



THE FLYING HORSES

A N T O N I O S I G N O R I N I

*“All my work is driven
by emotion and by faith”*

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T H E F L Y I N G H O R S E S

H I S T O R Y & I N S P I R A T I O N

From my earliest years, horses have fascinated me. Their speed and movement, their seemingly effortless strides. The powerful sound of them breathing and the flash of light as they bolt past remain deeply imprinted in my memory. I have always felt as though they are flying; momentum keeping them airborne – their flight interrupted by only a slight contact with the surface. Barely a tap. If you examine a horse in mid-gallop you can see what I see; a magnificent being propelled through the air, defying gravity with its streamlined form.

As a young boy, I drew horses compulsively; on everything I could get my hands on, including furniture and walls. As time passed, little by little, their figures became more and more abstract. The legs, the necks, and snouts became something entirely different. The shapes began to take on new meaning and contours. And forms transformed into sensations. Sound, music, light; and the poetry of movement.

I became disinterested in the exact anatomy of a horse; my pencil and hands acquired the freedom to follow a new physiology. To translate the idea of horses rather than their appearance. When we look at the sunset we don't see that it is an atomic explosion. In the same way, my pieces are not horses – they are a sensory manifestation of a feeling. More a perceptible dream; surreal.

During my study of primitive rock art in 2003, I discovered a beautiful horse engraving in Saudi Arabia. The similarities with my childhood drawings were incredible. This encouraged me to search for more images of prehistoric representations of horses. For more than 10,000 years, artists have been trying to interpret the unique qualities of these majestic animals – and I believe their fascinating story will be carried on forever through art.





ABOUT THE ARTIST



Antonio Signorini is an Italian artist. His journey in life started underneath the wide expanse of skies in Tuscany, where he was born in 1971. He was immediately immersed in the rich history of the region, and steeped with creativity. During his childhood, Antonio shared his father's passion for art. Together they visited museums, monuments and archaeological

sites all around Europe, triggering a life-long process of research into the essence of art. Spending many long hours in these stimulating places, he studied their craftsmanship and art, in attempts to understand the meaning and beauty behind creation.

Following the artistic tradition of the Renaissance artists, whose work surrounded him in Florence, Rome and Milan, Signorini takes pride in giving body and volume to a simple line and transforming a flat surface into a tridimensional physical space.

In 1990, in Milan, his interests opened up to new horizons and Signorini began to experiment with artistic drawing by directing a production and design team. This allowed him to understand and experiment with contemporary materials and enabled him to foster a deep understanding of Italian fashion design.

From 2001 to 2003 the desire to improve his expressive techniques took him to Florence, where he expanded his expertise in bronze and ceramic sculpture as well as in traditional techniques. He also pursued his investigation into the world's ancient civilizations and the study of the artistic revolution brought about by the Renaissance.

In 2003 he moved to London where he lived and worked for 14 years. It is there that his research found the most suitable context, granting him the chance to work on a full project that required the complete evaluation of historical and artistic aspects of the city.

During this time, he developed the practice of "structuralart", a method of working with architectural projects in cities all over the world – intervening at a structural level to ensure art is incorporated at all levels within the buildings he worked on.

Today, Signorini lives in Dubai, where he finds the coexistence of ancient remnants of civilizations and ultra-modern architectural complexes hugely inspirational. Working in one of the world's most unique skylines and immersed in a place that is still discovering its own history has given him the chance to draw a thread through antiquity, archeology, artistic research and development of art pieces, as well as to continue exploring the flux between public and private urban spaces.

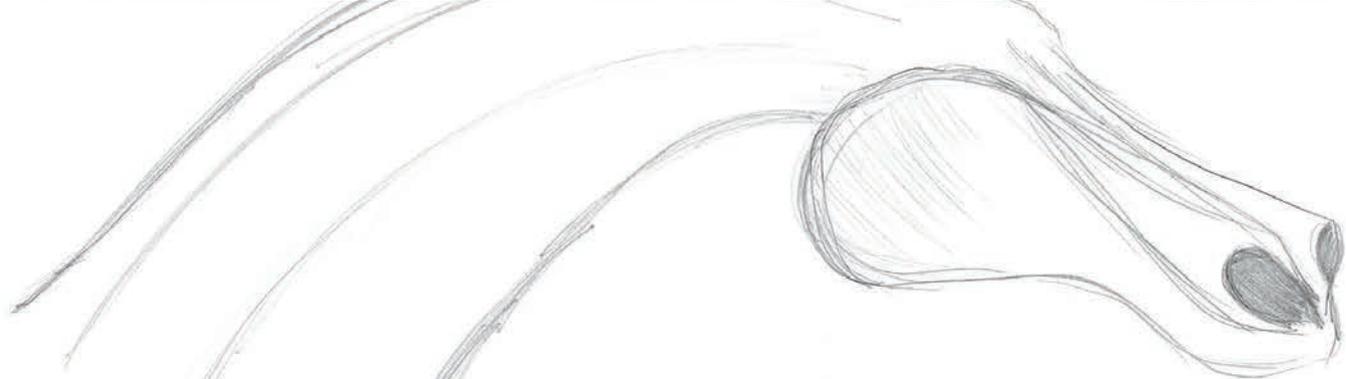






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ARTIST STATEMENT

“All my work is driven by emotion and by faith. An artist should always have faith; we need faith in ourselves and our work to drive our lives forward and to push us to improve and to grow each day.

For an artist, it is essential to be continuously updated with the latest developments, to study and to research.

Life is a journey. We can stay still and let our time run away or we can act and work and try to improve and do our best. It is very tough sometimes but we have to embrace this challenge.

My artistic production is based on these principles. What keeps me awake at night is thinking about passage from one state of being to another, or more generally, movement and how to capture it. In my work you will see movement through different layers of emotion. You may see my subjects emerging from the wall or seemingly in dynamic action.

All this is driven by a feeling that nothing in our lives is certain or solid. I always work from a sense of inspiration and I like to acknowledge my own weakness. However, I never give up and I never embrace a new project without thinking that it is a unique and totally original experience for me and that I must give it my all.”









PRACTICE & TECHNIQUES

Signorini's experience and constant research has brought him to develop his own techniques that are open to all materials and methods. He believes that there is more than one way to achieve an aim, and with this he chooses not to follow only tried and tested systems. With each new piece, come new practices.

In "The Flying Horses" collection, Signorini focuses his attention on the equilibrium of the pieces. Each horse stands in an impossible balance, supported only by very thin legs. This was one of the most difficult engineering issues faced: how to make something that is naturally so heavy like bronze, look very light.

The patina is also part of a unique exploration. These horses are flying from the stars into the atmosphere: on their way through they are burned – but even the fire cannot stop their perennial flight. This is why the patina is darker on their chest, getting gradually lighter on their backs. This effect is realized through a very long and difficult process, using an open flame and acids.



T H E F L Y I N G H O R S E S

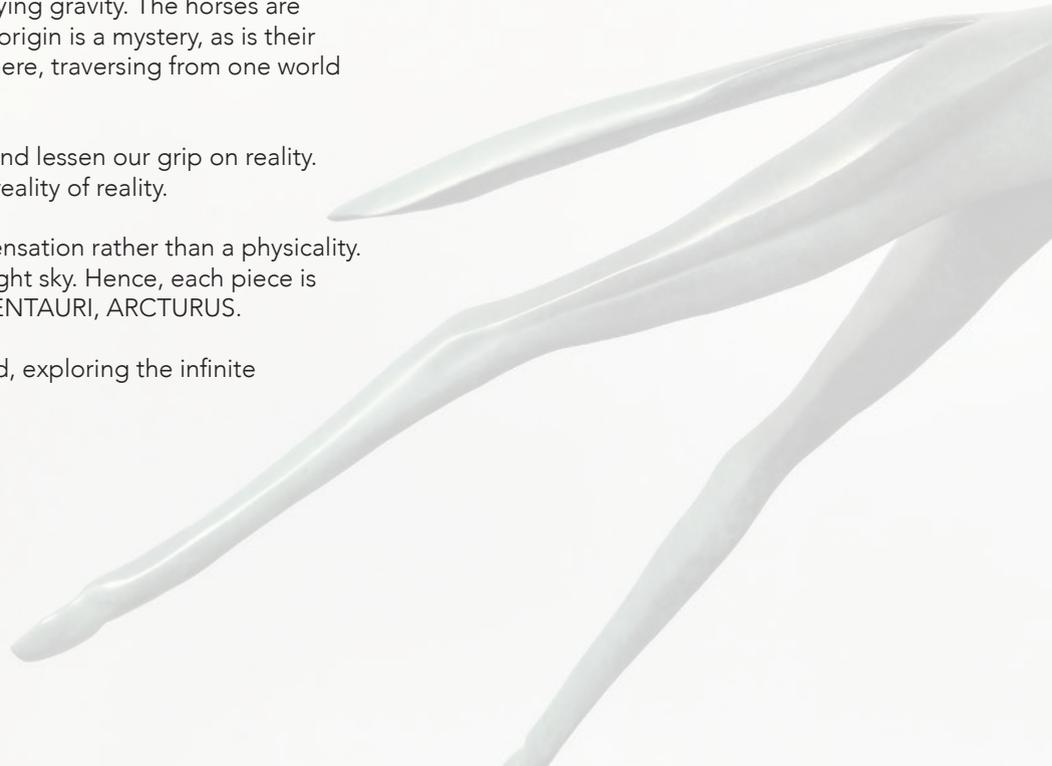
C O L L E C T I O N C H A R A C T E R I S T I C S

“The Flying Horses” displays an impossible balance, disobeying gravity. The horses are flying, like the light of the stars, coming from far away. Their origin is a mystery, as is their destination. They are captured soaring through the atmosphere, traversing from one world to another in their flight across space and time.

In gazing upon them we are forced to accept the unknown and lessen our grip on reality. Therefore acquiring the ultimate bravery – accepting the unreality of reality.

These flying horses cannot be fully grasped, for they are a sensation rather than a physicality. Evoking light as though they are born of it. Comets in the night sky. Hence, each piece is named after our brightest stars: SUN, CANOPUS, ALPHA CENTAURI, ARCTURUS.

This collection has been created as a journey that has no end, exploring the infinite relationship between art and the essence of horses.







S U N

Bronze – degraded Patina | 1.25m-1.35m in height (base dependent) | 30kg



C A N O P U S

Bronze – degraded Patina | 1.25m-1.35m in height (base dependent) | 30kg



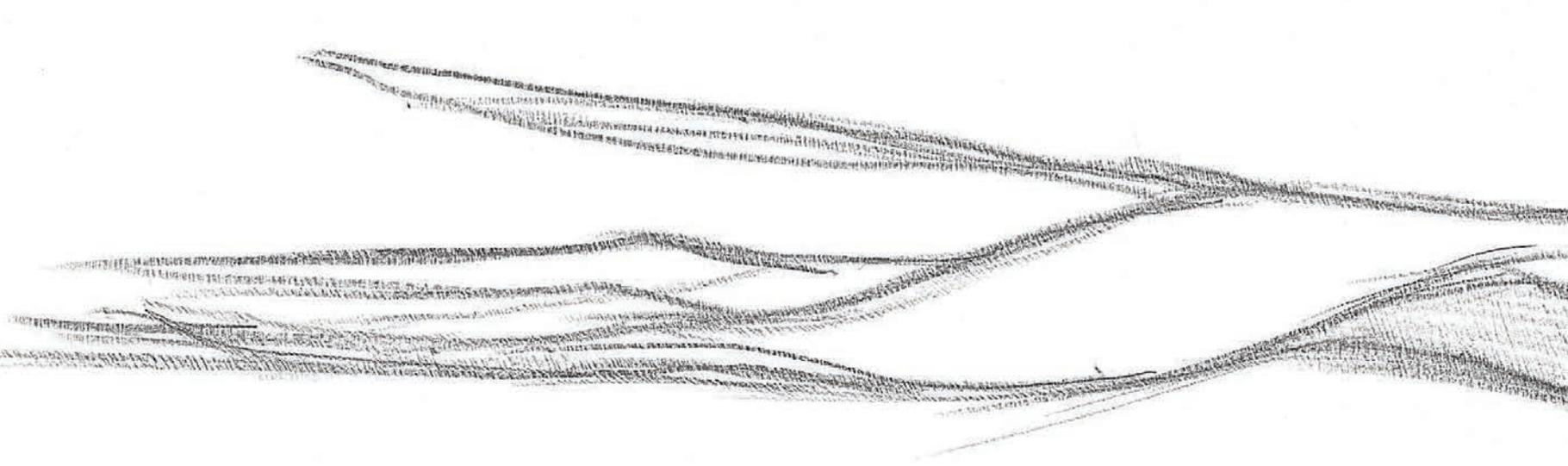
ALPHA CENTAURI

Bronze – degraded Patina | 1.25m-1.35m in height (base dependent) | 30kg



A R C T U R U S

Bronze – degraded Patina | 1.25m-1.35m in height (base dependent) | 30kg



*“Like comets, horses
bring light”*

A N T O N I O S I G N O R I N I





A N T O N I O S I G N O R I N I . C O M



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