

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