

"The Divine Unreality of Things"

(by Marcello Pezza)

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Man, in his physical dimension, the body, is the measure of all things. Human is the world in its physicality, in the things that surround us, which man uses and transforms on the basis of basic needs. However, man is in time, more and more distanced from this condition, driven by the feverish ambition to realize a divine and metaphysical world. Science on the one hand and the social sciences on the other, analyzing man in his biological and existential components, have tried to explain the complexity of human reality with reason, in the common goal of seeking the truth. As a result, man has moved further and further away from man with his love, towards the world and things. Art brings us back to the existential dimension with its articulated research on man and the world. This investigation starts first of all from the conceived space - beyond the different ancient or modern conceptions - always from the body, also in its temporal extension, physical or mental (the inner time). The gesture in its existential manifestation creates that relationship of relationship between man and the world. In their expression, the gestures tell the story of man, but also something inexpressible, a universal and profound language that has always brought man closer to the divine. Francesca Bonanni, in her pictorial research, starts from the human body and in particular from a particular form of expression: dance. Dance becomes a metaphor for human existence in its double Apollonian and Dionysian component. While on one hand the Apollonian aspect represents rationality, the need and the rules with which man builds the world, the Dionysian one expresses what reason rejects as contrary: the irrational and madness. In this different sense the irrational, the Dionysian, constitutes instead the original background, through which the man in his questioning of being experiences the world, going beyond the fence of reason in an attempt to expose himself to the understanding of unexpected senses.

Dance, with its rituality, renews the bond between men and nature and celebrates a ritual of reconciliation through gestures. Gestures, rhythms and sounds referring to ancient and obscure symbologies and to an intimate sacredness. In Indian thought the Trimurti (Brahma the creator of the universe, Vishnu the conservative and Shiva the destroyer) well represents this character of reconciliation and renewal: Shiva with his ritual dance destroys avidya (ignorance, ignorance) and it cancels the worlds, thus allowing cosmic regeneration. This will allow man to be reborn in a new condition and to free himself from ties with the world. At these reflections lead the titles of Bonanni's works (Dance in the shadow, Gestural dance, Fluid Dance, Little Nymph) in which the figures, mainly female, refer in their expressiveness to the existential condition of man. The figures, though referring to something clearly visible - space, the relationship between men and symbols - nevertheless refer to something strictly invisible and undefined. Hence the function of the

work of art in the search for new senses and new ways of interpreting the world. By interrupting the conventional way of thinking, the work does not offer a new way of relating between the entities, but with its hermeneutic (Apollonian) movement, it participates in the unveiling of new senses and meanings about being.

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