



RETURN TO THE SQUARE

Valerio Dehò

Probably in the beginning, there was the famous white square on a white background (1919) of the Russian painter Kasimir Malevic, an oil in which the closed, rational, regular form of the square seems to erode in barely perceptible modalities towards the texture which contextualizes it. The result is that not only does the difference between the background and subject remain ineffable but from the painting something profound and mystical frees itself and leads back to another place. Other later artists, Ad Reinhardt for example in his more quintessential canvasses, have been able to take to the extreme, the lessons of the Russian master Malevic, constructing works on minimum chromatic differences. This is an exceptional task for an artist, but also for the public who must practically stretch their own senses in order to find dissimilarities, habituating their own vision to enter completely into the painting, to discern only just perceivable evanescent forms and gradual passages.

The works of Giovanna Rasario trace a sure parabola not only of an art which recognizes the passage between figurative and abstract, but which knows how to set itself in the sphere of sensitivity always on the side of those who have still to demonstrate something. The artist, once individuated her current mature phase, seeks a continual experimentation, which progressively enriches her work. [...]

The painting of Rasario, is situated in a poetic channel in which observation becomes a perceptive sensorial training for the comprehension of phenomena. The colouristic maturity of the artist leads her to respect much of the colour forms which thicken unexpectedly and create yet another form of separation of the bipartite pictorial area, as also in her most recent works, to intensify the tone and leave to the gestuality of the oil pastels to formalize the work. Above all, it is important to determine the manner in which the painting manifests only itself.

The square form distances every naturalistic suspect, becomes an exclusively pictorial terrain. Her concreteness consists precisely in giving to gesture, colour and composition, a vagueness of nuance and difference, which determine in the observer a state which we might term, synesthetically, of "listening". These are paintings that require a time of fruition consisting not only in an immediate perception but also in a time-span which depends on the symbiotic pleasure of the public. This contrasts even more in that individuals are used to receiving messages much more simple and seductive, from aggressive and spectacular multimedia, to uselessly realistic painting, to digital photography which remixes images of cinematographic entertainment with kinetic images realer than real, which then become surrogates of reality itself. Art such as that of Rasario appears alienating and pure. It is as if painting purified itself of post-expressionist argumentation, debts to mediality, the paradigms of cold and conceptual figurativism, to re-consign painting to the simplicity of the gestural, of the barely perceived signic, of the field of colours which flake away from internal evanescence, as if inside them burned a solitary soul. [...]

In these abysses, we find an art that has need of the time to sediment and grow, an art made of absences, and therefore we assume that temporality is an occasion for thinking of that which we return to see. A cyclical view, which connects mind, hand (of the artist), thought (of both public and artist). In this (revised and corrected) Jakobsian scheme of artistic communication, the work of Giovanna Rasario has the awareness of being outside of any current stream, and it could not be otherwise. She must be termed an exception and therefore with an atemporal load which cannot but augment her diversity. Thus the contained but ample gestuality in her works, originates not from an unfolding of manuality towards a direct and physical rapport with the canvas; but in the repartition of the signic script, the consciousness of the painting connects, thickening around the small gestures. In this case they do not contribute to the figure, but are witness not only to a manuality which has familiarity with the design, but also a capacity to create a vibrality of the surface which then becomes the true substance of the painting. Painting gives regularity to the Brownian motion of thought, causes gesture and colour to become aspiration to the infinite and to the indeterminate to which tends with force and naturalness, the work of Giovanna Rasario.