



BONGIORNI

THE INTIMATE LIGHT OF THE REALITY

of Stefania Barile

A thought to see....

“ not only philosophy but also the fine arts have got the deep aim to solve the problem of existence”

Schopenhauer, Il mondo come Volontà e Rappresentazione

The light between reason and feeling

To live in the reality does not only mean to walk or simply to move among the things but above all to understand, to suffer, to be happy, to enjoy all that is surrounding the daily individuality of everybody.

Even though most people let themselves get carried away by the events that, doubtless, may become the real protagonists of the reality, only few are able to be fully aware of what is happening and fully understand the aims till they discover the roles of true producers of their own existences.

And so life, seen as natural germination from numerous and casual coincidences, gives place to the desired existence, strongly wanted, and sometimes fully conscious of the reality of facts of which it is the leading actor.

And everyone, of the few, becomes director-producer-actor of its own life, following a way that is built with diligence and determination but also chosen with own instinct, being driven by proper sensations of man, woman, human being who has got a real creative capacity of making it an ideal microcosm out of a very big, menacing and material macrocosm.

Giorgio Bongiorno is an indisputable example.

With his painting, realized with coats of paint that are consumed by the constant work of chromatic rarefaction and technical definition, he is able definitively to catch the life of things : he realizes it with few strokes of materic paint associated with a long activity of aimed removal from the canvas following a precise and studied in detail project.

Through some lightning of light the artist is able to transfer immediately the desire of discovering the reality, stripping it of his formal and official dress in order to look into the intimacy of existence.

And the light ,the dim light ,we see behind the green hills of Varese area or among the noisy waves of a known river, or behind the bared trees of the gardens in the town or on a façade of an old building with railing, all that a good observer cannot disregard ,arises from the things themselves.

This is not either a mere device to create a deeper visual depth or a dedicated reflection of a sun ray or again a chromatic demand required by the composition of the painting or a way to outline the pictorial style.

That glare, that apparently seems as instinctive as well studied with a preliminary sketch, is the light of the things themselves, able to open the reality to an uninterrupted dialogue with whom lives near, around, inside.

Moreover, the light that comes out from the things of the reality is taken as the source of ungovernable and mysterious energy, either through the rational capacity of elaborate the images once memorised and then shown as visionary flashes or above all through the passion that the life itself instigates in people who realize their own existence as something unique and unrepeatable.

A thought to create

“ in every spirit that arrives at the point to give himself up to the contemplation purely objective of the world, has come out , even hidden and unconscious , an aspiration to catch the real essence of the things, of life and existence.”

A. Schopenhauer, Il mondo come Volontà e Rappresentazione

The light between fog and reality

In every single painting Giorgio Bongiorno tries in a proper manner to show things as they are in the reality, in that reality where they cannot be immediately sized by everybody because they are immersed in the fog by accidental, objective and subjective circumstances.

And this fog, that makes the vision soft, suffused, incomprehensible and so fleeing, disappears through the art in order to create, in a clear, limpid and open atmosphere, a purer reality.

Giorgio Bongiorno's painting talks to his observer with a language that is simple and at the same time universal and it is shown through the colour, the technique and the style that is unique of the artist.

In front of his paintings the look is driven to the right way of imagination with images that are not completely rational but also not completely offered to the senses.

The visitor is ravished a little at a time by the colour, the dynamism of the composition, the energy that comes out through his light, so intimate to seem, sometimes, mysterious.

Bongiorno's art consists in the capacity to create the wait that reality so strongly revealed, talks to the mind and the heart of whom observes and understands it with emotion, taking away forever the melancholic and nostalgic feeling that has arisen from his canvas for a long time.

The reality of the things has substituted the fog of the memory, giving to the light of reality all his existential importance.

It is no longer the image that arises from the mind moved by the nostalgic whirling of a soul, anxious to find its own way but Bongiorno's painting has reached the point where the proposed scene keeps his real features that are then continuously caught by the colour in order to be more elaborated and materialized.

Here the material aspect is the principal element on which the artist gives his attention as the observer does, as the thick and mellow colour, that is put on the canvas with coats that are later torn with stronger or less strong movements of spatula, finally transforms itself in pictorial material to see, touch and taste.

Only the light remains mysteriously in a rarefied condition.
The released energy is directed to the pure vision of the things to be shown.
It seems rarefied, impalpable, intimate.

A thought to discover

“ in front of a painting we need to have the same attitude we will have in front of a prince : to wait without knowing whether we will be told or what we will be told.”

A. Schopenhauer, Il mondo come Volontà e Rappresentazione

The intimate light of the reality

To dialogue with a reality that has become , thanks to a magic spell of a creative soul that has revealed its bright intimacy, painting.

To let us drive among the coats of paint till the root of the vision ,within a precise contour, sometimes outlined by the chromatic power of the scarlet red.

To feel the rash sensation of disclosure that we realize only when we have got the awareness to have found the origin, the cause, the source of the real things.

To smell the scent of intimacy of a life, that now unarmed, trusts first the artist's alert look and then the observer's one.

Giorgio Bongiorno's painting, in his reached expressive maturity, is able to transmit the glamour of the discovery of the "daily".

His painting consists of a deep passion for a reality that is either foregone or deeply ignored, however intimately present in the artist's life.

It is the desire to live the atmosphere that everyday surrounds the things that guides the artist toward a continuous, tireless and eternal research.

Giorgio Bongiorno seeks to find and finds to seek again the light, that hidden inside and behind the things, gives the possibility to believe life and to solve, even only a fleeting image, temporary and exemplifying, as the figurative arts, differently from philosophy can do, the awkward matter of existence.