



**BALAUSTRATE OF BREEZE
TO LEAN MY MELANCHOLY
AGAINST TONIGHT**

Ungaretti, "Stasera", from "L' allegria"

MELANCHOLY, POWERFUL AND VISIONARY
Fabrizia Buzio Negri

The “Melancholia” of Durer; pensive, big half-outspread wings. The moment of suspension. The sudden intuition which occurs when everything around seems to be otherwise. Far of the sun, whilst the darkness draws in.

Giorgio Bongiorno has chosen to look at the world from this position of privilege, foreign to a lot of unforeseeable aesthetic and conceptual theories, according to which artists become interesting when they follow itineraries of contemporary or openly hypertechnological or, on the contrary, “trash”.

For Bongiorno painting must be interpreted as a highly imaginative bridge suspended between poetry and literature, a refuge in the levity of silences in the vastness of emotions, in flow of the life slipping by. The split second is the unity of measure, unlike the “realistic” impression: it leads us inside a universe made up of fragments, memories, apparitions, a synonym of transience, where time of actions doesn’t exist, but is transformed into time of imagination. Powers of rationality no longer exist: on expanding temporality lights up, in which everything assumes the refraction of an echo.

Shades evoked which pass only once and which the artist fixes forever on a canvas: “Un.dì.si.venne.a.me.Malinconia.→e.disse.¿lo.voglio.un.poco.stare.teco.→e.parve.a.me.ch'ella.menasse.seco.→Dolore.e.Ira.per.la.sua.compagnia”. Words written by Dante Alighieri in a famous sonnet.

In the dark night hours, in the brightness of the day. The “Melancholia” flows as a quiver, suddenly in the unrepeatable condition of life. There is no falling back on sadness: it is a charm suspended between certainty and uncertainty, in a feeling of change and metamorphosis of visible things. So arrives that “magic” time which inspires poets, which fascinates painters, intense and exceptionally short moments. Nature’s breath, the sight of a landscape, the things around: everything is translated into Bongiorno’s paintings within the infinite use of colour and matter.

In the last decade the artist has reached and still lives in a short of condition of grace: wise distribution of chromatic spaces, the thin grain of the matter in the use of transparency. Figurative revelation -at the same time both sweet and resonant- are found again in the itinerary of memory. Melancholy, from which the mystery of the flight of fancy originates, is the enigma of vision and it enables that procedure of reappearances to become visible at the very moment that the mind and the heart are taken towards a deep and unknown dimension of being. The safety area of rationality is over; the dizziness of imaginary dimension springing from reality takes over. Time and space are attenuated inside the work.

Bongiorno’s pictorial tales are not at all reassuring they instill ghosts of an unpredictable memory.

A subtle restlessness is perceived as if everything is bound to fall into an abyss after a split second. Melancholy, ancient ambivalence. Magic moment and disturbing uncertainty. Peace of spirit, which the instability of the present tries to reach. In the mined territory of memory and imponderable things, history is moving quickly towards the present day and is trying to overcome fear. And so Melancholy becomes an instrument in the field of vision.

Giorgio Bongiorno’s paintings are an open interrogation of the images that take place inside an emotion, in an aesthetic choice between reality and unreality, an intermediate point, extremely mobile, to reveal the invisible in the visible world.

That beginning in ‘91 in “Natura.morta.con.case”, from the foreground subjectively individualized, leads to the ambiguously figurative aspects of constructions in the background, in an imaginative concentration which a hidden force poetically puts together. The way of composing the figurative synthesis, in the work as in other works is absolutely free, in a vision of realities put on where neither spatial or temporal order exists but every element is subjected to the trend of suggestion. A contamination of types exists: the still life takes its place in “plein air” adding itself over the view. The

distance brought closer on a lyrically evocative backdrop recalls a surreality projected inside. The mystery of things reveals the presence of “divine” Melancholy.

The volume stand out from the combination of colours which suggest tridimensionality: the perspective feelings ideally lead farther on to other intuitable and extensible dimensions. At first visual impact the real subject of the picture is just the colour supported by the way of painting of the work which thickens or crumbles up a mixed technique capable of large motions of surface.

It is the case of »Lo.studio.dell'artista« , (1993), dazzled by a feeble light that clearly overwhelms and puts a part of canvas into the shade. It is an ascent of variations assaulted in a sequence of reddish chromatism and dark marks in the identification of real elements.

Rare are the human figures present in Bongiorno's compositions; they are almost always shades which emerge from chromatic saturations, not expected, in a free association of thought and poetry, as in his recent work »Nella.luce.del.sole« of 1998.

Otherwise the picturesque theme is self-sufficient, since the existential motivations take place as “present in their absence”, in the changing of the atmosphere tones which produce a free passing of subjective and objective accent.

When evening falls, the »Luce.del.tramonto.nel.vicolo« throws any balance formerly reached into confusion and makes the illusive search for a reality even more difficult to cling to. It is Melancholy. It is the poetic spleen.

The artist turns to an insubstantiality of mimetic connotations. We find ourselves in front of spaces split up in colour, where gesture often takes first place as in »Malinconia.di.settembre« which goes from vegetable shapes in the foreground to become abstract in a trend of strong chromatic repercussions with dull orange tones and black vibrations supreme.

Yet again, »Lo.studio.di.Via.Ristori« , 1994, appears behind a thin working of matter, where time and place irremediably lose their representationism in the colour filtered through a fragment of a tree which verticalizes the composition.

For »Sintesi.di.paesaggio.No.7« , once again it is the great play of chromatism which nurtures our fantasy, along which runs the visionary tension of references to real life which become absorbed into the matter thickness and into the different weights of colours from hot blades of light to the obsessive resounding presence of black..

Once again into tones of black sinks the »Luce.del.tramonto« , 1996, where the whitewash of the wall acquires the metamorphosis of reddish hues until they vanish on an intensely evoked window and balcony. These luminous laps swallow ambiguous urgencies which become visionaries, dragging us into a dark zone.

And the aggression of »Notturmo.rosso« agitates the pictorial surface, a place of real life experiences in an exaltation of pure colour.

It is the same flood of colour, in the mobility of the matter, which organizes the spaces in »Parete.rossa« , 1997, in forms redeveloped through disquieting stratification, deep sensations, mysterious forces which upset the scene, a loss of the imagination rather than places of every day reality.

In »Presagio« , a work of the same year, the imaginary possibilities of the scene fluctuate the informality of arrangements of the matter and colour, between exterior and interior oscillations where each composite element is absorbed in another.

The genre »Natura.morta« reappears periodically, each time overflowing with tenderness and anguish in that fragmentation of light and colour the matter is immersed in. From “Natura.morta” , 1995, to »Natura.morta.con.interno« , 1996, to the present day “Natura.morta.con.paesaggio” , up to »Composizione« , 1997, multiple suggestion abound. They are pages of natural poetry which the progressive figurative breakup never puts in doubt. The referent element of the support table places itself in a continuous dialectic variation with what surrounds it, in that light, sometimes different, sometimes more deeply inspired to the urgency of a sudden inner echo. The interlocking pieces come into the mind in a flash and challenge the dizziness of an interior-exterior betwixed as by ghosts.

In the more recent paintings, the suggestion of a place within space is not even hinted at but grasped intuitively in the anxious immediacy of deciphering. The dense stratifications of matter themselves in different graduations of coloured pigments reveal a becoming, “luogo naturale luogo della mente”, in emotional and sensitive anguish, unforeseeable in the unexpected illumination as a tormented involvement of brownish tones.

The canvas becomes an open background for the suspense of “Melencolia”, a powerful and obscure feeling, in the heat produced by violent visual sensations.

Intuition of a scene perceived horizontally takes the viewer towards a territory full of humours, contamination of reality and primordially, a reflection of an enthralling feeling, where the secret energy springing from »Grande.spaccatura.di.luce« , 1998, appropriates itself of all reference to the threshold of obscurity, weaving in the shade an infinite story, full of dreams and drama, towards something unfathomable. Like the soul.