

After a long iconic season, marked by lyrical transformation of reality contemplated, the ever-present demands impressionistic and studded with patterns of intense luminosity macchiaioli finding Gino Berardi, never forgetting certain visual memories, has in recent times turn to abstraction that It allows the author a more effective disclosure of their inner world of passionate impulses, dramas, dialectics and aspirations to effervescent titanism. So the art that becomes a sign of the ego, becoming a sort of personal anthology existentialist.

The linguistic heritage of the historical avant-garde and neo avant-garde especially true scope and even the labyrinth, which evidently Berardi has followed with interest all the vicissitudes, has called this turning point in the artist of Abruzzo that is unbelievable. This refers in particular to the poetic informed, to abstract expressionism, as well as to the dripping techniques and truly unique experiences of the metropolitan graffiti and in any case the vast constellation of the sign painting. Now his works, for intense emotions and sometimes unscrupulous in their magmatic materiality, within a seething excitement of signs / symbol, reveal a quivering and wanted chaos and a humoral effervescence to the limit of the Baroque style and at the same time to take root in the visual scene folds / sores appropriate, architect - as we know - so much informal painting (just think of the combustions of Burri or precisely the effects of pointillism dripping dripping). Then there Berardi in the dialectical use of color / warmth of cromativo paste that on the one hand carries a fine tonal shorted almost, but at the same time takes the form of visual kinetics. In the chaos-case combination, the viewer witnessing a genuine fireworks display that has roots in the ego of the author, as said, however, it is evident that both the chaos that the case be conveyed in an excellent way from the design rationality, so the polychromatic compositions become pieces of a hypothetical and sometimes utopian cosmos is the cosmos, the fairytale universe proposed by an artist with musical virtuosity able to externalize their inner harmony. All of signs and figurative forms that emerge from the rich surfaces of his paintings although in larval form are to justify a humanistic interpretation of his current research. As if the artist did not want to interrupt the thread of dialogue with the external reality, but is reinterpreted with the canons of subjectivism, or in interaction with the dictates of conscience. Ultimately Gino Berardi with courage, even giving up fortunes on the market floor, wanted to pursue a new line of research, non-iconic, in order to give himself the chance to draw up a biography not phenomenal and so unconventional as with many his colleagues of adventure, determined to market success more than the search for truth.

Leo Strozzi