



## Giorgio Bongiorno. Dense brushwork by Luigi Cavadini

The painting of Giorgio Bongiorno is dense, full of expressions of the subconscious, rich in colours - from the very beginning. Going through his background, right from the start it can be seen how in time the maturation of his technique has been accompanied by a growing awareness of himself and an increasingly clearer and more concentrated pictorial expression. For him, painting is not a transposition of reality, neither is it a true narration of a happening or an action. Rather it is a sort of personal revelation, where he reveals and expresses his subconscious feelings. The intensity of

perception and assimilation of what is outside (but not extraneous) constitutes the preconditions of what will appear on the canvas. The purification of the resulting images more or less consciously represents a fundamental moment of his research, a sort of interior filter that will be sectioned and selected. Thus when he starts this dialogue with the canvas, the solicitations that arise from inside have lost the particularity of their vision to assume the absoluteness of a message which urges to be materialized.

Here then the applying of the colours with sweeping broad brush strokes, which first of all define the atmosphere where all will take place - an atmosphere sometimes rarefied, sometimes substantial, which immediately conditions the outcome of the work. The successive phases, aspects to define and to characterise, already undergo implicit conditioning in the first touches and soon become an integral part, the tones of the final product becoming more subtle or richer. The artist's intention does not count - here he is working on a figurative or abstract work... Perhaps he himself is not completely aware of what he is after.

Compared to traditional rules, interior tension plays a major role and so every work speaks the language of sincerity, whether panorama, a wedge of a town, pure dynamism, atmosphere of color and so on. By now the artist is absorbed by the image, which thus becomes a transposition of an interior vision and gradually constituted thanks to the sedimentation of experience and skills.

And in this image everyone can discover their own fleeting thoughts and suspended desires, places in the soul and vital spaces, figures and phantasms. Phantasms and figures. Reality that becomes abstract and abstract that takes form.

Over everything, however, dominates the strength and incisiveness of those reds, more blood reds than fire reds, the presence of which, even minimal, agitates the whole composite work. The pictorial gesture, both in the vertical /horizontal direction, calibrated and well organised, and also in that chaotic gesture that is a result of absolute creative liberty, together give lyrical value to the whole.

The spatial scansions and the fragmentations of the vision generate at times autonomous images extraneous from one other and from all possible interpretations, the value of which is determined precisely by the interactions between the autonomous parts themselves. It is here that I can detect the greatest genius of the artist who manages, in his questioning of things and space, to achieve the potential of making music with elements of limited sound.

Without doubt Giorgio Bongiorno has learnt from the experience of the great masters of the last century, taking from them valuable indications for his research. On one hand, attention has been paid to Pollock's compositions but also Fontana, Scanavino and Baj have contributed to allow his previous work to emerge from a static immobility to give it a new creative impulse.

Along this path and with the incentive of certain painting pertaining to the informal - more eloquent here could be the reference to abstract expressionism - have taken form (I like to use this term due to the three-dimensional value of the compositions) the corroded relief works the artist has been working on in these last years, operating both with the logic used on his previous canvases and in addition with a preparatory treatment of the "skin" of his new polystyrene material. Here thanks to the variation of light and shadow, expressive possibility is amplified in the final composition. The value of light reaches unprecedented level. If in the past this contributed to define the overall general effect of the work, emphasizing at times anger, at times melancholy, at times other sensations and sentiments, here light becomes an essential instrument to make a work of art vibrant and vital: otherwise it would have to depend solely on the contrasts of the colours, of the white and of the black.