expression in parallel to the profession of architect, with methodical discontinuity.

An "indispensable need" as he usually states.

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