



**Critical report by Professor Silvio Zanella, Director of the Modern Art Museum of Gallarate**

I have been following Giorgio Bongiorno's artistic activity since the 1970s. In 1979, I presented an exhibition of his paintings that were, and still are, a powerful expression of spiritual liberation. They are the confession of an artist who refuses to submit to the dehumanizing effects of technology.

The titles of these works, such as "Capitulation of an Ideal," "Separation of Evil," and "Rebellion Against Conditioning," speak for themselves. Their intense colors and jagged forms reflect a world where the boundaries between machine and human are blurred.

After a few years, Bongiorno's style evolved. His palette softened, and his forms became more fluid and expressive. The anger and rebellion of his earlier work gave way to dreams and melancholy.

As the machine receded from his canvases, the human figure and its environment took center stage. Landscapes, architecture, and decorative motifs became integral to his compositions. These elements, drawn from memory and imagination, formed the basis of his fantastical and surreal narratives.

Throughout the 1980s, Bongiorni continued to explore new possibilities. His technique became increasingly refined, blending broad brushstrokes with intricate details. His paintings became luminous, drawing light from within rather than relying on external sources.

Bongiorni's work is characterized by its exploration of the fantastical and its rejection of conventional reality. His visionary figures, often fragmented and distorted, reflect a sense of unease and disorientation. Yet, there is also a profound beauty and spirituality in his work.

His recent paintings, from the early 1990s, present mysterious forms inspired by dreams and anxieties. These works are imbued with a sense of sweetness and natural grace, a testament to the artist's deep understanding of the human soul.

Silvio Zanella