

## **The revolution of an evolution.**

**Alessio Bolognesi: the nature of (R)EVOLVE(R) will save the world**

**by Massimiliano Sabbion**

*"Man in his arrogance thinks himself a great work, worthy of the interposition of a deity.*

*More humble, and I believe truer, to consider him created from animals"*

(Charles Darwin - *The Descent of Man*)

Evolution is a process made of changes and modifications that lead to a consecutive mutation, both morphological and structural, among living organisms, and for this structural development time is a necessary element.

Yes, time, the slow passing of minutes that become hours, days, years, centuries, where everything flows and transforms till it becomes past, to which the modified structures are tied.

So time is responsible for evolution, but the constant transformation and adaptation of living species to the habitat often lead to the loss of relationships between the living being and the place where it lives and to which adapts, but who is the responsible for the change?

External effects, internal pressures, adaptive capacity, everything is perceived and accumulated in the cauldron of that evolutive process which leads to the transformation of skin accordingly to the surrounding environment, not to mention that the main responsible for the evolutive trigger is the living being that clings and adapts to the environment.<sup>1</sup>

A little for need, a little for choice, intentional or imposed, the evolution of the species continues, creating beings and systems more and more complex, and unfolding a succession of new landscapes for billions of years. Even during the "creative process", evolution doesn't stop; and in a constant mutation of ages, styles, and artistic expressions humans have known how to "look" with eyes, but then they learnt to "see" with those same eyes, going beyond the imposed physicalness or the mere visual reproduction, the artist was able to communicate his creativity with materials, expressing feelings and emotions during various historical phases.

In contemporary art the creative evolution expressed itself from the impressionist world, which was able to catch the visual moment, to the expressionist vision, gleaning the internalized perceptions,

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1 *«I will here attempt to give a brief, but I fear imperfect, sketch of the progress of opinion on the Origin of Species. The great majority of naturalists have believed that species were immutable productions and have been separately created: this view has been ably maintained by many authors. A few naturalists, and several who have not particularly studied natural history, believe, on the other hand, that species undergo modification, and that the existing forms of life have descended by true generation from pre-existing forms.»*

C. DARWIN, *On the Origin of Species*, D. Appleton and Company, 1861

According to Charles Darwin, members of the same species compete for natural resources; in this struggle for existence, the environment operates a selection, called natural selection. Thus, the weakest individuals, namely the less fit to survive in certain environmental conditions, are eliminated; only the fittest ones survive and pass their traits to their offspring. The key points underlying Darwin's evolutionary theory are: genetic diversity, heritability, adaptation, struggle for existence, natural selection and geographic isolation.

then touching the land of dreams with Surrealism, crossing metaphysical, futuristic, cubist, conceptual and popular spaces, to arrive eventually to the globality of arts, systems and communications in a permanent metamorphosis.

No one, not even the artist and the creative person, stays true to himself and to his basic principle, everything evolves, everything expands accordingly to the concept that a starting point will never be an arrival point.

For Alessio Bolognesi, the flow of time in his personal, artistic, evolutionary process has represented and devised the life of *(R)EVOLVE(R)*, a journey which has a double task, a double value.

*(R)EVOLVE(R)* marks on the one hand a polished evolution of the artist from Ferrara, mindful of his previous artistic career, and on the other hand his capacity of a broader global vision as introspective evolution and change in his *modus operandi*, more specific and careful about the choice of materials, techniques and topics.

The heart of *(R)EVOLVE(R)* develops from the evolutionary process filtered by the contemporary observation of today's world: what happens if the man, mindful of his past, of his slow flow of time, slowly comes to destroy the same ecosystem from which he was generated? How can the silent nature still accept the destruction of the environment, of the species and be quiet in front of the evolution, or perhaps it is better to say "involution", of planet Earth?

May the same monsters created by man's reason prevail and lead to life's decay?<sup>2</sup>

Alessio Bolognesi's works for the series *(R)EVOLVE(R)* present themselves with mixed technique on a particularly interesting ground, based on the recovery of authentic papers dated between 1820 and 1870: they are old cadastral documents, handwritten pieces of paper, sheets of registers that come from Ferrara and its surroundings, a link to the territory and the past which connects the artist to the city.

Nineteenth-century accounting documents on which are written down names, numbers, signs of time with a refined handwriting that smells of memory and past, where the present is rooted, the present with whom the documents end up having a conversation through Alessio Bolognesi's drawings.

The past gets dirty and greasy of contemporaneity, becoming the cue together with the present we

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2 "The Agreement, settled at the CO21 held in Paris in December 2015, aims to protect the climate. It promotes major changes for industries and others (energy, transports, building, agriculture, and so on), which require hard decisions. Many have declared that it is a memorable agreement - and that it has flaws have been said too. But only a firsthand knowledge allows to understand its importance and to make it central to the climate action.

V. PIANA, *L'Accordo di Parigi sul clima*, lulu.com 2016

The ability of changing the future decisively depends on voters actions, on citizens, consumers, companies, financial institutions and territorial systems; it depends on their ability of being inspired by this agreement in their spheres of action.

must deal with, an accounting paper on which there was previously reported numbers and figures becomes a kind of "contemporary calculation" to which it is left the right creative space retracing the evolutionary process.

The subject of *(R)EVOLVE(R)* is life, or rather, are life forms among which appear the unicellular organisms, the eldest invertebrate creatures, insects, reptiles, mammals, creatures that populate planet Earth, but are not simple "portraits of creation" neither nature wallcharts, even though the historical and artistic references make you think of great artists of old like Jacopo Ligozzi, Ulisse Aldrovandi, Dionysius Ehret, John James Audubon, John Gould.<sup>3</sup>

The sequence of elaborations created by Alessio Bolognesi is full of rebel animals that revolt against the human being, the main responsible of nature's debacle: air and water pollution, global warming, overbuilding, deforestation and extinction of species are the reasons that urge the animals to arm themselves and fight.<sup>4</sup>

They are beings on a mission for survival and Nature that, tired of oppression and violence, decided to hire "special agents", enlisted for global defence.

No species is excluded from the mission: from the air and from the earth, from the water, arrive insects, fishes, birds, mammals that unite for one purpose: *save the Earth*.

Goodness doesn't help, good manners and kind ways move to the background, they are living beings that claim their place in the world and powerful instruments are needed for fighting Humans, responsible for the environmental decay: strength is needed, arms are needed, the same weapons invented by Humans and often used right against animals, against other living beings, maybe even

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3 Jacopo Ligozzi (1547-1627). It is told of his artwork in the letters that Bolognese Ulisse Aldrovandi sent, together with exotic examples, to the Grand Duke Francesco I de' Medici, inviting him to commission his excellent painter to paint portraits of them, defining him "*pittore eccellentissimo che giorno e notte non attende ad altro che dipingere piante ed animali di tutte le sorti, [...] ai quali non manca se non lo spirito*" (superb painter that, day and night, does nothing else but painting plants and animals of every kind, [...] which have no lack, but the lack of soul). Jacopo Ligozzi achieved an extraordinary fame all over Europe for his illustrations of plants and animals, and was admired by naturalists and experts.

Ulisse Aldrovandi (1522-1605) was an Italian naturalist, botanist and entomologist. He was a scholar of the variety of living world, an explorer and a mentor for contemporary Italian naturalists. He realized one of the first Natural History Museum.

Dionysius Ehret (1710-1770) was a German painter and draughtsman, specialized in botanical illustrations.

John James Audubon (1785-1851) was an American ornithologist, illustrator and painter of French descent, mainly renowned for his 435 illustrations of American birds.

John Gould (1804-1881) was an English ornithologist and naturalist. He left 41 books and a total of 2999 tables, both lithographies and hand-painted, most of them portraying birds, thus becoming one of the most renowned English ornithologists of the Victorian age.

4 «*The focus turned to the environment, to the human presence on this planet that has become more and more preponderant, and it threatens the growth of the ecosystem and life itself.*

*The environment is at risk of collapsing and every life form of planet Earth will be lost. Future generations will be in danger of celebrating nature only through distant memories and representations left as a memento, if action is not taken now (and not in word only). There will be a true "still life": not just a representation of the fragility of life, but eternal stillness, a total extinction.»*

From "*La bellezza salverà il mondo. L'arte salverà la natura.*" (Beauty will save the world. Art will save nature) in <http://www.maxiart.it/la-bellezza-salvera-il-mondo-larte-salvera-la-natura/#more-1544>

Humans that used them against their own kind.

Embittered squirrels become bombers, serious owls acting as samurai with katana preparing for battle, charging rhinoceroses with firearms on their back, elegant deers holding missile launchers between their horns, agile machine-gunners frogs, stoats ready with halberds, severe eagles that fix their accusatory eyes on the spectator, sinuous eels prepared for the fight, graceful hummingbirds ready to push a button to unleash fire against humans and, in addition to this revolutionary bestiary, appear even unicellular organisms, majestic trilobite, science fiction and clumsy tardigrades: echoes from a distant past that come back to life with prehistoric reptiles.<sup>5</sup>

What is exhibited is the natural world that looks rebel and rebels!

As introduction to the pictures that stand out against the sheets, the presence of Carbon-12, described through atoms, black bubbles depicting the basic element that constitutes every life form.

The base of organic chemistry which, in fact, is also known as carbon chemistry.<sup>6</sup>

It is the creation of a series made of superheroes struggling for existence, superior animals that emphasize themselves in human posture shouldering arms to "make war", to fight, to retake the Earth massacred, raped and usurped by Humans, those living beings that hunted them and often are the cause of their extinction, that overloaded the planet with pain and detached themselves from earth itself.

It is the growth of a conscious revolt of Nature that faces Humans not only to defend itself, but to evolve and revolutionise the system toward a tomorrow of development and harmonious growth

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5 The artworks presented in *(R)EVOLVE(R)* belong to a typology created by Alessio Bolognesi that can be close to the idea of a modern bestiary, in which every table represents an allegory through the depiction of an animal.

In the collective imagination every "beast" is associated to a character, to a human virtue or flaw: the owl is considered a symbol of wisdom, the eagle represents supremacy and legality, the ermine is a symbol of regality and purity, the frog indicates fortune and transformation, the rhinoceros is a symbol of great power and strength.

A bestiary, or bestiarium, is a compendium of animals, or beasts.

In the Middle Ages a bestiary was a category of books containing descriptions of animals (whether fantastic or real) together with moral explanations and references to the Holy Bible.

Similar to the bestiary were the lapidaries, in which were given information about the properties of minerals and stones, and the herbaria, texts describing the virtues of plants.

Ancient texts like the Greek volume *Physiologus* (the physiologist, namely the scholar of nature) contained the symbolic and religious interpretation of animals and their features (for example, the lion, king of the animals, is connected with Christ).

Bestiaries spread most of all to France and England in XIII-XIV centuries, even though there are also later examples (but with an artistic quality far below the older ones).

C. RIPPA, *Iconologia*, Einaudi, Milano 2012 (second edition published in 1603, with a collection of symbolic images)

P. GALLONI, *Il sacro artefice. Mitologie degli artigiani medievali*, Laterza, Bari 1998

6 After Oxygen, Carbon 12 is the second most abundant element found in the human body; after Hydrogen, Helium and Oxygen, that are elements present in gaseous form, Carbon 12 is the most abundant element in the universe. Furthermore, Carbon 12 is one of the five elements that make up the human DNA. Therefore, Carbon 12 is the most important element for life as we know it, and recounts the essential structure which is the basis of the human physical body, the one that connects it to the physical universe.

D. SADAIVA, D. M. HILLIS, C. H. HELLER, *Il carbonio, gli enzimi, il DNA. Chimica organica, biochimica e biotecnologie*, Zanichelli, Bologna 2015

between the living beings.

Science fiction visions, with ironic and bitter recurring traits of human visual and creative history: humanized animals come to mind, fighting for survival, like in the cinematic series "*Planet of the Apes*"<sup>7</sup>, in "*Animal Farm*" by George Orwell,<sup>8</sup> but then the thought twists and turns to the saga of "*Maus*", comic book by Art Spiegelman in which men are represented as animals,<sup>9</sup> to arrive to the mediatic power addressed to generations that lived with the image of Walt Disney's Mickey Mouse, which represented the American dream and the grip of a consumer power growing increasingly explosive.<sup>10</sup>

From Aesop to Walt Disney, speaking animals born from fables and folk tales show and mirror human behaviours, presenting themselves as creatures that act in the human unconscious creating then rhetorical devices where kingdom Animalia and Humans exchange features.<sup>11</sup>

On the contrary, the man becomes animal when transmutes and changes, as in "*Trasformazione*" by Ovid<sup>12</sup> or in "*The Golden Ass*" by Apuleius<sup>13</sup>, or as it happens to Gregor Samsa, main character of

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7 *Planet of the Apes* is a film adaptation consisting of nine films came out from 1968 to 2017. The saga is based on the novel *La Planète des Singes* by Pierre Boulle, first published in 1963.

8 *Animal Farm* is a satirical novel written by George Orwell, first published in 1945. The story is set in a farm, where animals, tired of being exploited by men, revolt. After having ousted the farmer, animals decide to share the result of their work following the principle «from each according to his abilities, to each according to his needs». Their dream fails because the pigs, who were the initiators of the "revolution", take control of the farm, becoming more and more like humans, until even their look will become anthropomorphized.

G. ORWELL, *La fattoria degli animali*, Mondadori, Milano 2016 (I edizione 1947)

9 *Maus* is the story of a Jewish family set between Nazi Germany and the United States, between the postwar years and the present. A father, who is an Holocaust survivor, a mother lost long ago and a son who is a cartoonist and tries to find a connection with his father's past in order to restore the relationship with his old parent.

*Maus* is a graphic novel where the Jewish are mice and the Nazi are cats.

Winner of the Pulitzer Prize in 1992.

A. SPIEGELMAN, *Maus*, Einaudi, Milano 2010

10 Mickey Mouse is a comic and cartoon character created by Walt Disney and Ub Iwerks at the Walt Disney Studios in 1928, and developed by Floyd Gottfredson. Mickey Mouse is an anthropomorphic mouse who wears red shorts, large yellow shoes and white gloves.

F. FOSSATI, *Topolino. Storia del topo più famoso del mondo*, Milano, Gammalibri editore, 1980

11 Aesop is considered the initiator of fable as literary genre. According to the critical edition cured by Émile Chambry the collection of Aesop's fables counts 358 tales: probably there was a first nucleus of fables to which others of different origins were added. Aesop's fables are short literary works, generally with anthropomorphic animals as characters, and with the explicit intention of conveying a moral.

ESOPO, *Favole*, Feltrinelli, Milano 2014

12 *Metamorphoses* (Transformations), is a poem written by Ovid, a Greek author, and consists of 11.995 verses that collect and rework more than 250 Greek myths about metamorphosis. It is considered an "encyclopaedia of classic mythology".

«The contiguity between gods and human beings is one of the dominant themes of the *Metamorphoses*, but is no more than a particular instance of the contiguity between all the figures and forms of existing things, anthropomorphic or otherwise. Fauna, flora, mineral kingdom, and firmament embrace within their common substance what we are accustomed to think of as human, in the sense of an aggregate of bodily, psychological and moral qualities. [...] The *Metamorphoses* aim to portray the entirety of narratable tales that have been handed down by literature with all the force of imagery and meaning that tradition can convey, without privileging - as is only correct,

"*The Metamorphosis*" by Franz Kafka,<sup>14</sup> till we come to the main character of the European fairy tale "Beauty and the Beast"<sup>15</sup> and the anthropomorphic raccoon Rocket Raccoon, science fiction character by Marvel Comics, member of the "*Guardians of the Galaxy*".<sup>16</sup>

The narrated characters' conditions becomes the symbol of the incapacity of a human connection burdened by marginalization of the "different", often removed from society.

The animal thus pictured is hybridized, and present in the labyrinths of consciousness which, like an indelible memory, digs up the origins of our becoming: nature's monstrosity is paint with grotesque tones, often stressing a proximity between human and animal anatomy, between ironic game and monstrous humanisation.

Evolutionary manipulations, either genetic or for the survival of the species, have been explored in the world of contemporary art facing the human who becomes animal or, on the contrary, the animal which becomes human: Matthew Barney in "*CREMASTER 4*" (1994) becomes a natural hybrid making the process of identification unequal from any touchstone; through the spider, Louise Bourgeois evokes her mother, protective, monstrous and strong, until it becomes a dreamlike image; Maurizio Cattelan turns irony in desecration when he humanizes the suicidal squirrel with a handgun in the work "*Bidibodibiboo*" (1996), where can be seen the portrait of us, we "*men without qualities*".<sup>17</sup>

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according to the ambiguity typical of myth - any particular reading.» (Italo Calvino)

OVIDIO, *Le Metamorfosi*, Einaudi, Milano 2015

13 *The Golden Ass* by Apuleio is the only ancient novel in Latin to survive in its entirety. The book tells the story of Lucius and his transformation into an ass, due to a magical experiment gone wrong. Lucius, waiting to retake his human form, pass from a owner to another, even though he maintains his human common sense, and reporting his many misadventures.

APULEIO, *L'Asino d'oro*, Bur Rizzoli, Milano 2015

14 *The Metamorphosis* by Franz Kafka is a novel first published in 1915 that tells the nightmare of Gregor Samsa, a travelling salesman who, one day, after restless sleep wakes up to find himself transformed into a large, insect-like creature. The hope of recovering the lost condition, the familiar and social behaviours, the feeling of oppression due to the situation, the attempts to adapt to the new state, the fading of time lead to elaborate a clear vision of the contemporary human condition, where the man is a being doomed to silence, loneliness and insignificance.

F. KAFKA, *La Metamorfosi*, Einaudi, Milano 2014

15 *Beauty and the Beast* (*La belle et la bête*) is a well-known European fairy-tale, which has many versions. The fairy-tale represent the animality part of human condition, and tells the story of a prince transformed by a spell into a wild animal or a monster, a spell later broken by the kiss and love of a young girl.

The first version was edited by Madame Gabrielle-Suzanne Barbot de Villeneuve, published in *La jeune américaine, et les contes marins* in 1740.

The most renown version is a rework of the tale by Madame Villeneuve, published in 1756 by Jeanne-Marie Leprince de Beaumont in *Magasin des enfants, ou dialogues entre une sage gouvernante et plusieurs de ses élèves*. The first translation, in English, dates back to 1757.

16 Rocket Raccoon is a character in comics books by Marvel Comics first appeared in Marvel Preview n. 7 (1976), created by writer Bill Mantlo and designer Keith Giffen. He is an anthropomorphic raccoon, member of the Guardians of the Galaxy, and an expert of firearms with a predilection for large caliber weapons.

17 «From classical mythology to the manipulations of contemporary age, the hybrid as crossing of human and animal, spiritual and carnal, as metaphor of reality and point of view on the world. Centaurs and mermaids, fauns and

The research report that led Alessio Bolognesi to a continuous comparison with a contemporary world made of references to street art, to cinema, to comics and to the world of social networks is clear, being an omnivorous and contemporary artist, ironic and restless in his observation.

Alessio Bolognesi's technical knowledge develops and moves through his colours and his shapes on an ancient ground, those nineteenth-century documents that contain a text whose words and numbers transformed in a texture made of printing and humidity that time has changed and, in this way, restores the charm of the written word, like a testament straight from the past.

Using a painting technique like watercolour lends great delicacy to the final result, which becomes full of chromatic effects, transparencies and brightness that converse with the spectator: no reproducible printing, no typographical mark, no material from external intervention, no copiable technique, but the manual knowledge of a skill merged with an ancient handwriting that becomes drawing, that is what returns to the audience: the magic of an ironic and curious vision between dream and past.

A paper-based work of pure illustrative painting, the watercolour veiling that merges with acrylic, completed with India ink, then finished with touches of aerosol spray.

The completeness of the works renews itself with handmade frames of recycled wood, that become part of the work where the memory of wood passed from the vitality of living shrub to the transformation into a pallet, then recycled as a casket of a lost memory where the nineteenth-century pages illustrated with the revolution-evolution of *(R)EVOLVE(R)* are set.

The whole life of the artist from Ferrara is in the presented works: his evolutionary path, his research, his journey through art and the emotional awareness of creation that accompanied him from the beginning.

In the professions that require imagination and creativity, the ability to set emotions and thoughts in motion is always necessary, as it is essential to be able to challenge yourself, so never stop and, most of all, keep on and persevere in intentions.

For an artist, a creative talent, dreams turn into signs, matter ends up shaping in form and the ideas materializes through brush strokes and new materials.

The creative act leaves room to things and then creeps, through the eyes, into the constant thoughts of the spectators: it's undeniable that the vision of artwork stirs an emotion in its purest form, as it's clear that the action is never univocal.

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*medusas, sphinxes and harpies, dreamy visions and nightmarish apparitions in the occidental visual culture between past, present and future, (...) starting from the second half of 19th century, passing through different art movements up to the latest tendencies, broadening its horizons, including the lands of literature, cinema, show and the topical ones of science and genetic.»*

L. VERGINE, G. VERZOTTI (edited by), *Il Bello e le Bestie*, catalog of the exhibition, Rovereto, Mart, December 11th, 2004 - May 8th, 2005, Skira, Milan 2004

Second thoughts, mistakes, corrections, moments when the "creative act" becomes a crisis, cancellation and renewal, a bitter pill, everything concerns and converts into that single act arisen from the creation and the desire of leaving an act in the flow of time.

That's why it is proper to stop in order to comprehend our own path, to look back, to understand the road already travelled and then start undertaking new paths and new changes: often they scare because the new roads undertaken may lead to horrors and errors, fear and new revolutions.

To come out of one's shell of certainties, that harbour the static acquired knowledge, can be dangerous, but only in this way the new moves forward and we evolve.

(R)EVOLVE(R) is not just a title for a series of artwork, (R)EVOLVE(R) is first and foremost a journey undertaken as rebellion and metamorphosis; "evolve" as progression and development of transformation; "revolver" as a weapon of defence, a gun that owe its name to the Latin "revolvere", which means "roll back or unroll", and has become the French "révolte" and then the English "revolt", a collective rebellion, even a violent one, against the establishment: revolution is evolution, evolution is revolution.

Eventually, (R)EVOLVE(R) is Alessio Bolognesi's evolutionary revival after two important solo exhibitions in 2016, "The Sfiggy Entropy" and "The Big Bang Sfiggy", that allowed the artist to stop, look at the road already travelled and then go, as evolution, beyond the steps already taken.<sup>18</sup> A journey that led the artist to confront himself with various experiences and styles, from the pop origins to the works on ancient paper, going on with introspective illustrations that alternate with painting, until he comes to the Street Art language, in which the "scratches" on the wall identify the skin of the city and the mark, as artist, in a language that merges with the immediacy of the signs, simple and immediate, typical of whom has assimilated the *writers'* way of expression, founding a personal style made above all of emotional suggestions.<sup>19</sup>

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18 *«This sweet, tender, unlucky ragdoll was the countenance, the alter ego of the artist, when he didn't felt strong enough to mark a turning point in his destiny, work after work, it has become an "universal", able to represent not just the individuality and the temporary feeling of his creator, but all of us... If Sfiggy is Alessio Bolognesi's starting point, his last works about trains as major meeting point are a turning point of his artistic maturity. "Fuori dal tunnel" (Out of the tunnel) seems to follow Sfiggy's illusion of leaving his existential crisis behind and a wide range of paths now seems to open in front of him.*

*In the "choice" of Sfiggy, Alessio Bolognesi comes across "sliding doors" which represent the multiplicity that disclose to us every day, even the trivial ones, but can give a unexpected connotation to our future, unimaginable when making a choice.» (Mario Manduzio)*

The Sfiggy entropy, Silbernagl Undergally, (curated by) Mario Manduzio, Milan, May 26th - June 15th, 2016

*«A journey through the artistic "matter" created by the birth of the white little alter ego of the artist, a variegated evolutionary path which starts from the pop origins and arrives to the latest works on old ancient documents, with a more intimist taste.»*

The Big Bang Sfiggy, Galleria Federica Ghizzoni, Milan, September 30th 2016 - October 13th 2016

19 *Alessio Bolognesi approached the wall in 2012: "I do not have a past as a writer, but I have always loved writing and Street art. Today it is an essential part of my art, if not a primary one. I worked in many cities, from the north to the south of the Italian Peninsula."*

Street art is marked by the birth of the underground phenomenon of graffiti and of the Hip Hop movement, in



Sfiggy, Alessio's alter ego, was born in 2010, fellow traveller through parallel worlds where his creator moves him, and over the years he has visited and met personalities of the contemporary art, of comics and cartoons, he has lived near the gods of Olympus and the movie stars, until he has arrived at a new, consecutive, journey, the most difficult one among all worlds visited: his inner self, the pain of his own soul.<sup>20</sup>

Sfiggy is always depicted patched and mended like an indelible tattoo, that leaves a permanent mark, as a metaphor of fractures and laborious signs with which he always clashed; now he goes hand in hand with his creator into a new phase, a true evolution of spirit and language.

Sfiggy is Alessio Bolognesi and Alessio Bolognesi is Sfiggy and he takes his steps by means of art; art is bitterness, is pain, is torment instead of an outbreak of pure joy, is wanting to see your own

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which have been poured, for decades, the ideas of culture, suffering and anger of black population of past centuries, first ripped from their homeland and transplanted as slaves in the plantations and then, later, this rebel side is conveyed in every artistic expressions, like poetry, music and art, where suffering and resentment mixed with the desire of recovering an happy identity through religion, drugs, mysticism or uprisings are still predominant.

J. STAHL, *Street art*, ed. H.F.Ullman, 2009, p.52

20 Sfiggy, Alessio Bolognesi's alter ego, is present in the artist's production as shown by the many exhibitions listed:

**2016**

*The Sfiggy Big Bang* – Galleria Federica Ghizzoni, Milan

*The Sfiggy entropy* – Silbernagl Undergallry, Milan (curated by Mario Manduzio)

**2015**

*Spirits* – MAG, Como (curated by Salvatore Marsiglione)

*Sfiggy goes skateboarding* - Bonobolabo, Ravenna (curated by Marco Miccoli)

*Sfiggy De'* - Melograno Arte Livorno, Livorno

*Like a puppet* - Spazio Nadir, Vicenza

*Je suis Sfiggy* - RAL8022, Milan (curated by Giuseppe Iavicoli)

**2014**

*Sfiggy Vrooom!* - B>Gallery, Rome (critique by Giovanna Lacedra)

*I dolori del giovane Sfiggy* (The Sorrows of Young Sfiggy)- Art for interior gallery, Milan (curated by Paola De

Riva)

*Sfiggy, Full Throtte!* - Magazzini Criminali/Paggeria Arte, Sassuolo (MO) (curated by Carlo Alberto Zini, critica di Giovanna Lacedra)

*Sfiggy invasion!* - Square23, Turin (curated by Davide Loritano e Simona Savoldi)

**2013**

*Sfiggy, what else!* - MAG, Como (curated by Salvatore Marsiglione)

*Welcome Mr.Sfiggy* - Spazio San Giorgio, Bologna (curated by Giorgia Sarti, text by Federica Fiumelli)

*The S-Files* - Bee-Live, Reggio Emilia (curated by Simona Aravecchia)

*Sfiggy® - a fuc\*\*in' amazing character by Alessio Bolognesi* – Osteria della porte serrate, Ferrara (curated by Maria Livia Brunelli - MLB Home Gallery)

**2012**

*Sfiggy® kills the cartoons stars* – Esperimenta Lab, via dei bonificatori, Sabaudia (critique by Beatrice Giovannoni)

*Sfiggy® kills the cartoons stars* – Spazio Bevacqua Panigai, Treviso (curated by Beatrice Giovannoni, Giulia Canil and Lorenza Raffaello)

**2011**

*Sfiggy, ciò che non uccide fortifica* (Sfiggy, what does not kill you, makes you stronger) - Idearte Gallery, Ferrara (curated by Federica Occhi)

*Sfiggy, ciò che non uccide fortifica* (Sfiggy, what does not kill you, makes you stronger) - Auxing, Bondeno (FE) (curated by Lele Pisa)

*Sfiggy, ciò che non uccide fortifica* (Sfiggy, what does not kill you, makes you stronger) - Atelier34, Parma (curated by Barbara Lodi)

struggle satisfied and acknowledged, even only by a gesture, a cut that tears time, but that leaves a mark. But it is time to change, to evolve.

*"Be that as it may, development is destiny, and should it not take one course if lacking in the glamour and obligations of fame and another if attended by the interest and trust of a broad audience? Only incorrigible bohemians find it boring or laughable when a man of talent outgrows the libertine chrysalis stage and begins to perceive and express the dignity of the intellect, adopting the courtly ways of a solitude replete with bitter suffering and inner battles though eventually gaining a position of power and honour among men. And what sport, what bravado, what pleasure there is in fashioning one's own talent!"*<sup>21</sup>

However that may be, a revolution-evolution, (R)EVOLVE(R) is a destiny.