

ANDREA BOLOGNINO

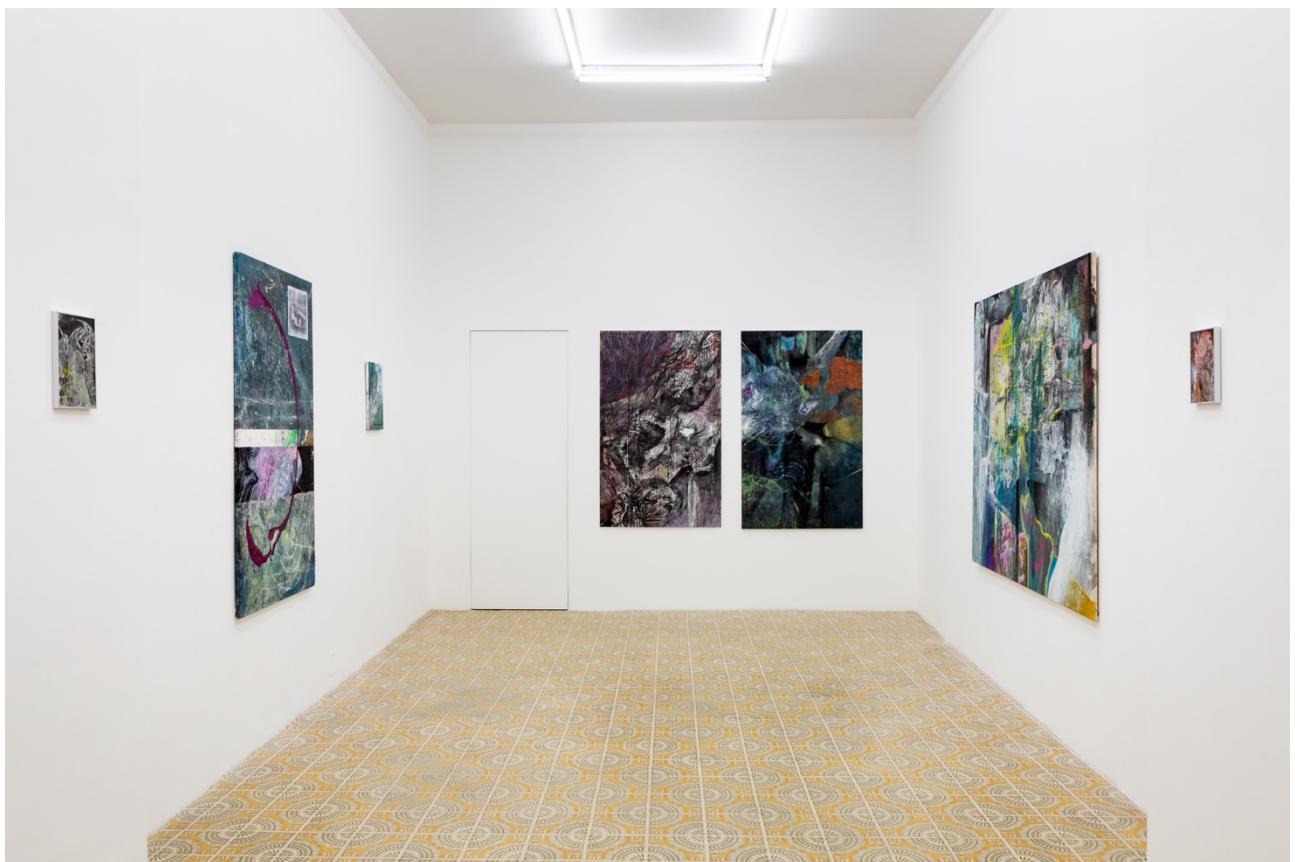
OSSERVATORIO

9.03 – 30.04 2024

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- What do you like, extraordinary foreigner?

- I love clouds... the clouds that pass... over there... over there... the wonderful clouds!

Charles Baudelaire

'Small poems in prose'

Andrea Bolignino wanted a change of scenery and has returned to Naples to show Osservatorio, a collection of new works that once again impress with the firmness of his research. Bolognino is currently living in Munich, where he has made friends with the many young German and foreign artists who live in the Bavarian capital. Is it the familiarity of the collections of the Lenbachhaus and the Blaue Reiter that have nurtured his sensibility? Andrea speaks of Franz Marc, Kandinsky and the children's drawings housed in this extraordinary museum. Already last year, the costumes he designed for Tauromachia, the sensitive performance he created with his brother Adriano Bolignino, had given us a glimpse of how, since the fulgurations of the eye at the exhibition in homage to Breughel the Elder's Parable of the Blind at Capodimonte, his gaze had broadened to include movement and space. This movement is now splendidly expressed in his large-scale drawings on canvas, which seem to blur the boundaries between painting and drawing, a technique he has long favoured above all others. Drawing may no longer be the language of study, elaboration and design, but it is materially or conceptually the demonstration of thought, the strongest link that unites the arts. Bolognino gives drawing a new reasoning, suggesting once again that beauty has its own energy and its own logic. What is the power of the artist in developing his energies, his flights of imagination, these explosions that spread across the canvas like dazzling or stains? Surrealism, from Yves Tanguy to Roberto Matta to Arshile Gorky, paved the way, but Bolognino comes from a different background, and his anamorphic compositions pursue forms of reality, abstract and imaginary landscapes, where the form drives itself in dialogue with the artist or with the artificial intelligence that activates its own analyses in the development of the form. The result is a new chromatic and formal dazzle, where the reasons for beauty blend with those for reverie.

Sylvain Bellenger





Andrea Bolognino

'La città è una macchina inutile'

2023-2024

acrylic, plaster, oil, transfer print, pastels on canvas

180 x 148 cm





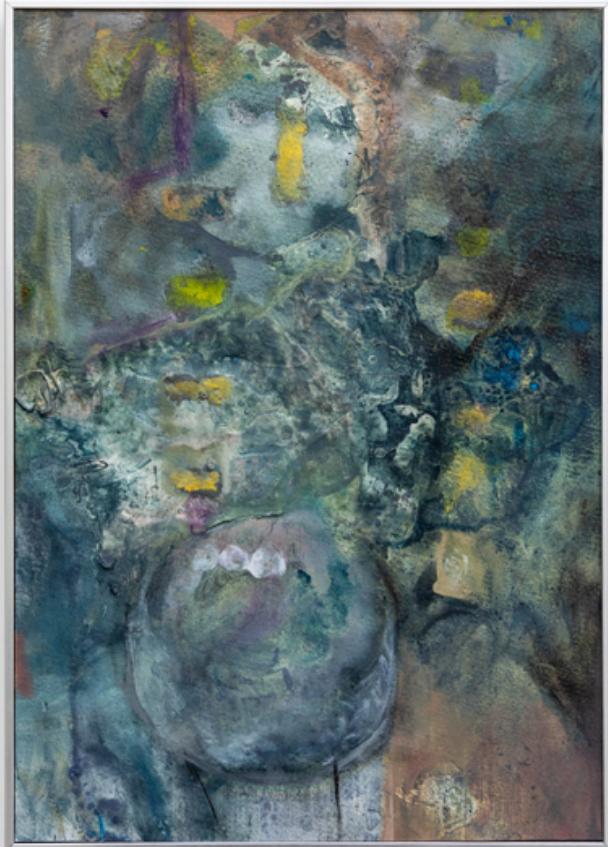
Andrea Bolognino

'Wunsch, ein Vogel zu werden'

2023-2024

Charcoal, oil, pastels, glue on paper mounted on panel

58,2 x 53,5 cm



Andrea Bolognino

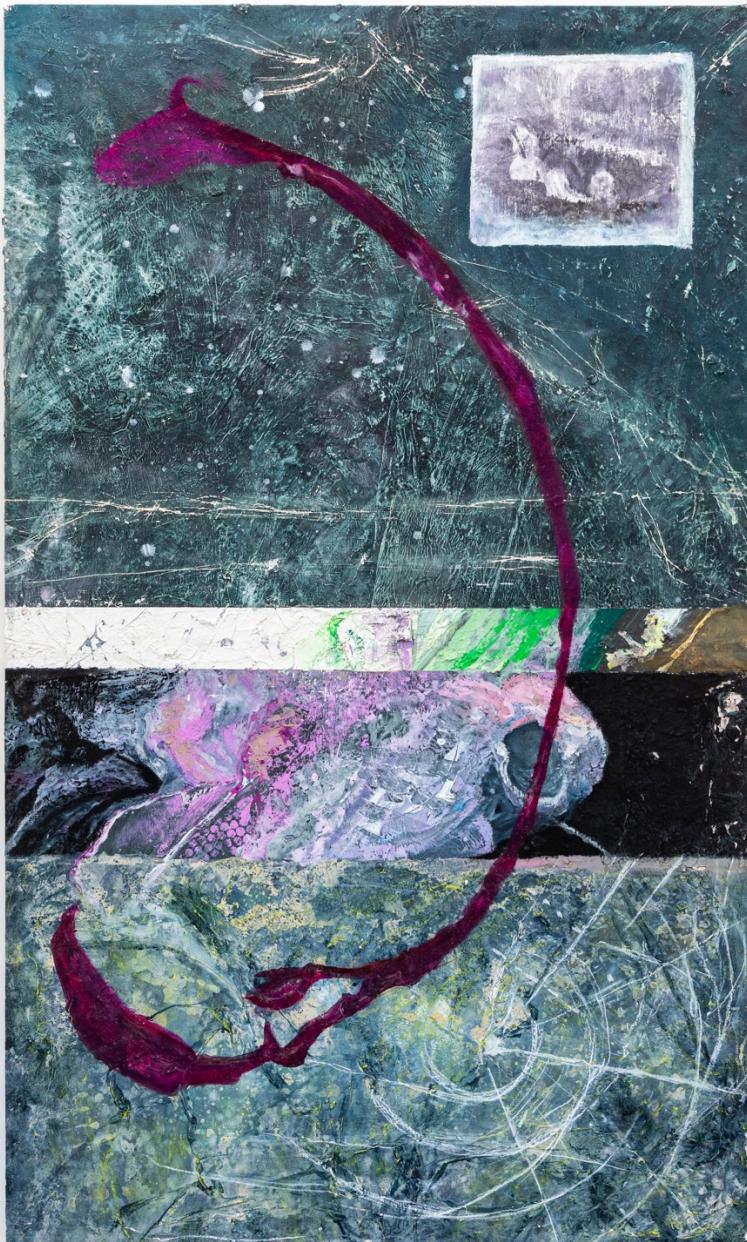
'Regen-radar'

2024

Charcoal, oil, pastels, glue on paper

43 x 31 cm



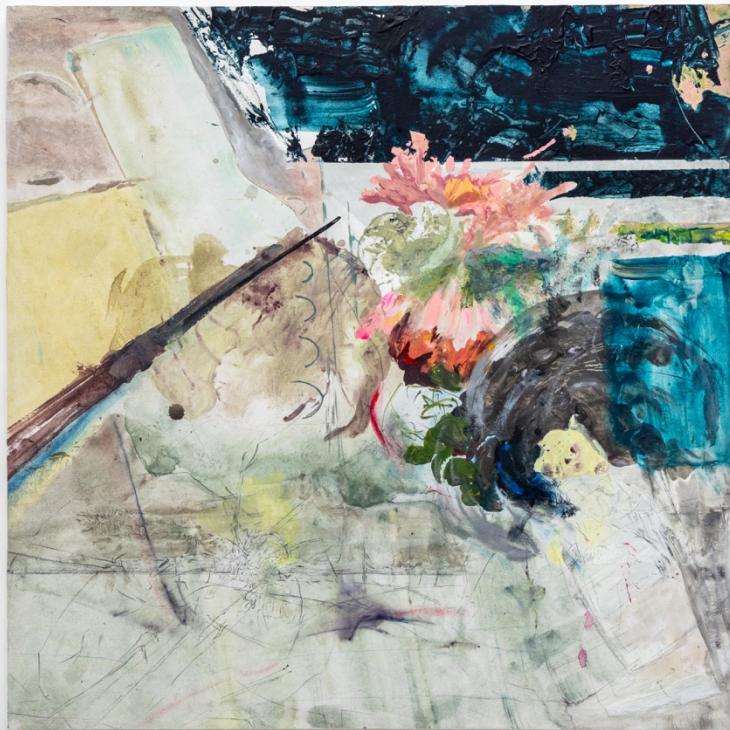


Andrea Bolognino
'Fosfeni'
2023-2024
Plaster, acrylic, oil, transfer print on canvas
150 x 90 cm



Andrea Bolognino
'Osservatorio'
2024
Acrylic, collage, pastels on canvas
45 x 30 cm





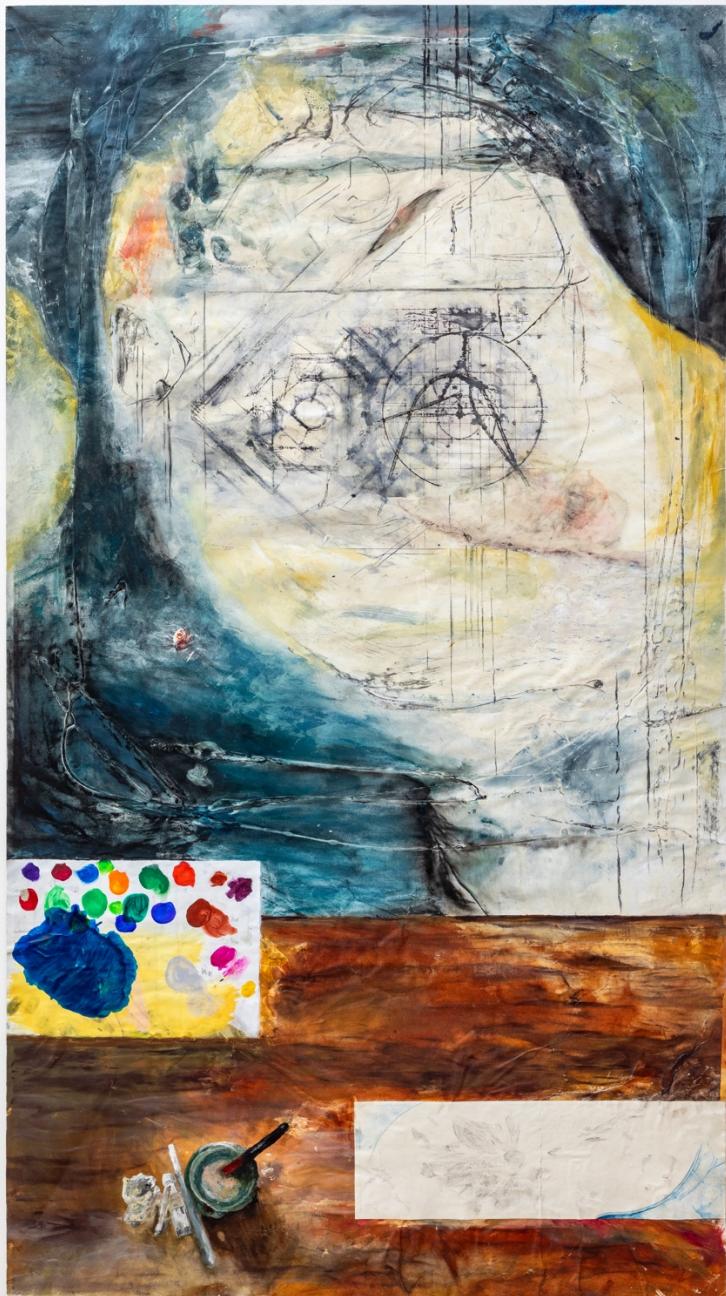
Andrea Bolognino

'Impollinazione anemofila'

2023-2024

Charcoal, graphite, oil, pastels on paper mounted on panel

48,7 x 49,2 cm



Andrea Bolognino
'Feierabend'
2023-2024
Collage, oil, pastels, glue on paper mounted on panel
149,5 x 83 cm





Andrea Bolognino

'Anelli di crescita'

2023-2024

Charcoal, graphite, oil, pastels on paper mounted on panel

149 x 90 cm



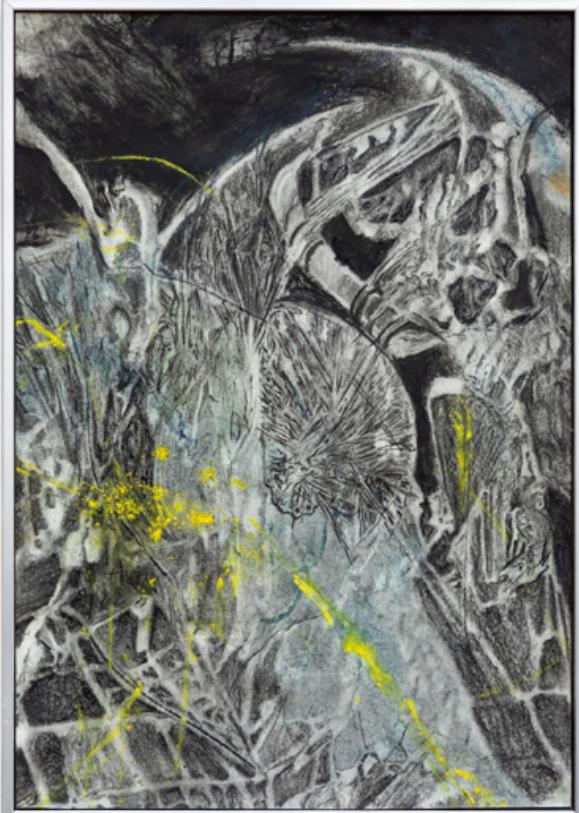
Andrea Bolognino

'Sezione sottile di granito'

2023-2024

Charcoal, graphite, oil, pastels on paper mounted on panel

149 x 89 cm



Andrea Bolognino
'Scharzwald'
2024
Charcoal, graphite, pastels on paper
25 x 18 cm



Andrea Bolognino
'Cristalli di rame nativo'
2024
Charcoal, oil, pastels on paper
15 x 10 cm

A rhizomatic observation

by Lucrezia Longobardi

The continuous branching towards which our gaze tends while we observe a drawing or a canvas by Bolognino causes a certain disorientation, the sensation of getting lost in a labyrinth, and then finding a possible way through a detail, a sign, a specific colour. The painting of Andrea Bolognino, Neapolitan, born in 1991, insinuates itself into the contemporary conceptual fabric as a profound and polyphonic visual investigation, personal and at the same time universal. Its roots sink into the fertile soil of the rhizomatic thought of Deleuze and Guattari. In the Millepiani text, the concept of rhizome, for the two philosophers, embodies a mode of reflection that challenges hierarchies and linearity, favoring, instead, multiple connections and non-Euclidean geometries between the elements. It is a very refined work of interdependent assemblages in which an «assemblage is itself only in connection with other assemblages, in relationship with other bodies without organs».¹ And this is exactly the profound capacity of Bolognino's work, which is configured as a visual cave of meanings and forms in constant transformation, where connections reveal themselves to be fluid and elusive and yet so present, filled with a conscious feeling of reality. The artist seems to play on the transparency of the planes, despite the materiality of the painting which, getting dirty erotically with the drawing, with the sign, generates a plastic and carnal effect. Observation, in Bolognino's work, manifests itself as a process of exploration of the multiple layers and dimensions that make up the fabric of life. His canvases and his papers are real visual palimpsests, where the images overlap and subvert each other, creating a tangle of lines and shapes as suggestive as they are enigmatic. This is the way in which the artist moves away from the traditional idea of mimetic representation, to embrace a more complex and multifaceted vision of reality. Here cultural, historical and personal influences give shape to a kaleidoscope of references and citations that intertwine to form true archives of the collective imagination, where the past and the present merge in a suggestive and profound synthesis. In the dialectic between Bolognino's painting and the rhizomatic thought of Deleuze and Guattari, interesting convergences and divergences emerge. If on the one hand they both emphasize the importance of connections and non-linear relationships, on the other hand Bolognino's painting stands out for its material and sensorial dimension, which escapes the pure conceptual abstraction of philosophical thought. However, it is precisely in this tension between matter and concept, between form and meaning, that the fruitfulness of the encounter between art and philosophy lies. The recent move to Germany has led the artist towards the exploration of new cultural and geographical horizons which have produced a shift in perspective within his work and the emergence of new influences. In his most recent works we discover suggestions linked to the colors of the German twentieth century and to the composition of the image which merges scenarios from the vague memory of Kirchnerian with the delirious environmental drifts of Dieter Roth. All these fragments, however, are stitched with stems and pistils of flowers, giving the serious symphony of images of this young artist a horizon of lightness. In his case, it can also be interesting to find correspondences with other artists who share an inclination, a look with Bolognino, rather than aesthetic results. And although the comparison with the classics is always the easiest to prepare - personally it seems plausible to me to find in the sign and hardness of the surfaces of the works present in this exhibition the climate that passes through and constantly emerges in Mario Sironi's parable of disillusionment - it is another Italian artist of the immediately preceding generation who I find the most interesting correspondences. I am referring to Ludovica Carbotta, a sculptor whose interest is aimed at exploring the relationship between space and perception and the multiple declinations of this dialectic. Similarly, Bolognino uses painting not as a space of representation, but as a plastic dimension in which the observer and the material develop a relationship capable of generating disturbance. The visual and conceptual investigation into the contemporary world carried out by the artist - where conventional categories are questioned and the links between elements are revealed to be more nuanced and intricate than expected - explores the possibilities of imagination and reflects on the many facets of reality, always opening new horizons of knowledge and perception.

¹ Deleuze, Guattari, *Mille piani*, Orthotes Editrice, 2017, p.38