

Gigi Bon
Mirabilia



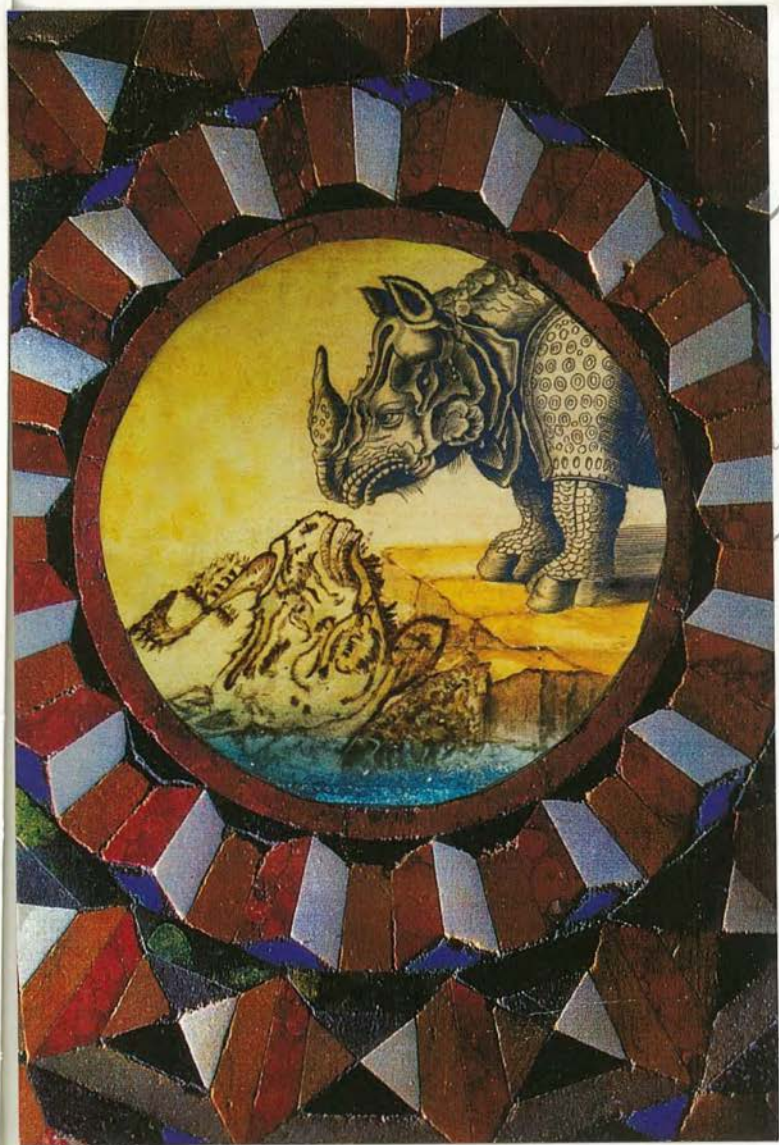
disegnodiverso

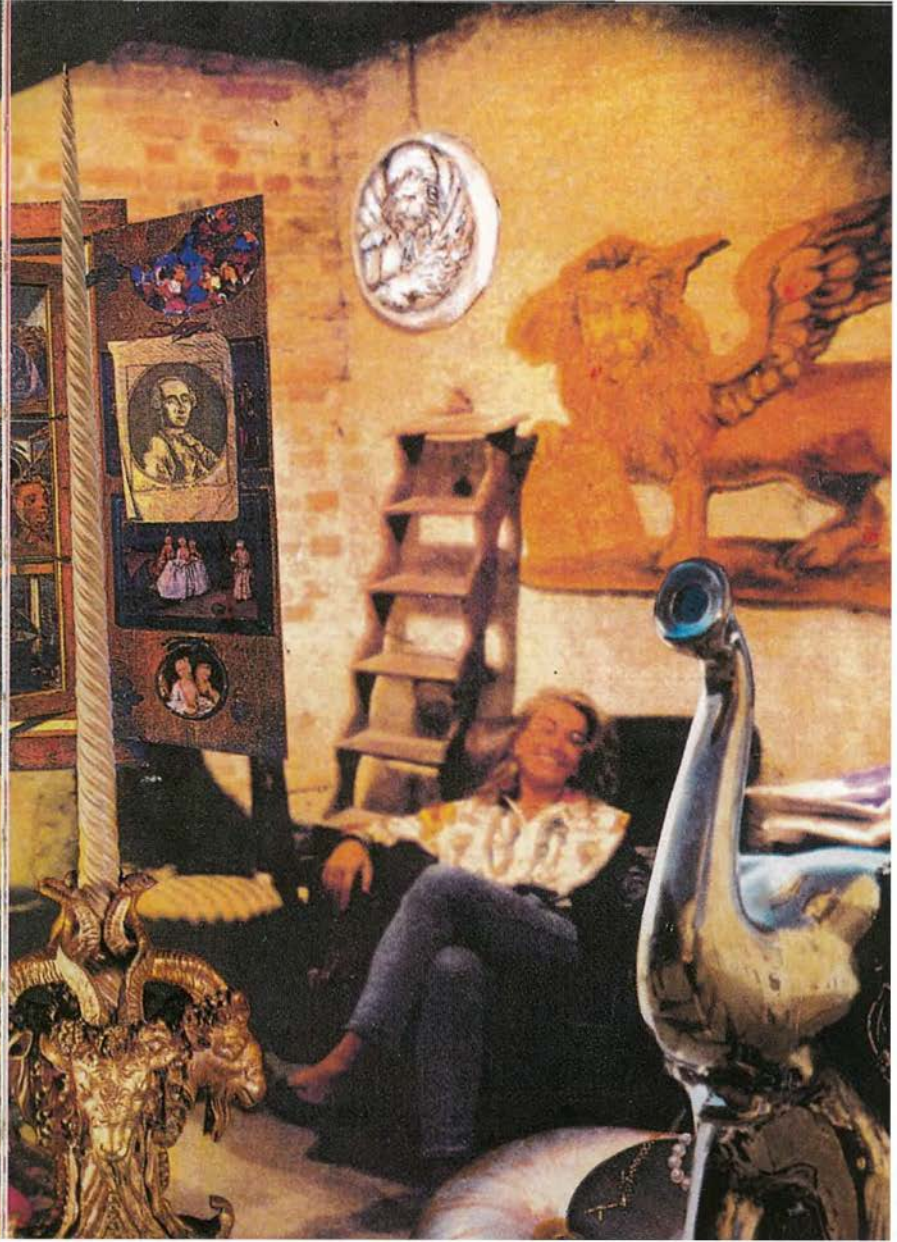
disegnodiverso

La collana *disegnodiverso* è nata nel 1990 e conta ad oggi 37 titoli. Si tratta di una collana di piccoli libri d'arte destinata a diventare grande. Settecento copie numerate, sessanta pagine bianche affidate ad artisti dell'ultima generazione, disegni, versi, colori, storie, collages nati in assoluta libertà: cinquanta copie contenenti una delle pagine originali del librino, carte preziose e infine le voci degli attori, musicisti, collezionisti e poeti che presentano ai lettori i loro amici artisti.

"Capricci" editoriali per il collezionista del terzo millennio.

A series of a little art books destined to become great. Seven hundred numbered copies, sixty blank pages given to some artists of the rising generation: drawings, poetry, colors, stories, collages, all conceived in total freedom, fifty copies with an original page of the book, precious papers; at the end opinions of actors, musicians, collectors, poets introducing their artists friends to the readers. Publishing "caprices" for the forthcoming century collectors.





*Al mio
Grande Amore*

disegnodiverso

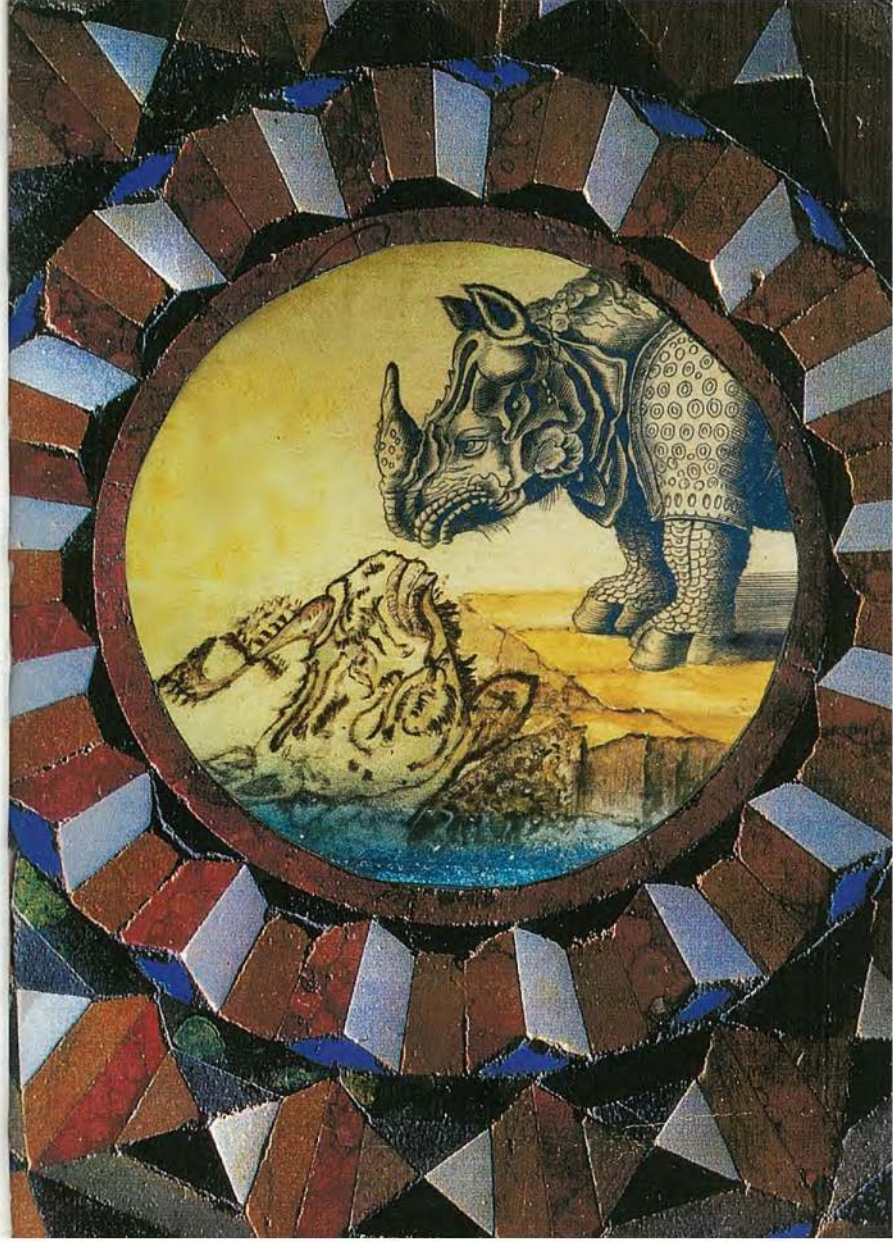
a cura di Paola Gribaudo

Il suo studio è diventato per molti di noi una sorta di “isola del giorno dopo” alla quale affidarsi per uscire dal quotidiano. Un luogo, galleria o antro (per gli amici), dove passato e presente si incontrano e si fondono in opportunità artistiche ricche di preziose ambiguità e metafore.

È qui che si sono rivissute le esperienze delle grandi esplorazioni dal Rinascimento ad oggi, mescolando arte e scienza, reale e virtuale - cementate dall'effetto “Mirabilia” le meraviglie, cioè, dei segreti di un Pianeta che ci illudiamo di conoscere del tutto.

Gigi Bon ha scelto la sua strada, di stupirsi anziché stupire, dedicandosi ad allestire ed impreziosire la sua Wunderkammer, la stanza delle Meraviglie, con occhi apotropaici disposti un po' ovunque, che ci sollecitano a riflettere su oggetti che, altrimenti, non sapremmo vedere. Ci induce così ad intraprendere un viaggio intrigante ed insidioso attraverso il labirinto della natura primordiale interpretata dalla sua vivace e luminosa personalità e dal suo “ductus” artistico. Ogni metamorfosi, rinoceronte, leone, elefante, tartaruga, dinosauro o “didietro”, abbozzata nella cera si trasforma in bronzo eterno nel continuo fluire delle cose, mentre il passato si materializza nelle sue icone attraverso i miti e le leggende che ognuno di noi porta dentro da sempre.

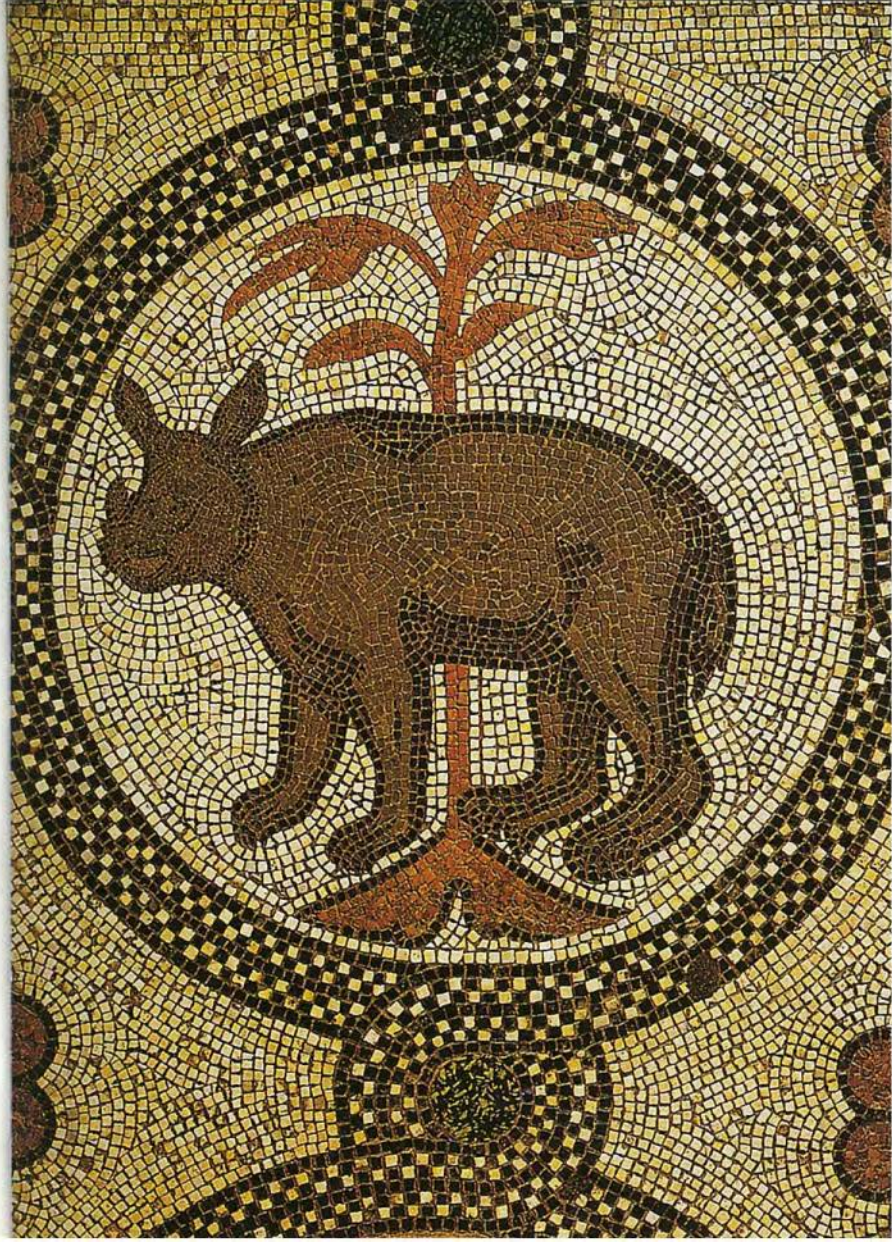
Giancarlo Ligabue
Venezia, 2002

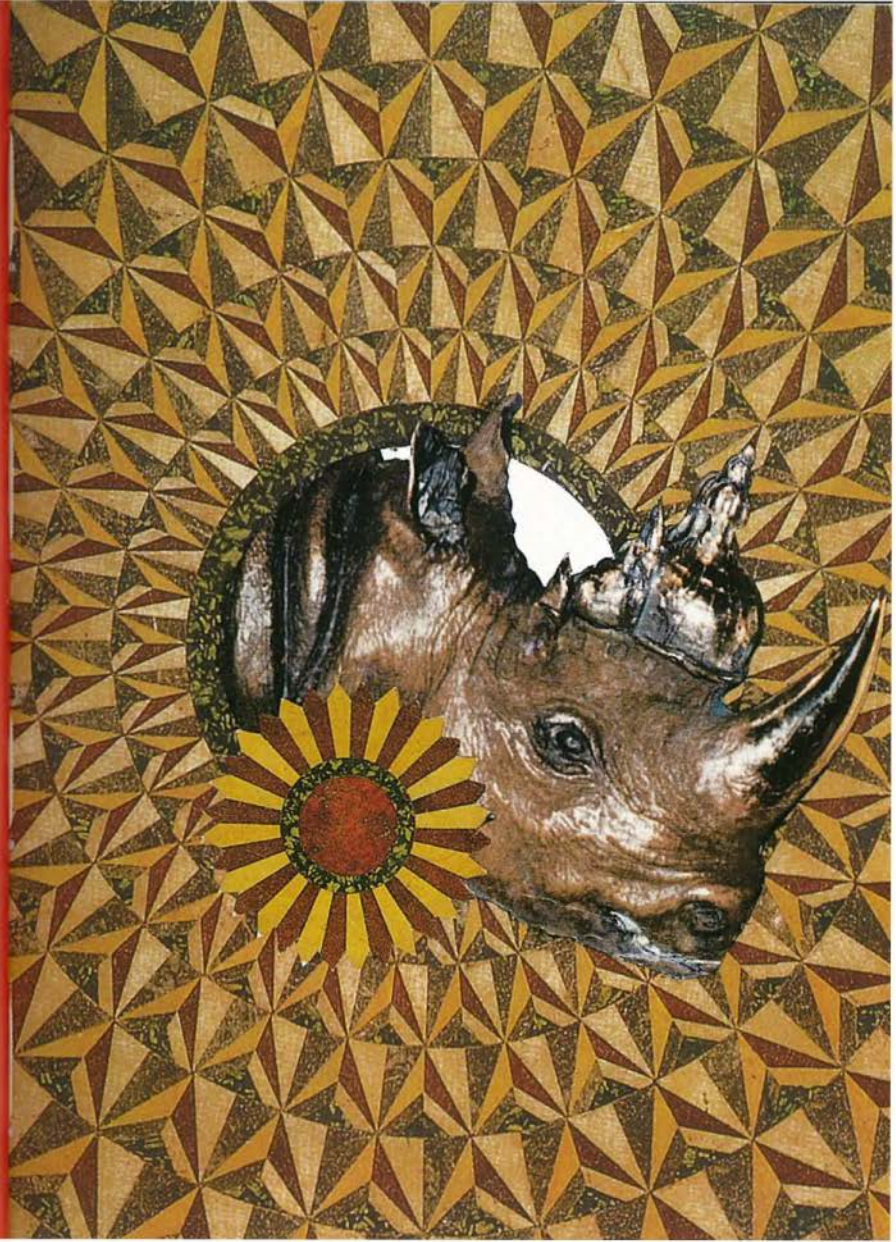
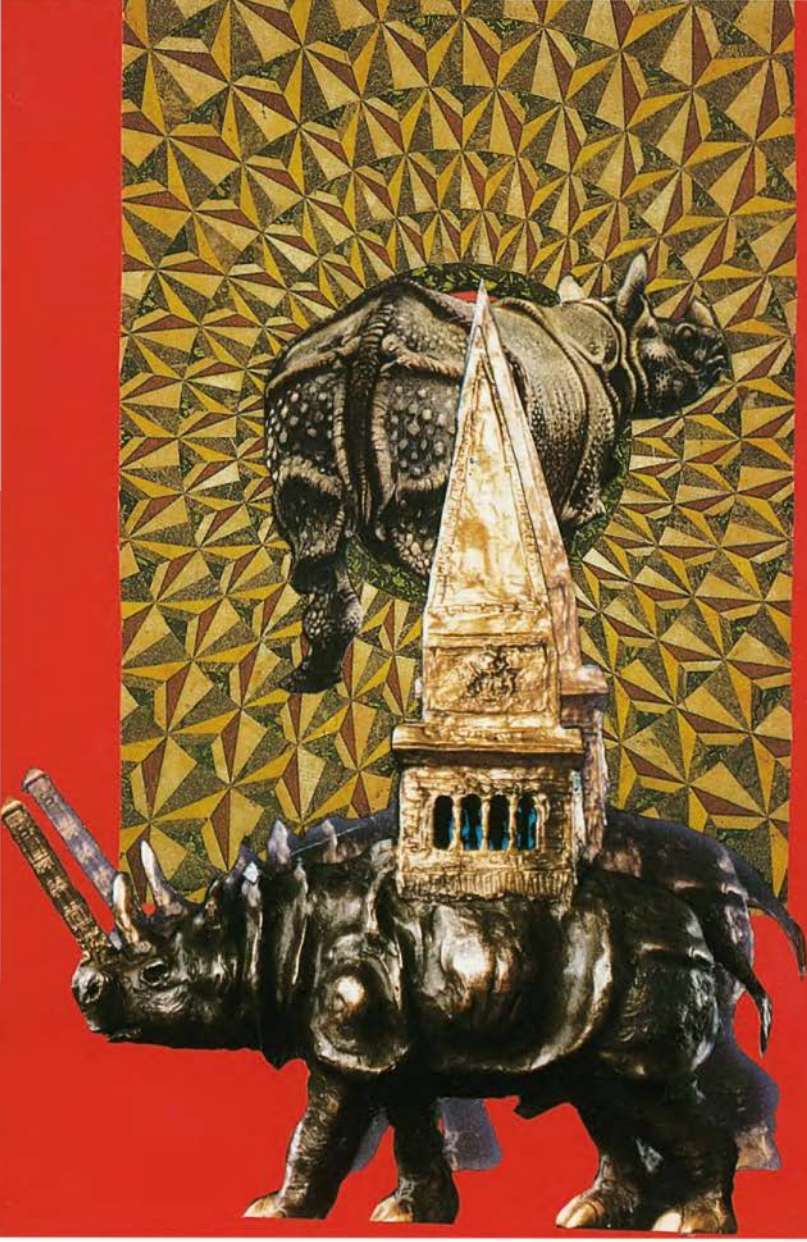


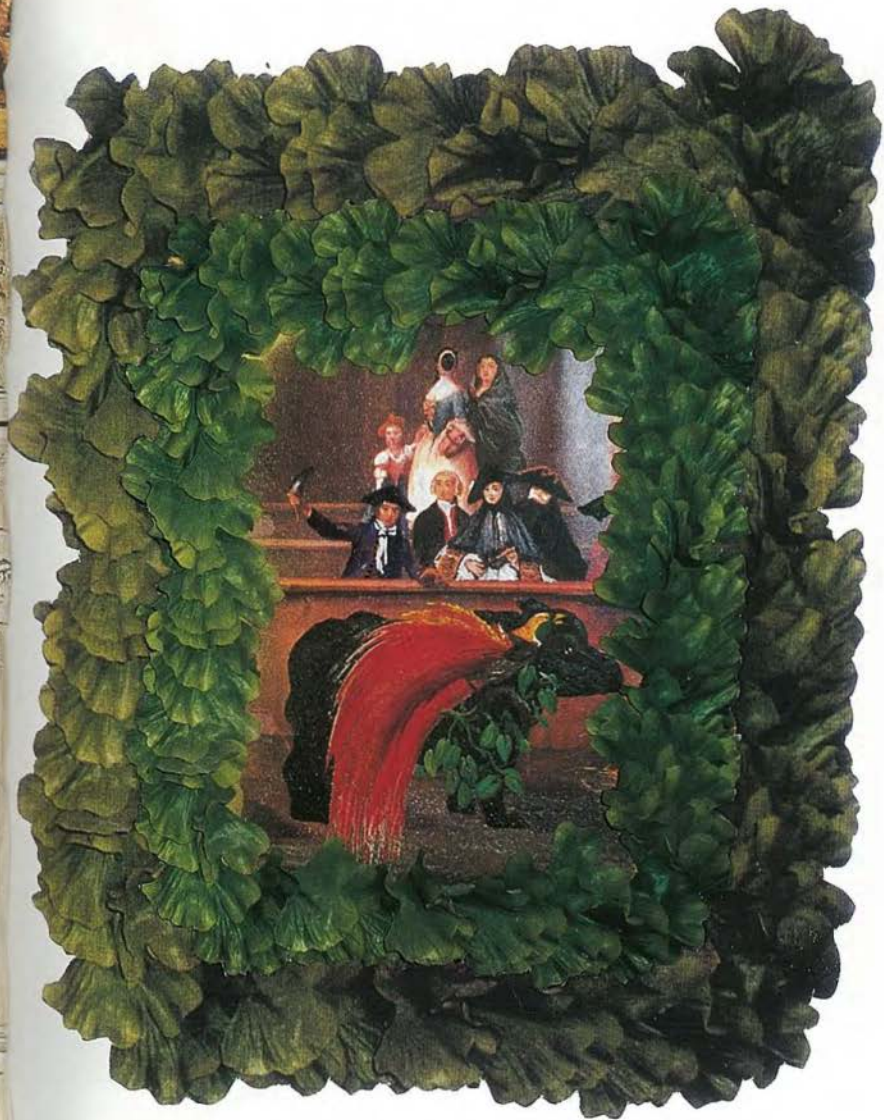
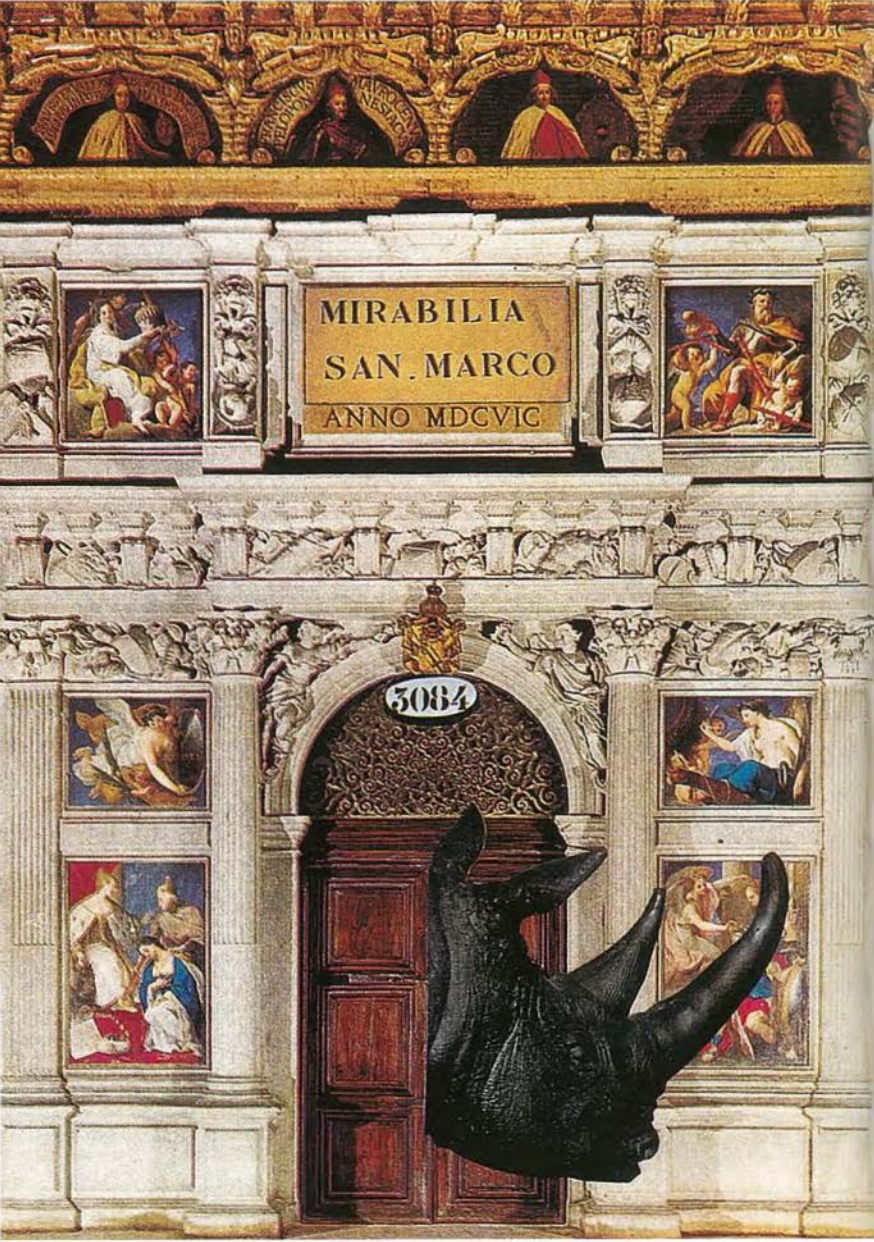
*Non realtà ma
immaginazione.
Così il sogno si disgrega
in un altro e questo
in un altro ancora
e poi in altri ancora
ed ancora...
che si intrecciano
fino a formare
un*

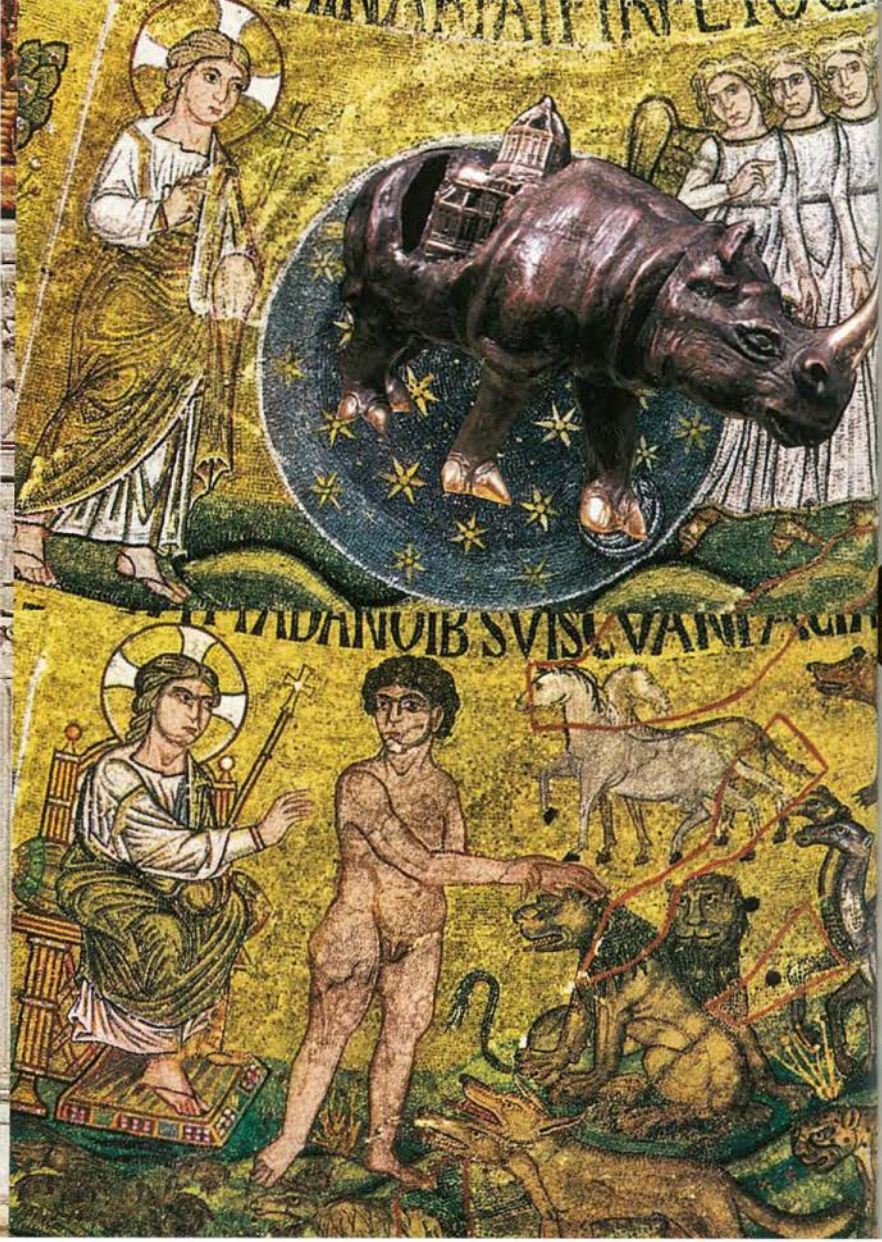


labirinto...

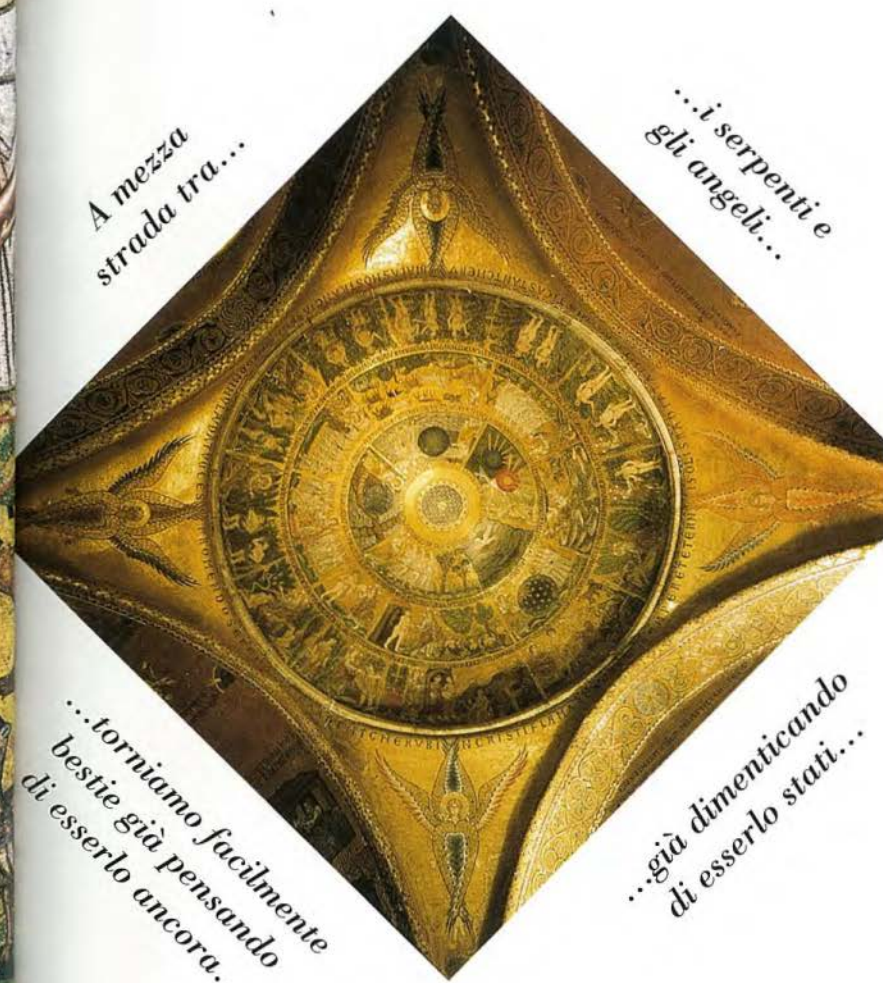




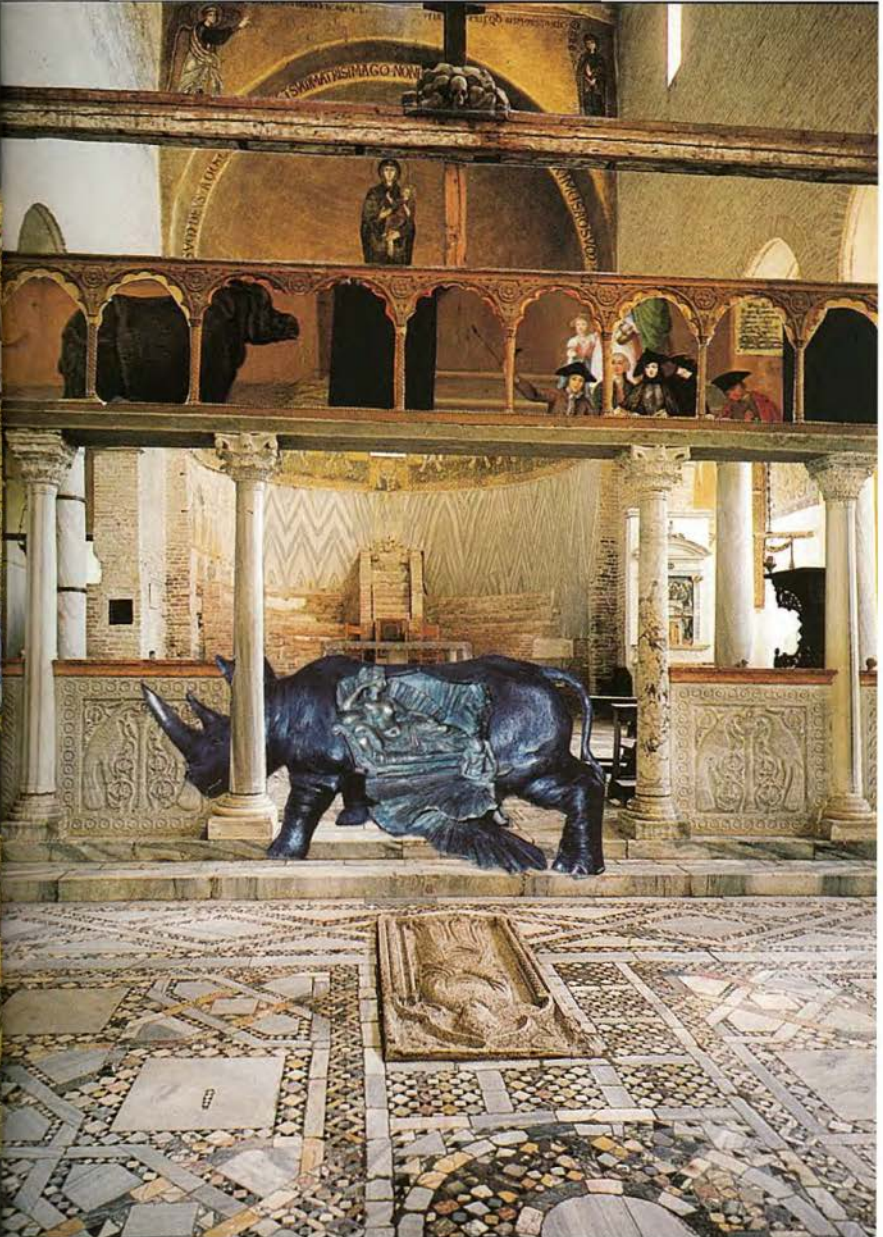
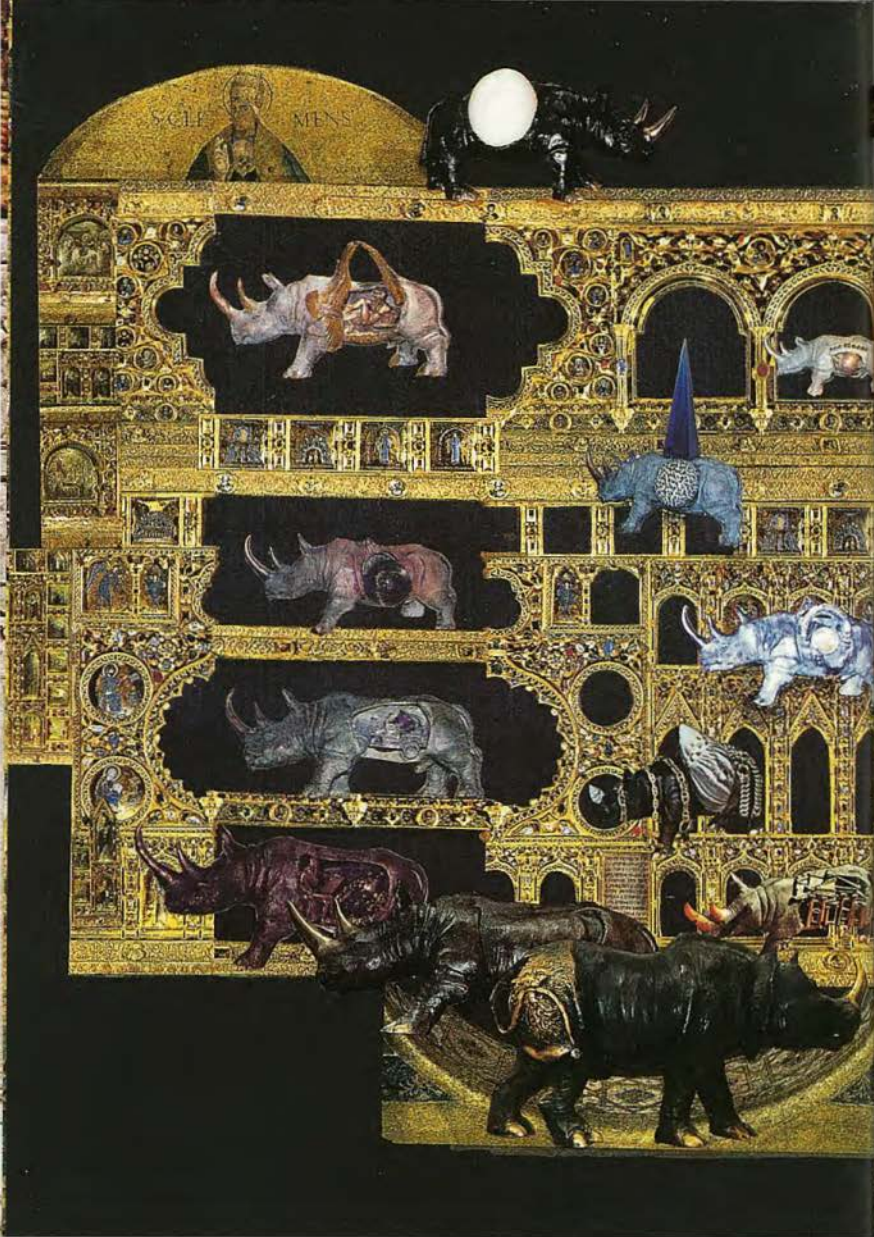




A mezza strada tra...

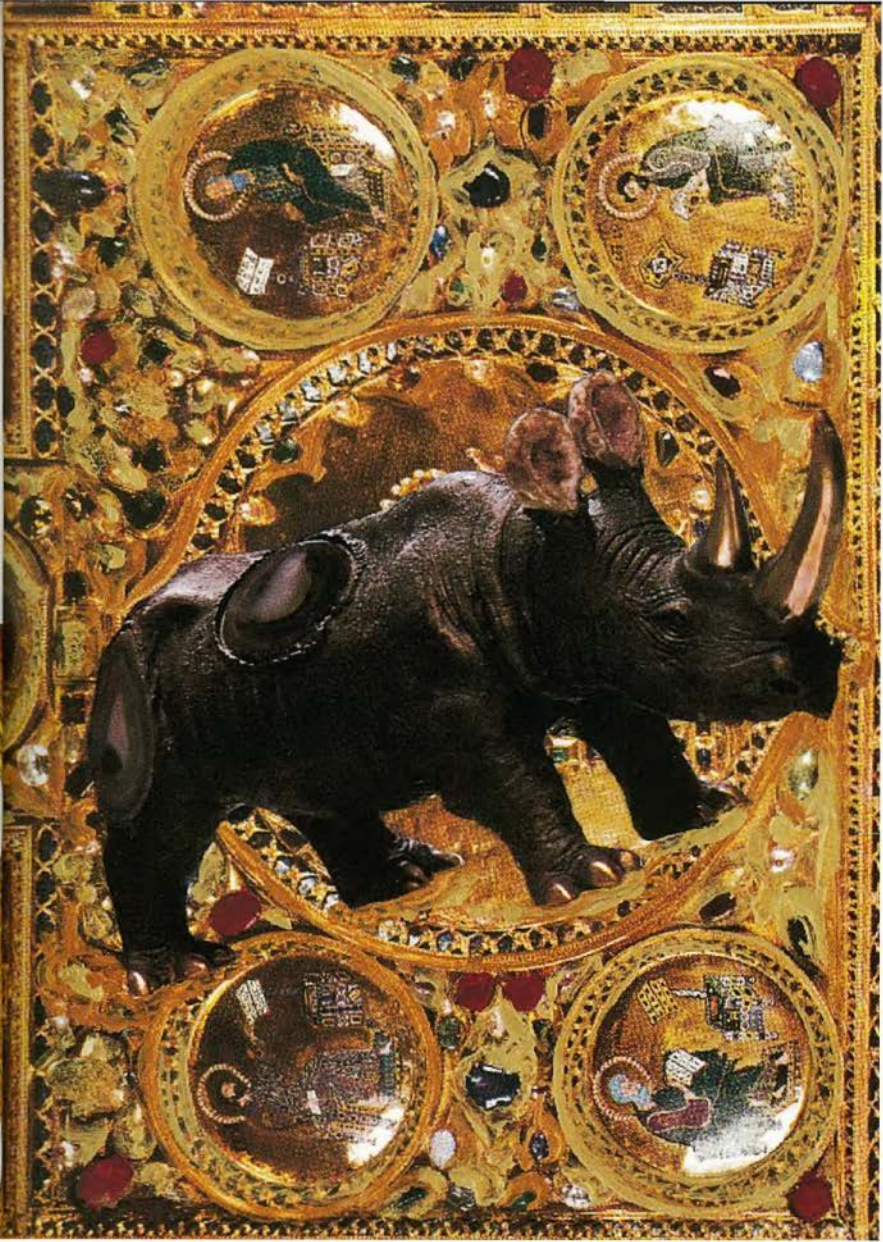


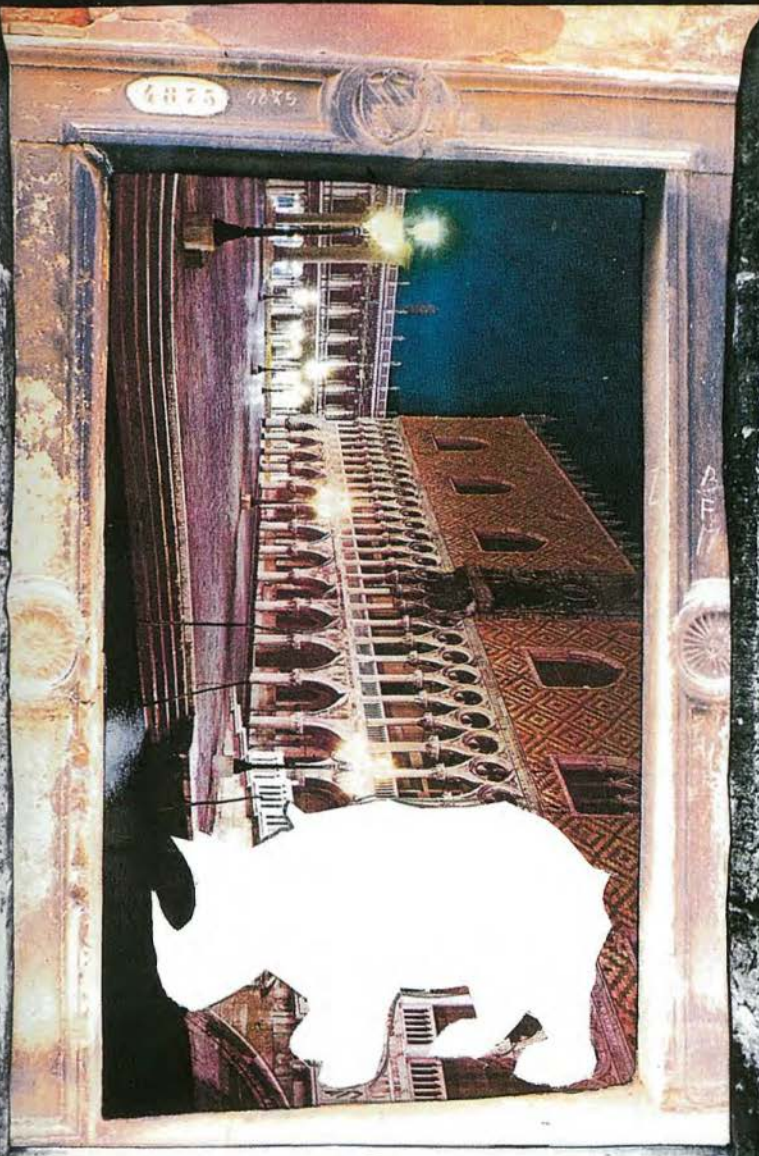
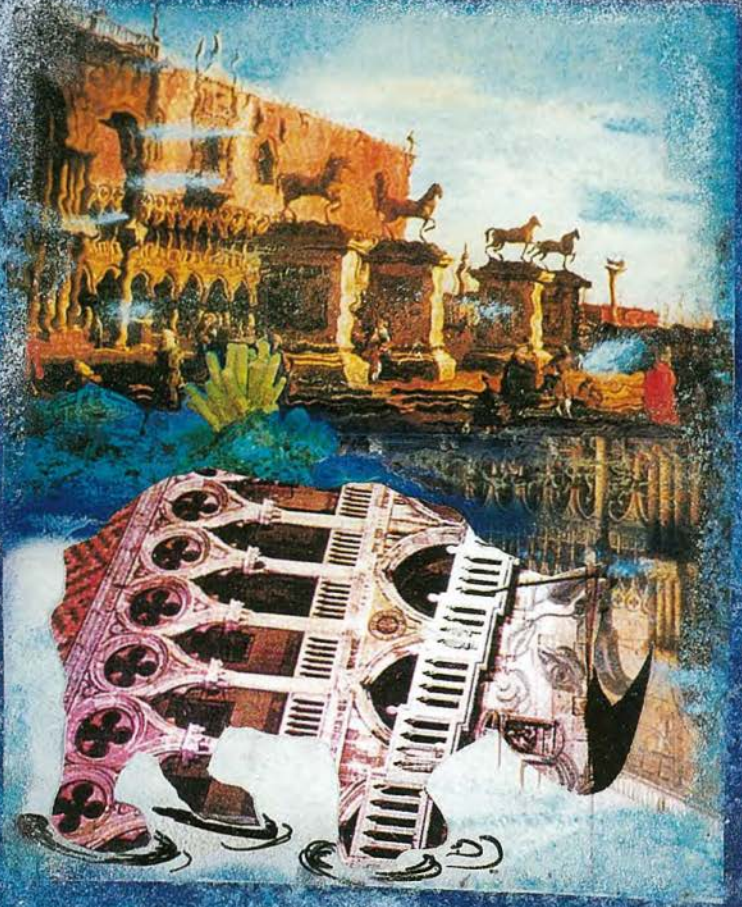
...torniamo facilmente
bestie già pensando
di esserlo ancora...



“La forza dei Rinoceronti di Gigi
è quasi pari alla forza
dei suoi occhi”

Collezionista anonimo 2002





“Les vrais rencontres ont toujours quelque chose de mystérieux et d’inerrable, et il est bien vaniteux d’essayer de raconter l’itinéraire qui m’a conduit jusqu’aux Rhinos de Gigi Bon ..

C’était il y a bien longtemps-je découvrais Venise avec la femme que j’aimais-Un long train de nuit nous avait conduits de Normandie jusqu’à la Cité des Doges; la brume froide nous enveloppait dans les petites ruelles pavées...nous nous perdions et puis nous retrouvions notre chemin. Enfin, comme tous les autres!! Près du Palais Grassi, au détour d’une nouvelle déambulation, dans la galerie où Gigi Bon rassemblait déjà ses créatures de bronze, je découvris ses premiers rhinos, mélange alchimique du brillant et du mat; de l’Afrique et des gondoles, du réel et de l’imaginaire. C’était fait! sans le savoir Gigi m’avait révélé ma “rhinocérite”!! Rencontre avec mon Totem intérieur. Révélation encore imparfaite mais déjà forte.

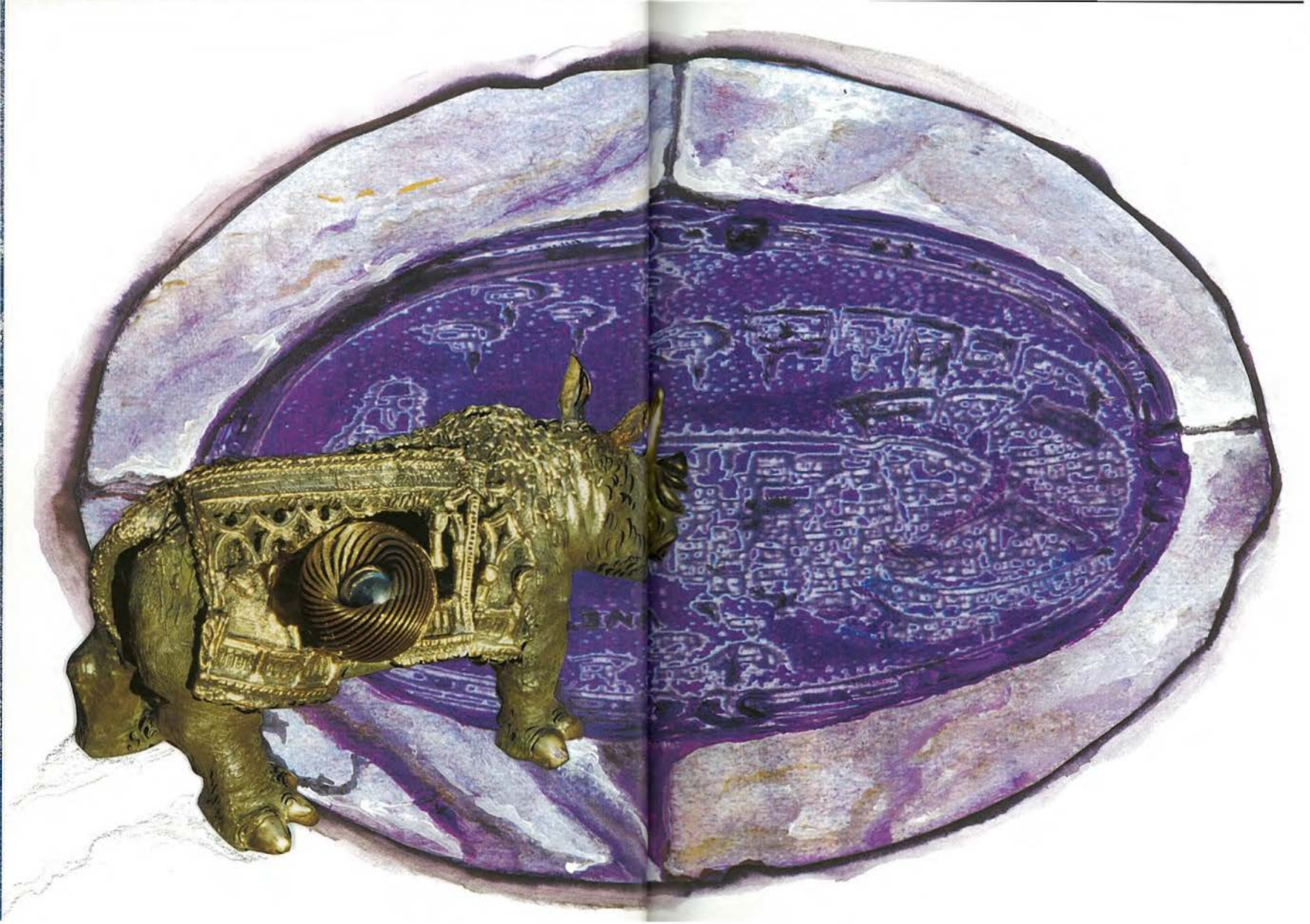
J’attendrais dix ans pour célébrer mes retrouvailles avec ses créatures de bronze qui n’avaient cessé pendant ce temps, le long cheminement souterrain des fascinations essentielles. J’emportais alors avec moi, enfin, mon premier rhinocéros vénitien. Il mesure trente centimètres de la corne à la queue. Il a l’air serein mais obstiné. Il porte sur son flanc gauche une plaque d’agate grise comme une excroissance minérale insolite: cette plaque n’altère pas son regard, il sait sans doute comme tous les grands sages que n’épouvantent plus les menaces de disparitions, comme ..tous les soldats revenus des plus durs combats que rien n’affectera sa solidité tranquille. Il affrontera près de moi l’écoulement tragique du temps.

Dix huit mois plus tard, comme s’il avait fallu le temps de deux gestations humaines, après avoir traversé moi même quelques tem-

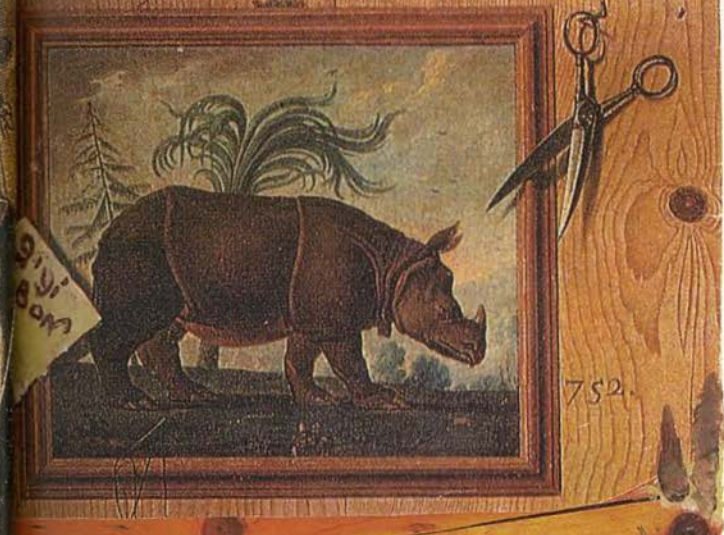
pêtes intérieures, je nous donnais un compagnon, de la famille des rhinocéros magiques, cousins de ces créatures imaginaires qui se riaient de la pluie en haut des cathédrales gothiques... Il ressemble à l’autre rhino et pourtant il est bien dissemblable; à la force tranquille de l’un s’oppose la démarche féline, ondoyante souple et immatérielle de l’autre. Venu d’un autre continent que celui de son compagnon, il a deux cornes et garde encore de ses plongées dans l’océan la couleur verte des algues sur le bronze de sa carapace et les incrustations des joyaux des mers. Son flanc à lui a accroché le miroitement nacré du nautile; il est joyeux d’avoir ainsi dérobé aux fonds marins leurs trésors engloutis.

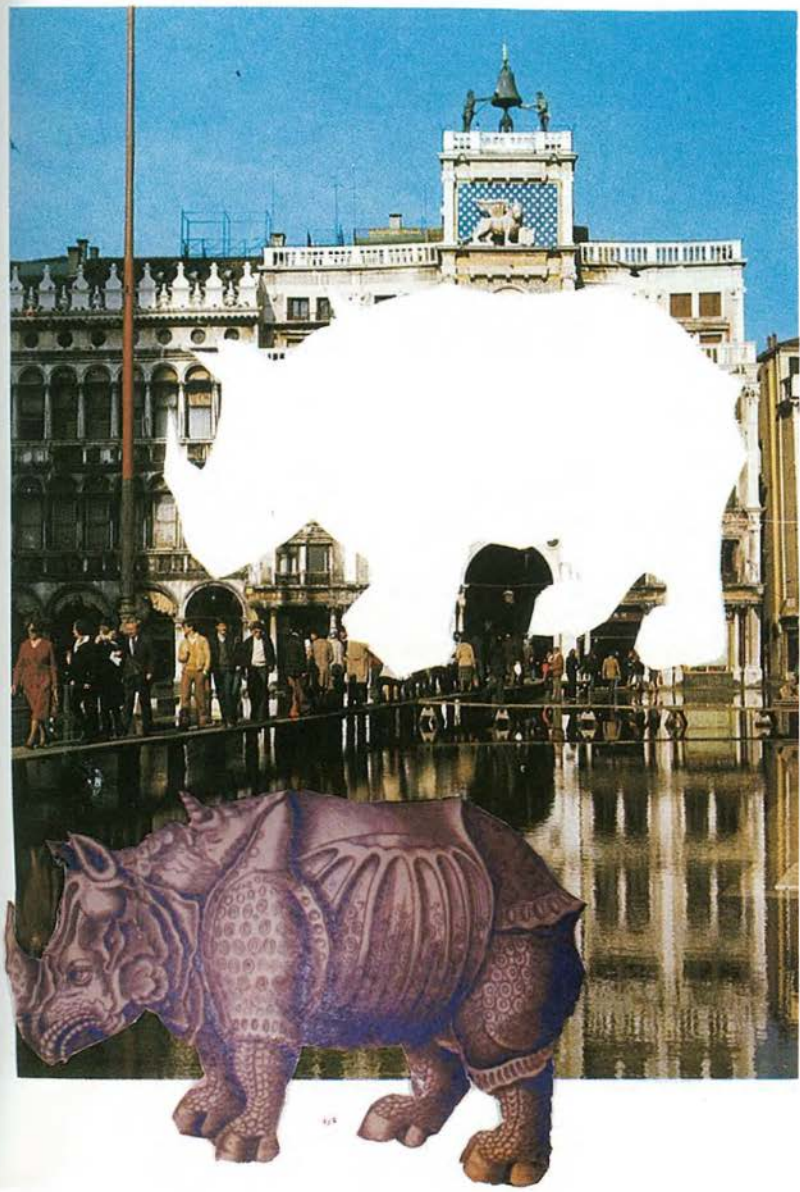
Mes deux rhinocéros accompagnent maintenant ma route. Je me reconnais en eux, leur silence me parle de mes contradictions intérieures. L’un me rattache à la terre, au réel et aux pierres; l’autre me parle d’un monde de rêves impossibles, de gorgones et de chimères, de la fluidité des songes, de la beauté ambiguë, en un mot du mystère de l’homme. Créatures essentielles dont Gigi Bon, en son autre vénitien, a découvert les secrets qu’elle s’efforce de proposer au regard des pauvres passants que nous sommes pour leur rappeler ce qui parfois les tourmente, leur humanité.”

Dominique Sapin
Ile de la Reunion, 2002

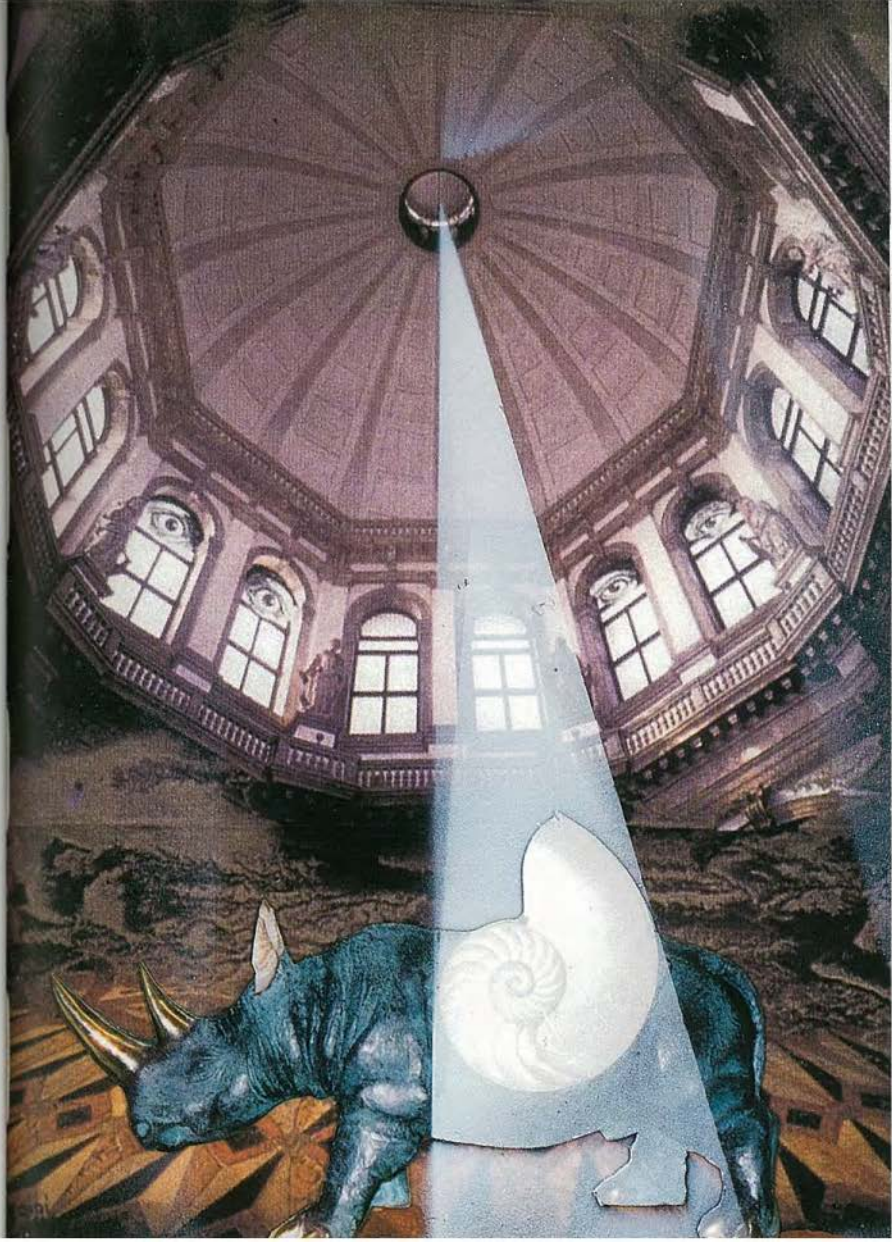
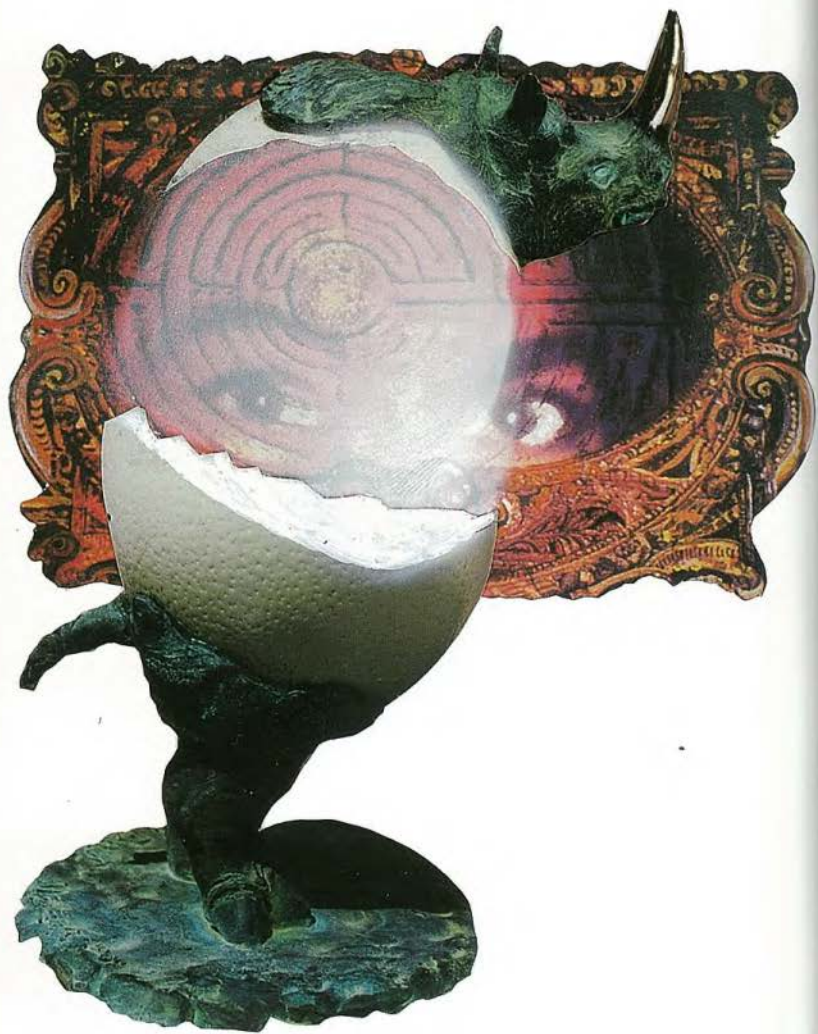






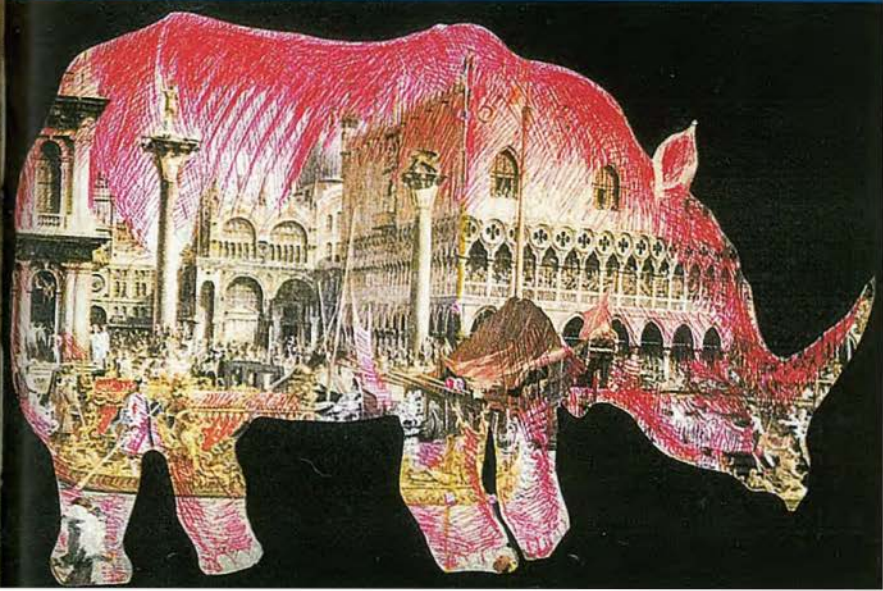






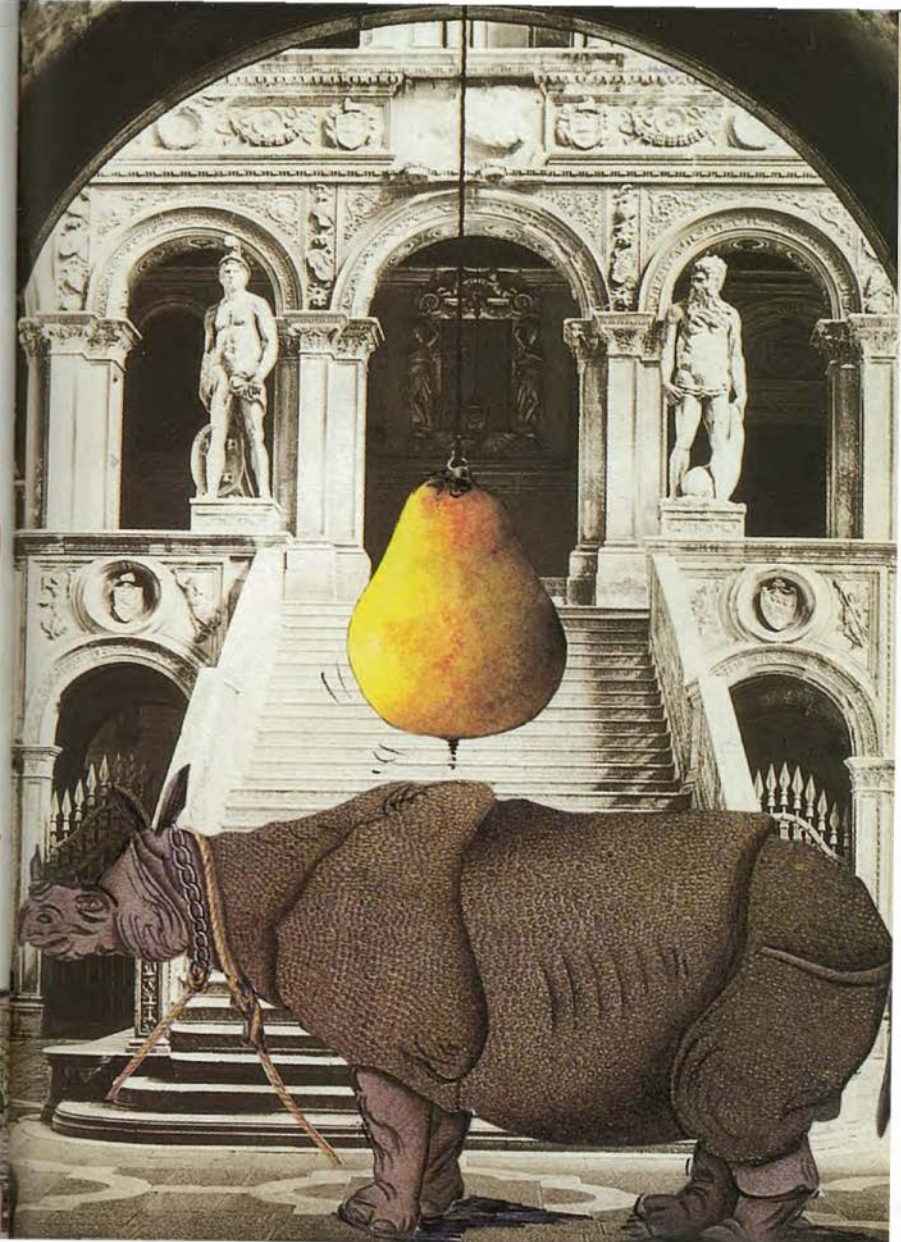
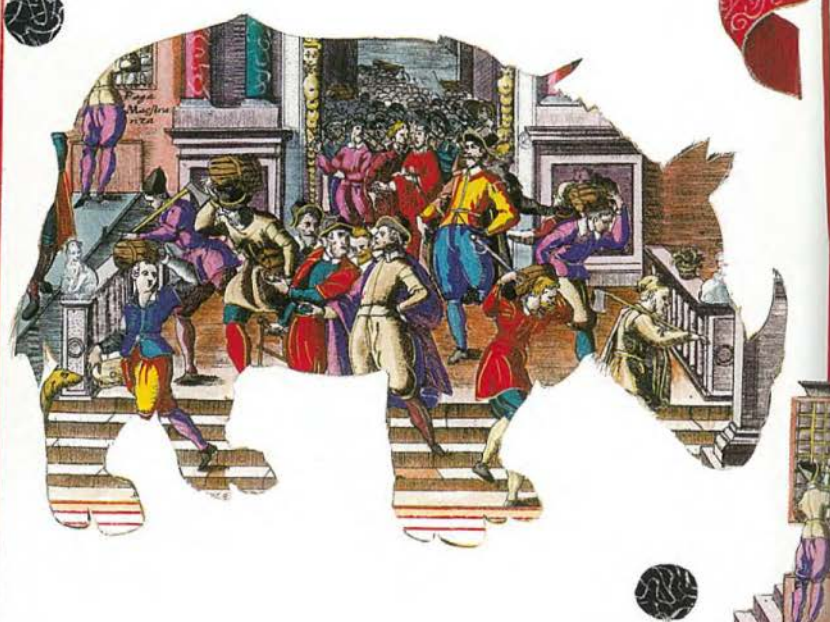








Questa e' la Porta del
maraviglioso Arsenale,
nel quale del continuo si
fanno galere, e altri uo-
celli da guerra, e questa
gente che si uede e' la mas-
sima, la quale entra la mat-
tina, ed esce fuori la sera con
bellissimo ordine.



RECUERDOS DE MIRABILIA

No recuerdo ni la fecha, ni la hora, ni el año de entrada a aquel desván, eso sí fué bajo las iniciáticas huellas de un plantigrado, oso, que no he visto allí y del que tampoco he hablado jamás con Gigi.

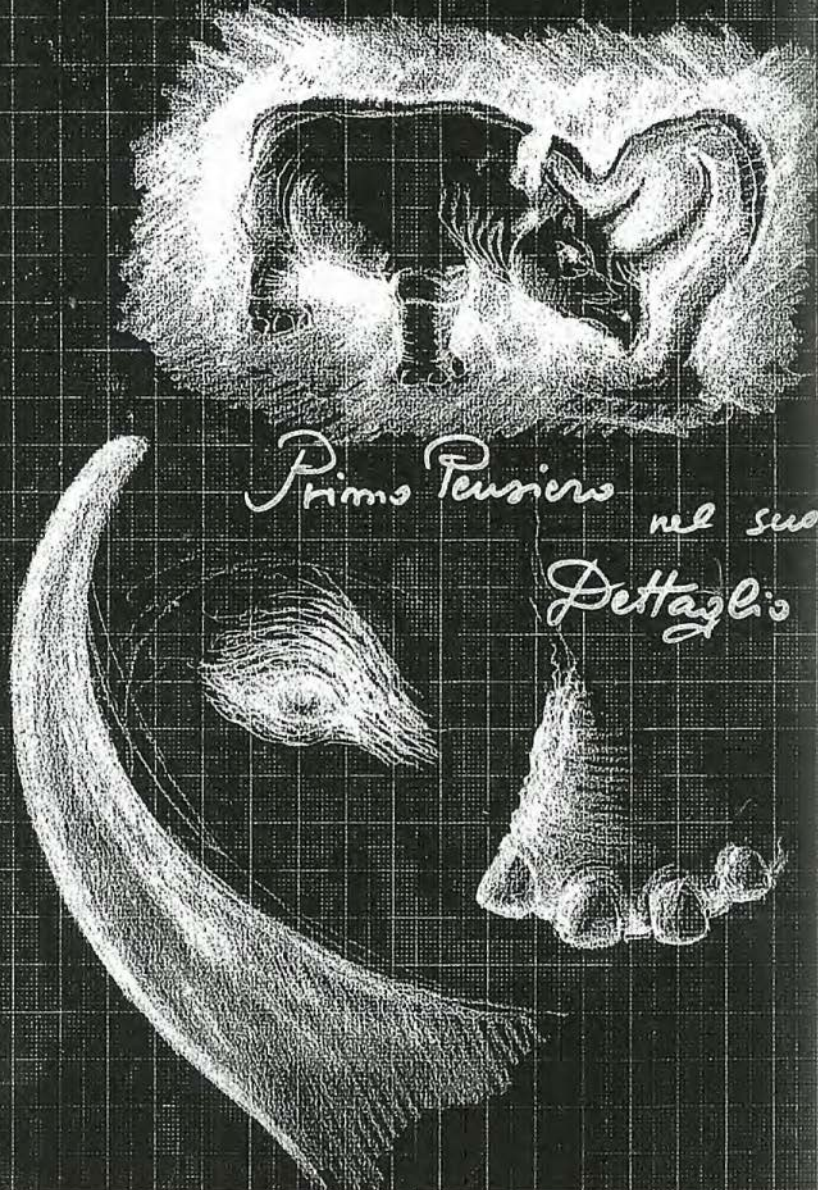
Entre imágenes de lo más antagónico y combinaciones inimaginables dignas del más heterodoxo inventario, intentaba poner orden en medio de esa mirada poliédrica que por escrutar tanto no memorizaba nada.

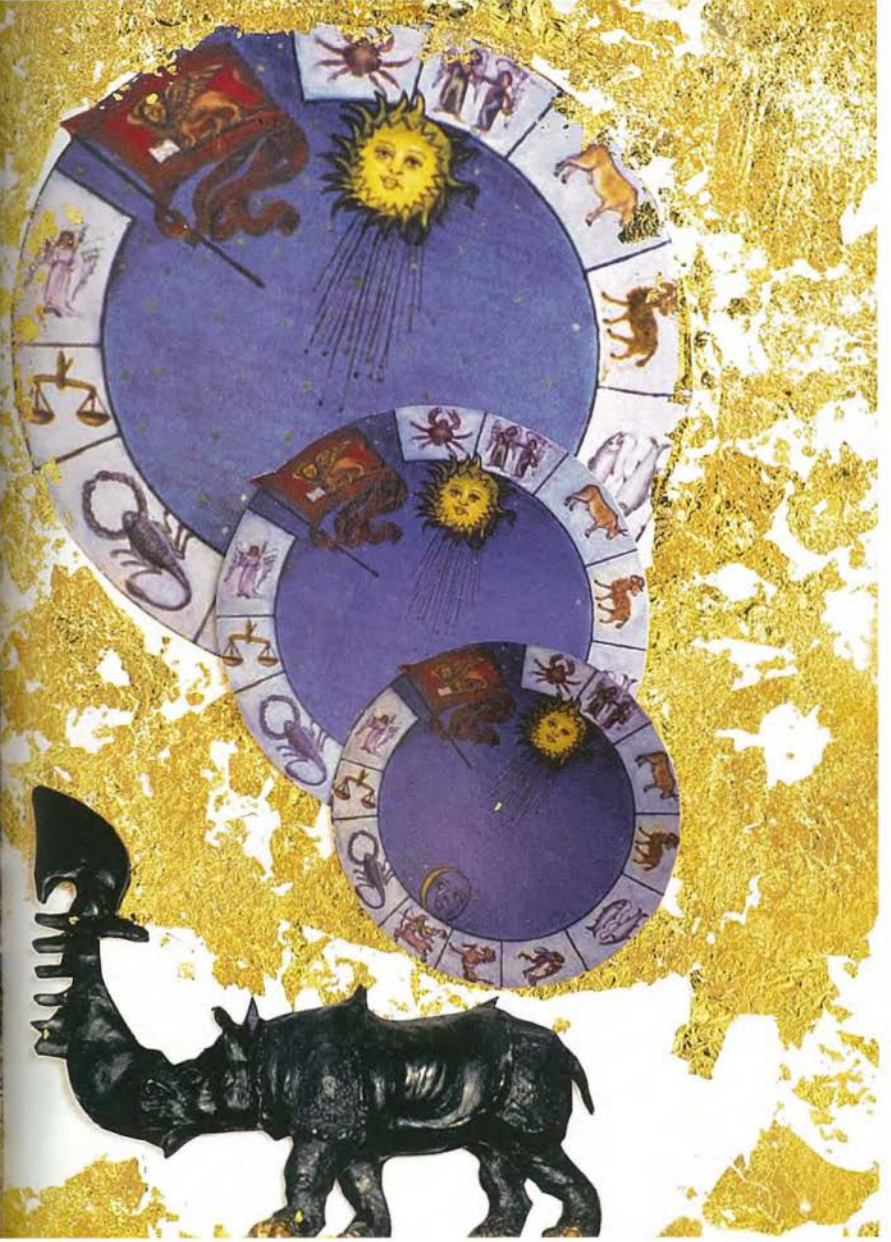
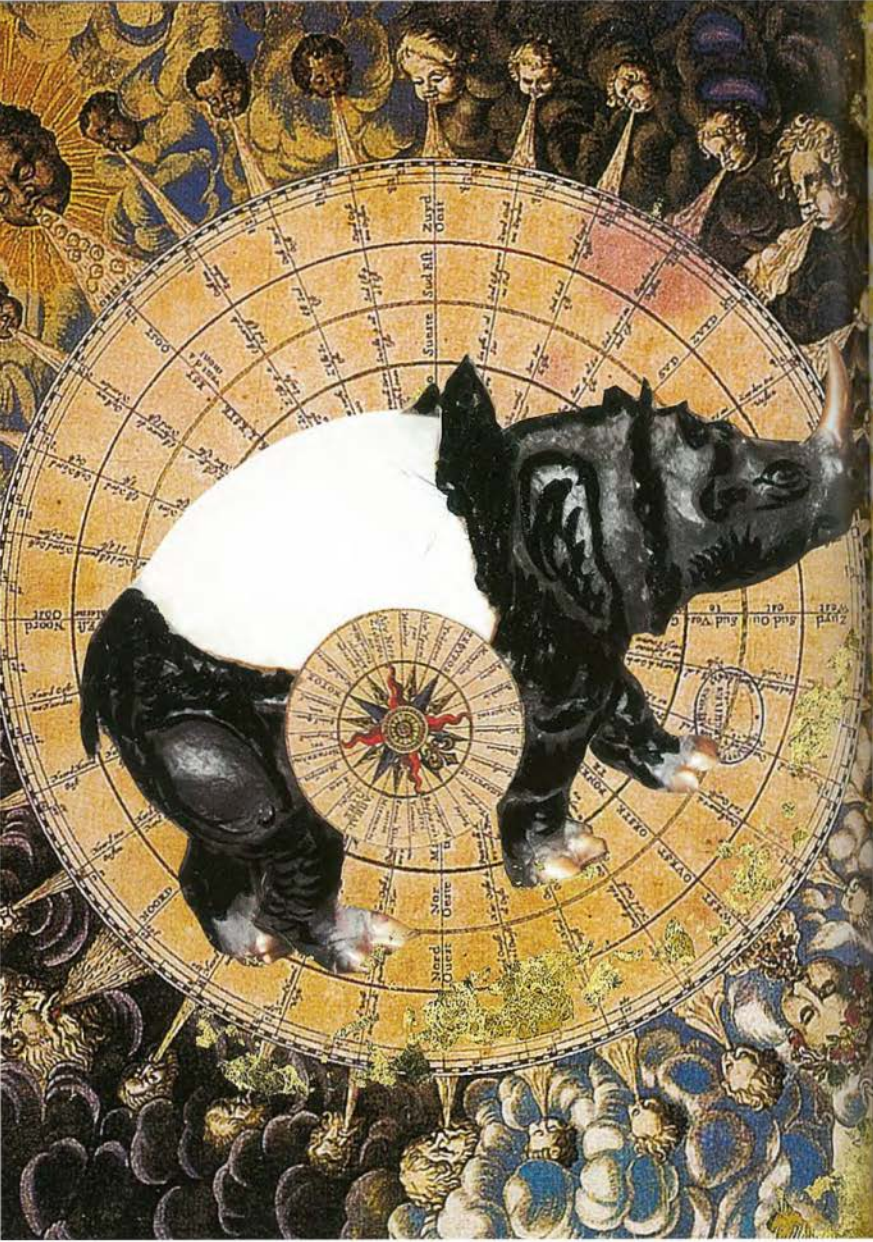
Así se fueron sucediendo las visitas en cada uno de mis viajes y también así comenze a familiarizarme y a reconocer que el secreto no era tanto ordenar el aparente caos, como asistir al crecimiento permanente del secreto y al enigma que rigen ese "spazio delle meraviglie", donde lo importante es "ser para pertenecer a" un universo donde las pasiones y las razones se justifican desde su existencia en él.

Tras tanto improbo esfuerzo quedan unas imágenes más o menos precisas en mi memoria pero ninguna tan fuerte y obsesiva como la de esos rinocerontes que desde el Terciario Inferior han sido cargados de atributos y gravedad en su disposición para el viaje. Ideal vneziiano de la mar Oceana, a la que quizás Gigi invoca desde esas proas con las que dirigirse a esa Mar enigmática de lo immaginario.

Mientras, yo me conformo con asistir en cada nueva visita a ese espacio donde la ansiedad se va calmando y encuentra nuevos motivos y hallazgos inesperados, con la ayuda de Gigi.

Nacho Criado
Madrid, 2002



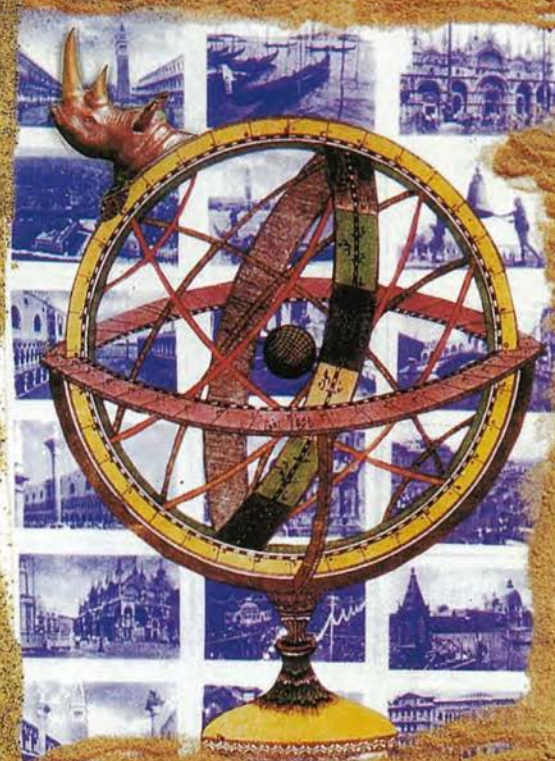


Venice has been for centuries the home of the mysterious and the miraculous. Many remarkable people and objects found their way to this beautiful city. Venice was in fact the very first Disney Land, a city that earned at least part of its income as early as the 13th century from tourist and tourism. In those days the tourists were largely pilgrims on the way to the holy land or soldiers making their way to fight in the crusades. Venice was in fact largely engaged in the twin business of transport and accommodation. Laws were passed to facilitate tourism and exotic buildings built to attract tourists. By the late Middle Ages there were literally dozens of *wunderkammers* in Venice. These *wunderkammers* or cabinets of curiosities included objects as diverse as rare stones and mermaids. Today not much has changed, Venice is still overflowing with tourists and her artists still provide curiosities for these tourists. There is still a *wunderkammer* for tourists and Venetians alike to marvel at, the *wunderkammer* belongs to Gigi Bon. It is to be found in the street where Casanova was born. Gigi Bon has let her brilliant imagination run wild.

Surrealist paintings and sculptures jostle with parts of rare animals, seashells, giant eggs, fragments of architecture and rare minerals. Strange as these objects from the past are, they seem as nothing beside Gigi's creations of the last ten years. She has caught to perfection the ethos of the *wunderkammer* and brought it up to date without losing any of the magic from other times. Embracing that magic with her own brilliant imagination Gigi has, by putting together objects of different cultures and ages, created the most wonderful work of art.

Lord Alistair McAlpine of West Green

London, 2002

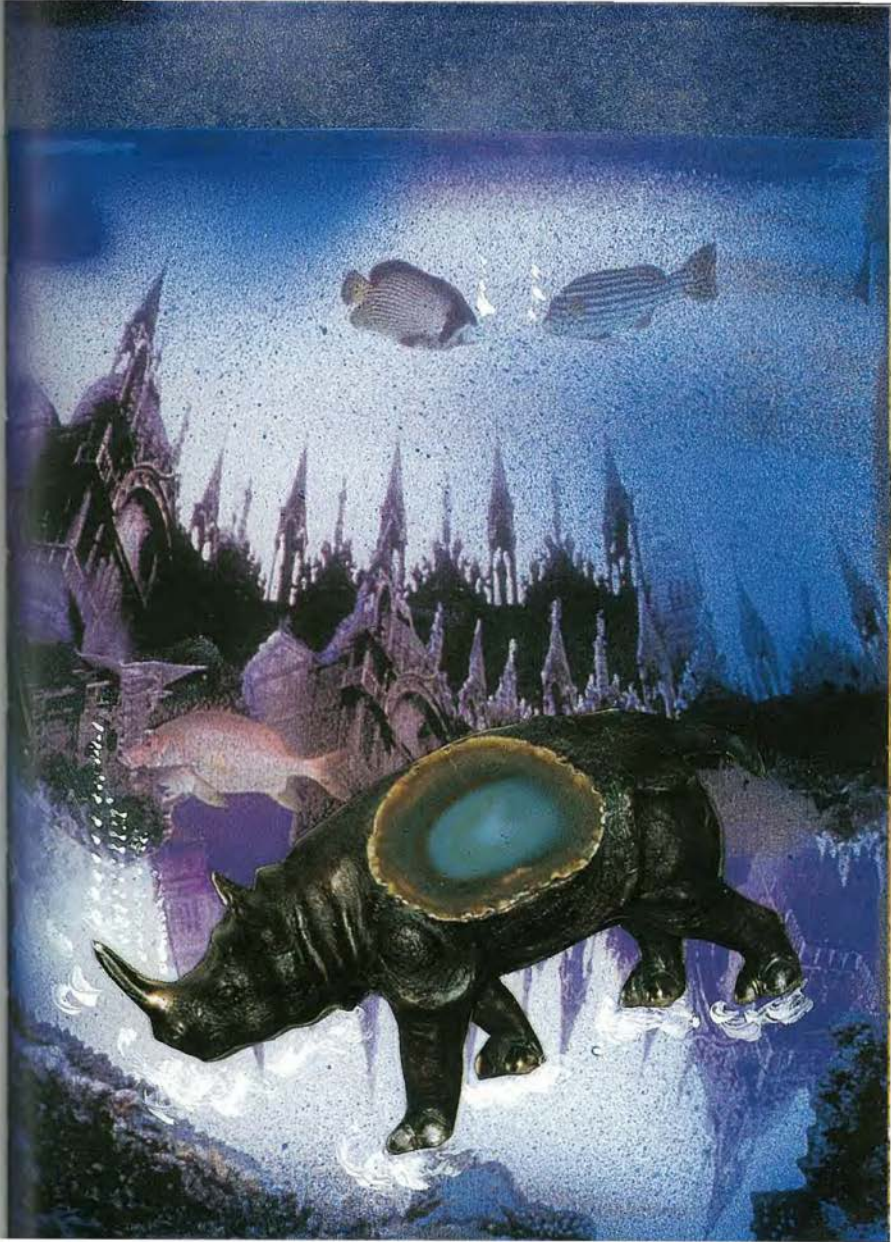


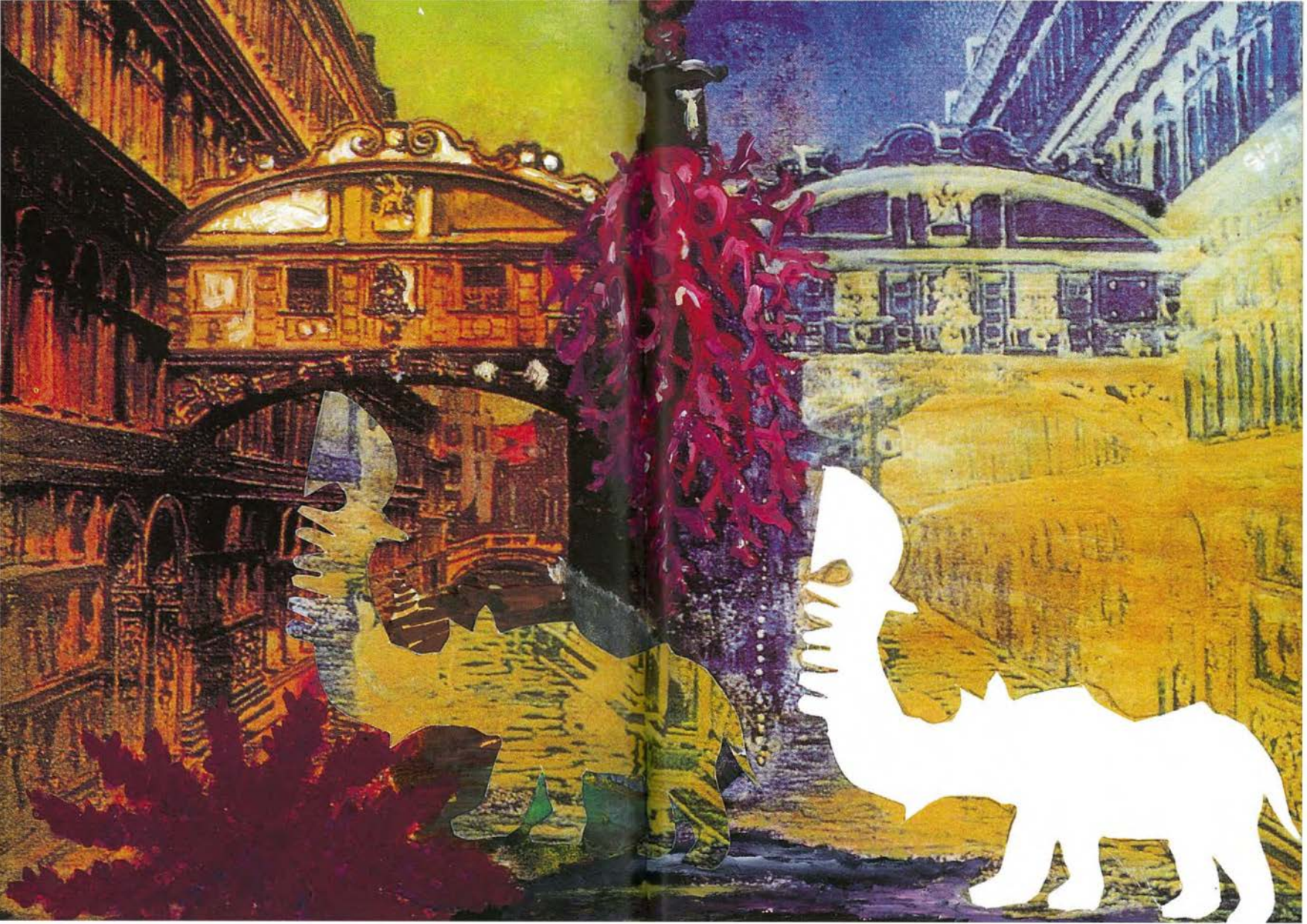


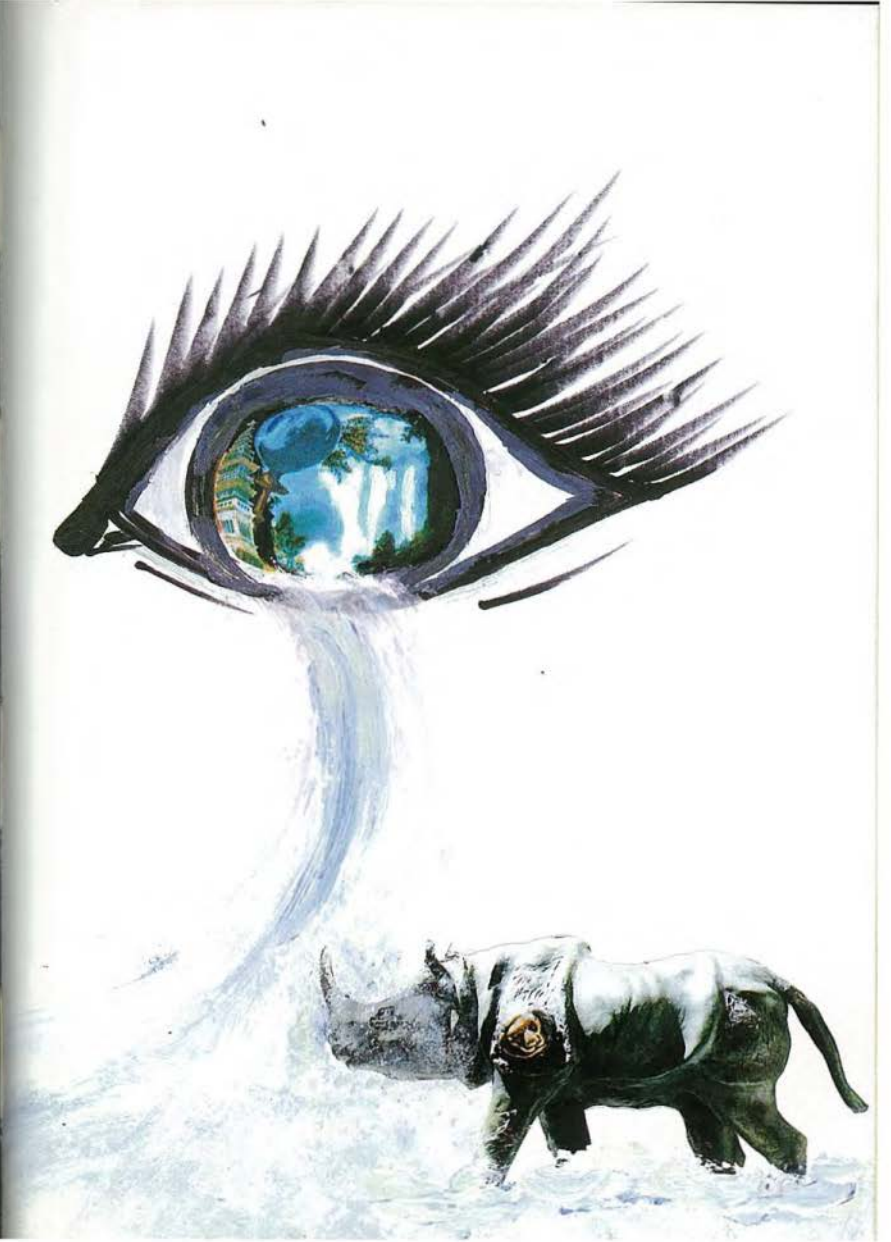
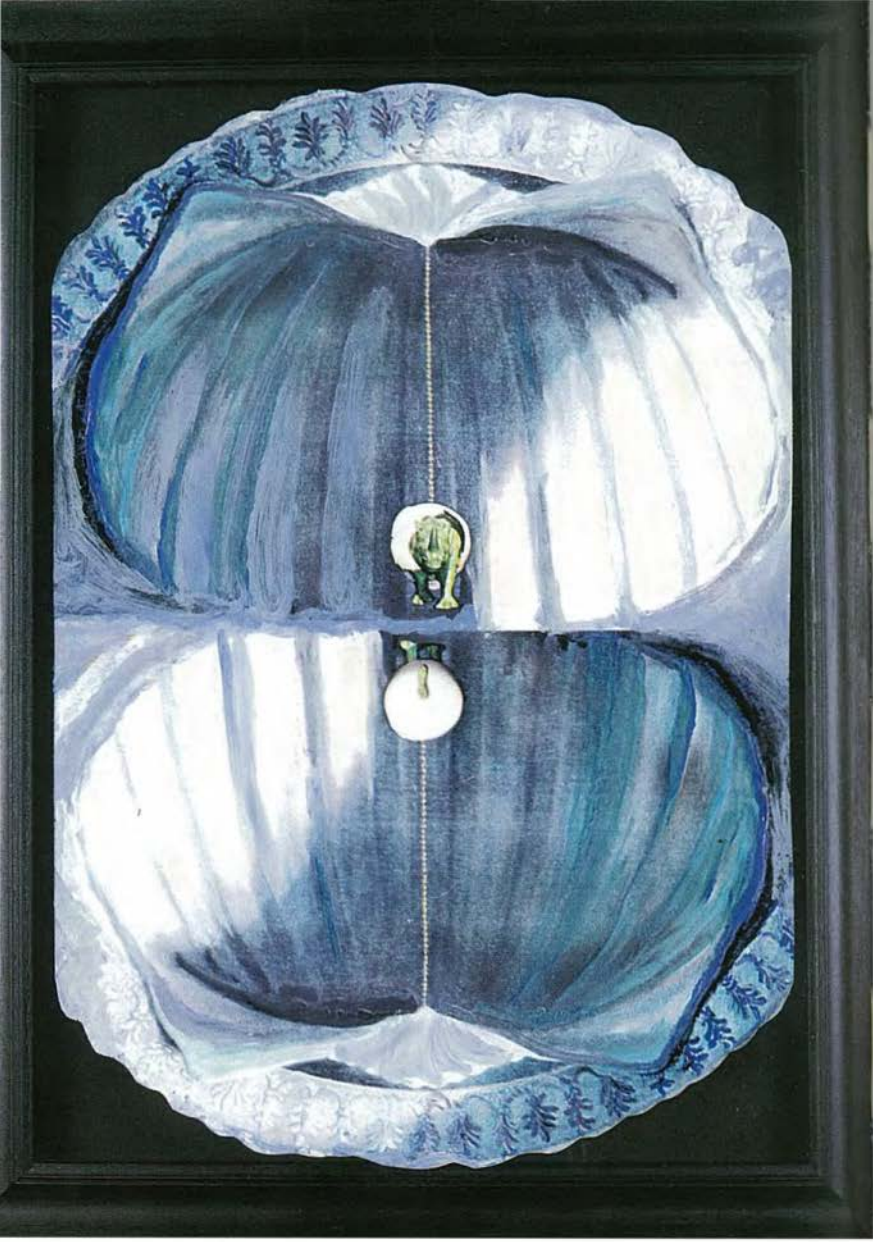
My first encounter with one of Gigi Bon's works was San Marco Rhino. Attracted first by the tragically endangered species represented in her subject, I suddenly felt that flutter in the heart that art lovers live for. Here was a brilliant blending of realism and fantasy in sculpted form. The combination, however, is not a trick to hide a weakness in line or composition. Nor is it an artistic indulgence to proclaim originality; rather it tells a story of the artist's native city through important symbols of Venetian history. The exquisitely modeled anatomy of her animals and the organic nature of her architectural depictions come together beautifully, and seamlessly into a logically original whole.

Some time after being introduced to her work, mutual friends introduced me to Gigi. I must admit I was quite surprised. She was reserved, elegant, beautiful and truly serene. I guess I had expected someone flamboyant or Bohemian, I was puzzled. A few days later we met in her studio and the different pieces of the puzzle began to come together and make sense. A wide variety of fascinating and exotic objects filled every corner of her studio making it a work of art on its own. Here were the artifacts and bits of whimsy that ended up in many of her sculptures and paintings. Here too, I learned of the breadth of her other artistic skills. Drawing, printmaking and photography. Her skill with human anatomy and the way she incorporates it into her works is extraordinary. I felt privileged to come to know this artist in her studio, the place where all the beauty she creates is born. I was even more pleased to come to know Gigi better and to count her as a friend.

Christian Havemeyer
Chestertown (USA), 2001









*Ringraziando tutti coloro che amano e collezionano
i suoi Rhini nel mondo,*

Gigi Bon è grata in modo speciale

a

Giancarlo Ligabue,

Lord Alistair McAlpine of West Green,

Christian Havemeyer,

Dominique Sapin,

Nacho Criado

per i loro testi

ed a

Mark E. Smith e Giovanna Dal Magro

per il contributo fotografico.

*Tutti i rinoceronti qui rappresentati
sono pezzi unici.*

*Sculture fuse in bronzo a cera persa
con inclusioni di altri materiali quali conchiglie,
uova di struzzo, coralli, vetro,
geodi di agata, cristalli...*

disegnodiverso

Finito di stampare nel mese di maggio 2002
per i tipi della Litho Art New

Fotolito: Litho Art New, Torino

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Settecento copie numerate.

Le copie da 1 a 50 contengono un'opera originale dell'artista.

Esemplare N. PolA

Gigi Bon

disegnodiverso



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