

MARCO PIERINI

VITTORIO CORSINI  
TAKE ME WITH YOU

Gli  
Ori

to Lola  
and her marvelling gaze



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Gli Ori, Pistoia

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Alice Fischetti

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## PRINTED BY

Baroni e Gori, Prato

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for this edition Gli Ori

for the text and the photos the author

ISBN 978-88-7336-795-6

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## Acknowledgements

Francesco Corsini, Fabio Sargentini, Claudio Poleschi

Leonardo Farsetti, Sonia Farsetti, Renato Cardi, Alessandra Passera,

Francesca Tega, Renzo Macelloni, Virginia e Fabio Gori,

Serena e Paolo Gori, Irene Barbensi, Alessandro Bagnai, Roberto Piercecchi,

Alessandra Carlomagno, Massimiliano Vannucci, Carlo Vanoni,

Arianna Merlini, Sabina D'Evant, Alberto Grassi.

Vincenzo Marciano, Gabriele Macelloni, Leonardo Malizia, Giada Malizia,

Andrea Tiripelli, Francesco Papini, Giuseppe Carcano, Luciano Todisco,

Yuri Bagnoli, Giorgio Bernasconi, and Matteo Zanuso,

all of whom have helped with the creation of these works.

## Special thanks to

Rossana Ciocca for drawing up the map

Antonella Soldaini for her extensive advice

## NOTES

In addition to the author's personal writings, this book contains many reflections on Corsini's body of work after 1998. All of these were revisited, updated, and appropriately edited down when necessary. The texts are as follows: *Blu da uno spazio pallido*, in *Vittorio Corsini, Corpo fragile*, exhibition catalogue, edited by Luigi Di Corato and Marco Pierini, Electa, Milan 1998, pp. 37-44; *Vittorio Corsini*, in «Segno», 172, February 2000, pp. 64-65; *Frammenti di libertà*, in *Il palazzo delle libertà*, exhibition catalogue, Gli Ori, Prato 2003, pp. 9-18; *I have a head 1*, in *4x4. Quattro interventi d'artista per il Quartiere 4*, exhibition catalogue, edited by Lorenzo Fusi, Lucia Minunno and Marco Pierini, Gli Ori, Prato 2004, pp. 24-25; *Lo spazio del sacro*, in *Lo spazio del sacro*, exhibition catalogue, edited by Marco Pierini, texts by Michele Emmer, Silvia Ferrari, Serena Goldoni, Vito Mancuso, Enzo Pace, and Vincenzo Vitiello, Silvana Editoriale, Cinisello Balsamo 2010, pp. 83-91; *Rompere in alba la sera*, in *Vittorio Corsini. Tra voci, carte, rovi e notturni*, exhibition catalogue, edited by Marco Pierini, with an essay by Franco Farinelli, Silvana Editoriale, Cinisello Balsamo 2012, pp. 33-38.

M.P.

The captions indicate the date the work was exhibited, as well as its location, solely in cases where this differs from the year of its creation.

All the drawings in the volume are taken from the artist's diaries and have no caption.

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## Take me with you

MARCO PIERINI

### NAVIGARE NECESSE EST

The ventures undertaken by Vittorio Corsini have led the artist to distant lands, across rough waters and calm expanses, travelling down well-known paths and discovering new territories. The portolan at the beginning of this book allows readers to immerse themselves in a journey covering more than 30 years of work, to find their bearing, establish anchors, and distinguish the paths explored occasionally from those most familiar. It is a guide for readers to use because every connection, every stop, every route was identified and reconstructed ex post and was not designed as a travel aid. Laid out on the table, the map recounts destinations that were tenaciously pursued, makeshift landings, docks where one can return, feeling, if at least not at home, safe for short period. At times, navigation is the subject itself. But in addition to its role as an aid, the map maintains an element of temporariness, because it is a facet that is destined to be rewritten and modified. As a graphic representation of the physical space, the map (as well as the smaller plan) loses its presumed objectivity every time it is used as a tool in the hands of those in search of the way or who want to better understand where they are.



**Mosca cieca**, 2004  
performance  
room size  
Villa Romana, Firenze  
(in collaboration with Marinella Salerno)

Opposite page,  
**Passi terribili**, 2019  
sawdust and inks  
room size  
Chiesa di Santa Verdiana, Florence