

Chromograms

It is always with a feeling of embarrassment and modesty that I speak of my work, aware that explaining, recounting, is a bit of betrayal. I will not describe the path that led me to the encounter with natural pigments, nor the manipulation techniques and secrets involved, but rather I will try to explain how the symbiosis with them completely overturns the usual paradigms of painting. My intention is to overcome both the dualism inherent in representation and the sterile linguistic and self-referential tautology, to regain possession of a space of original “truth”, between the cosmic and the pictorial. This clarifies the employment, or better, the aid, of natural elements which themselves become story, color, clue, perfume. There is no separation between matter and color, the pigments are alive, they are metabolically transformed, they carry with them an ancient, powerful, living memory. The application of color is carried out by continuity and not by synthesis, because the intention is to give back the sensation that the work can infinitely unfold and transcend the ordinary temporal dimension, the rhythm imprinted by the grids that define the geometric field, to allude to timelessness, rediscovering the nature that marks the rhythm of the “story”.

Everything is played out, leaving behind all linguistic mediation, proceeding along a subtle ridge between the natural – that which is part of the inescapable order of nature and the artificial – and that which is the prerogative of man, between direct nature and nature recovered through painting. The manipulation of the elements that I often document photographically, as well as being a procedural record of what I do, is an integral part of my work because it is where the energy is created that I then try to transfer onto the large canvas as if it were the very skin of the earth. The hands testify to the attempt to overcome the borders that separate the senses, participating in the “esoteric staging” of the metamorphosis of the pigments, a sort of germinative ritual of an alphabet declined with an austere analytical and rational control. A bit like a union and distinction between nature and language. The natural elements that make up my language are roots and parasites and are the link with the world of the deep, with the idea of the archetype and the symbolism connected to it, the earth and its cavities from which the energy of rebirth rises. It is no coincidence that I call some cycles of my works “chthonic germinations” and others “mirrors”, as reflections of the ideal primordial image. The desire to disrupt the viewer’s usual perception by overcoming the diaphragm that separates the viewer from the work is certainly part of my intentions.

I remember, for example, exhibitions with no works, only olfactory ones, where the exhibition space was filled with the aromas of roots or, on the contrary, “*camere pictae*” where those who entered were enveloped by both color and odors.

I have deliberately ignored any reference to the “artistic” context, given the special context in which I have the privilege of being hosted, which gives me a space of freedom that is certainly different.

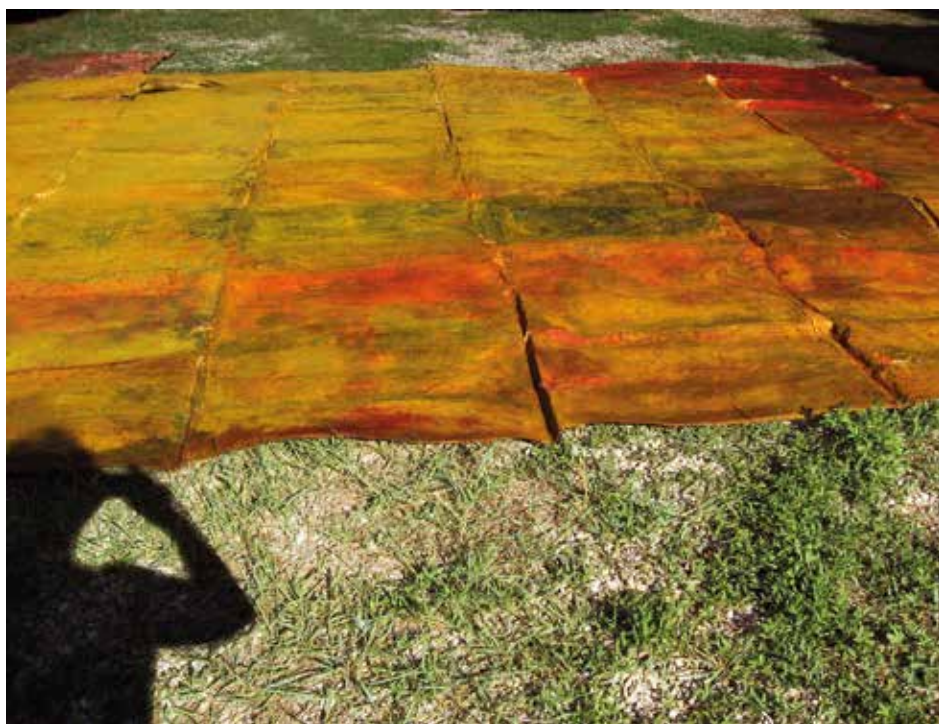
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Biographical note

Renata Boero (1936, Genoa), after studying humanities in Switzerland, returned to Genoa and enrolled at the Liceo Barabino to follow Emilio Scanavino's lessons.

She began exhibiting in 1959 at the Quadriennale in Rome, where she returned in 1986 and 1999. Since the end of the 1960s she has been exploring natural elements, which she then translated into her well-known series entitled *Chromograms* and *Germinations*, research that is still ongoing.

Her works were first presented in 1970 by Jacques Lepage in Toulouse, then at the Galleria Martano in Turin, the ICC in Antwerp, the São Paulo Biennale in Brazil, the Venice Biennale in 1982 (where he returned in 1993, 2008 and 2009) and the National Museum of History of Belarus in Minsk. In 2012 she held a series of lectures and solo exhibitions in Argentina, at the University of Tucuman, Cordoba and the Salta Museum. She continues an intense exhibition activity in public and private spaces in Italy and abroad, which she combines with her teaching activities at NABA and the Brera Academy in Milan, and in Bergamo with Mario Cresci. She lives and works between Milan and Genoa. Her most recent exhibitions include: in 2018 Villa Croce in Genoa, curated by Carlo Antonelli and Anna Daneri; in 2019 her solo exhibition curated by Iolanda Ratti and Anna Daneri at the Museo del 900 in Milan; in 2021 *ISAY I*, at the Galleria Arte Moderna in Rome, curated by Cecilia Canziani, Paola Ugolini and Lara Conte; at the Galleria d'Arte Moderna e Contemporanea in Bergamo (from 14 October 2021 to 12 February 2022) "Nothing is lost. Art and matter in transformation" curated by Alessandra Daneri and Lorenzo Giusti.



“IO” 2006_Ciggiano



“Work in progress” ‘70





Iconography, Iconographie, Iconografia



"Camera pitta" Gamec-Bergamo '95





“Dualismo - Radici e parassiti” ‘70



“Kromo-Kronos” Museo del 900, 2019



“L'orizzontale” ‘70 GNAM Roma 2021



“Terra” Museo Nazionale della Storia e Cultura del Belarus-Minsk 2008



CTÒ-NIO-graphia "il rituale del serpente" _2000

