

## PASSED THROUGH

Joie de vivre and other stories in the form of painting

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## THROUGH

It is said that Renoir, in the last years of his life, now when a malignant disease and disabling did not allow him the casual use of the brush, came to have it to tie your fingers so you can paint it anyway. And so, with the narrow brush to the hands, the more the wisdom and the heart than from the laces, Renoir gave to the world his latest, brilliant, magic, those visions airy and joyous that, like the crisp-views and timbre of Monet, would impressionist deeds immortalized.

It is said that Matisse, explaining the meaning of his paintings, in which resorted emblematic titles of a lost Eden (Luxury calm and pleasure, La Joie de vivre) but always very cherished and strongly desired - from Puvis de Chavannes and then by Gauguin - was used to say that his paintings should arouse "peace and tranquility", "art that does not pollute or disturb".

It is said that Pierre Bonnard, a close friend of Matisse, before Nabis, then tangent to the Fauves, but in reality maverick artistic games in the first decades of the twentieth century, it was used to say that the color exerted on him a decided and seduction, which in that color, "which has its laws beyond the objects", the forms are sacrificed so, instinctively, and perhaps unknowingly.

I wanted to open this essay dedicated to fifty years of painting activity of Gino Berardi referring to three very great masters of the epic art at the turn of the nineteenth and twentieth century, famous names and unforgettable in the intricate story of the visual arts of those years. They are not random names, chosen from among the many that art history and cultural memory we have delivered but, on the contrary, names are selected with care, because all three of these teachers, in some way belong to the artistic career of Gino Berardi, in the whole affair as a whole, it is one that comes to our days and, even more so, to that of its distant beginnings.

With Renoir, Matisse and Bonnard, Berardi has certainly shared that use the glitzy color, the color that creates, that soul, which builds and that structure, a color that somehow is not only the reflection of a subjective research, a planned approach or style that tends to be recognizable. The Berardi color is a color that is first of all a psychological matter and mind stuff, is the emotional vehicle through which the artist gives observers the world's total, inward and outward in a unique and exclusive time. A world, which, like that of Matisse, it is immediately apparent, because it is the world of joie de vivre from which the

anxiety, although present and existing *sottesamente*, is deliberately expelled. It is the world of bright sunshine and the sun of the South, which will not be that of Provence and the south of France, but is a light of that Provençal is as effective and fragrance, the same happiness intact. For Berardi, in fact, it means South Adriatic and Abruzzo, so much so that the word South, here assumes the paradigm of the house and affection, the domestic environment where the brightness becomes more authentic and real. And this world, made of sun, sea, sails, is a world that remains true to itself and through intact the style evolutions which change the painting of each artist noticed. If "the" art of Gino Berardi reasons are the immutable reasons for its *joie de vivre*, so much so that the artist with his fast and agile brush, tells stories, and ancient villages of past characters, his painting, on the contrary, it has not stood still, but has experienced developments, reflections and developments that have drawn a very consistent itinerary during his constant artistic journey. An artist "passed through" the stylistic changes that are inherent expressions, above all, a personal growth as a man and only then as an artist, who, at some point of its course, as happens to so many, lives the form as a constraint and a constraint and that form feels the need to get out while not denying it. Because Gino Berardi exit form means actually force the form, broadening the possibilities and expressive content, explore the countless stresses that this expansion can produce but never, ever, as we shall see later, forgetting the essence and the context from which that form it is that reality that generated it.

"Passed through" because the painting of this artist has the merit of reminding us that what happened in the mid-nineteenth century in art and what is then followed, has a value and a contingency that a century and a half away retains its charm creative and its suggestion for anyone with painting you want to measure up to make fundamental dimension of life. Because that fracture consumatasi with Impressionism opened a road that still many, many artists show desire and desire to go and perhaps even many will be able to show how, if properly combined with a clever innovation, this could still surprise us .

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Memory and, consequently, that feeling that memory sometimes leads with that is if the nostalgia, is recurrent in the artist Abruzzo and buy the style recognizable of his land, Pietranico, but along with it is a whole ' whole regional situation to somehow be remembered and become the subject of his painting.

Its region, Abruzzo, with all its traditions, its customs, but also of his distant voices and dialects of its lost; Abruzzo of its rugged, rough and beautiful landscapes as well is certainly one of the main themes of the first works by Berardi. Because the first Berardi is a lyrical, nostalgic landscape, wandering bard of Abruzzo which was hard but authentic and supportive feelings and way

of life. Memories of Abruzzo and its split Newspapers, intercalate and succeed flourishing landscapes, panoramas in full spring, that stand out for a carefully selected palette of high tones, bright and airy where complementary and primary are added together in a dance of pure light. Language is what so many critics have summarized in the simple but effective formula of impressionism. It is not canonical, but an instinctive impressionism impressionist variant, pure, almost casual, featuring a fantasy spring and pristine and amended from any scientism and theoretical apparatus that could encumber the research of the origins.

Impressionism, because stops the first impression, the suggestion inherent with a spontaneity and a lightness of touch that resets a formal architecture based only imagined and not expressed. More than landscapes fact seem visions of light and color where the stains are, after an initial, immediate, perceived their translation into elements of the real, a vibrant real, always crossed by a dynamic energy - the same artist - crossing instantly the whole surface of the painting.

And the elegy of the Abruzzo nature is all in the pictorial narrative of Berardi that speaks of landscapes within the town, orchards in bloom, sparkling springs, because basically if not here, where is the real joie de vivre of man, if not in viewer's gaze admired his ground and does nothing but translate it with passion and descriptive skills. Because in this painting, authentic and real, every stain is the here and now in which light is manifested and spark, and each color is curdled the mood and emotion of a landscape observed and remembered romantically. "Views excited" those Berardi, the call Giulio Carlo Argan, views and remotely, in memory and through the filter of memory, maintain their full of magic and enchantment.

The consistency of language and style That characterizes His work, the figurative fleeting and reminiscent of Gino Berardi door if the promise of future outcomes, a promise That Already owns the inevitable event of a transit to the abstract, a formal system -informale most appropriate to interpret All Those explosions of the signs That turn into metaphors and allegories of possible dreams. Passed through the twentieth century, not as a man but also as an artist, passed through the realism and from there direct running toward the abstract as a precondition or expectation of a world to come.

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What then, Gino Berardi, at some point of His cognitive and exploratory path takes on the characters as a form of expression of non-figuration is an understandable step, as we have Already Observed all contained in embryo in the somatic and distinctive features of His early works from realism instinctive and immediate. The same gay harmony of tones arranged with rare tonal ability, the same dynamism of a skilled brush That glides to draw shapes and swirls and spirals, to outline euritmie unpredictable and full of energy, are aspects somehow everyone Already premised in the art of beginnings, in figurative and

evocative reminder the first part of His painting process. It is sufficient to point out in detail, extrapolate from everything and focus on One Particular Entirely revealing the generative power of the signs and the pictorial plots That Are to follow.

The chromatic dissertations That sprout in the transition from figurative to abstract, Merely the sum of the greatest addresses sets motion by the artistic experimentation of the fifties, yet However, relieved of Their polemic and Their complex brain charged and speculative. Berardi opens semiotic approach, the firm texture of the Reasons That the decorated surfaces of His paintings; It is misurate by the endless variations and possibilities of the material vocabulary, using layered color mixed with other materials to give substance and structure to His works; Engages with the gestural vocabulary, purged, However, from Those slugs such as anger, the violent assertion, the hard and pure opening words of the artist's dictionary in search of fractures with the past and the new reorganization of the world. He has not yet insisted enough on how the gesture of Berardi has a playful component, playful, the right visual measure of joie de vivre, and indeed sometimes even the fun of the classic futuristic sneer, the one for which "a laugh you (we ) will bury.. "Game, delight and mastery, such foundational methods and instruments of His instinctive, dynamic and, despite everything, always lyrical, pictorial. Of course, That of Gino Berardi is not a joie de vivre coarse or flippant, are in fact not unknown to the voltage drops, inflection

excitement, the echoes of a very remote melancholy and nostalgic mood, sometimes even an inkling of a tarnished retro-thinking.

Because Berardi, the reality with its cargo of images, memories, and perhaps even harmless obsessions is always all there, firm and fixed under the spotted area of color, mixed with signs and interspersed with dreams. A reality where the visible recognizable loses mingling characters to aniconic signs of informal language, but Also testifies to a stubborn resistance as the fundamental and first stimulus creator.

The sails, the sea, the sky and the blue. The gold and silver of the evocations of dreams. The red of the completion of passions. And then, parrots, birds, cocktails, countless variables of rooster tails, recurrent and systematic In His paintings, Which like the color ranges of His paintings tell us of art and legends, a thousand stories and other epiphanies.

In the hands of this artist signs of visible, yet, as well as the traits of nature, the main muse and mistress, changing substance and shape a different reality, Subjective, inner, highly personalized, as to succeed in building a parallel dimension, made the proper motions and ancient resonances where the artist and the man lost in a cheerful and serene contemplation. Memory, dreams and signs, That Is The title Gino Berardi has chosen to synthesize fifty years of His

painting, fifty years of flourishing, Prolific and rewarding activities. Fifty years of success, Therefore, of awards in cui the memory, the memory moved, but not sad, nostalgic evocation, have suggested whole passages of painting and formed the objects of His creative reflection.

And if my memory - but also their own, beloved land - provided the material to discern pictorially; Signs have represented the phonetic alphabet, the syntactic structure with which to animate and share the expressive mood so characteristic of the artist and of which, ultimately, are made even dreams and all other poetic digression.

Personally, I have chosen to interpret the painting of Gino Berardi, and even the artist himself, through the formula "passed through", a formula in which coagulate the multiple meanings of a past that does not pass and a present always immanent, but even of a man with his life and his art went through as a protagonist, and without proclamations, painting half a century remained true to himself and his beliefs more authentic. It is also passed through the synthesis of a past that is renewed in the meshes of a true auteur painting, where the unforgotten tradition is re-connotes a new vigor and comes alive. But go through to be understood, even in the sense of a desired continuity, a constant in progress that has no beginning and no end, but, in fact, "passes" and continues beyond, into an infinite loop and reproducing, towards everything which still it has to be done and much to say.