

p. 39-40 | Andre Barone
Untitled (after drawing by Ernesto Bonato), photography, 2023
21,6 x 14,2 cm











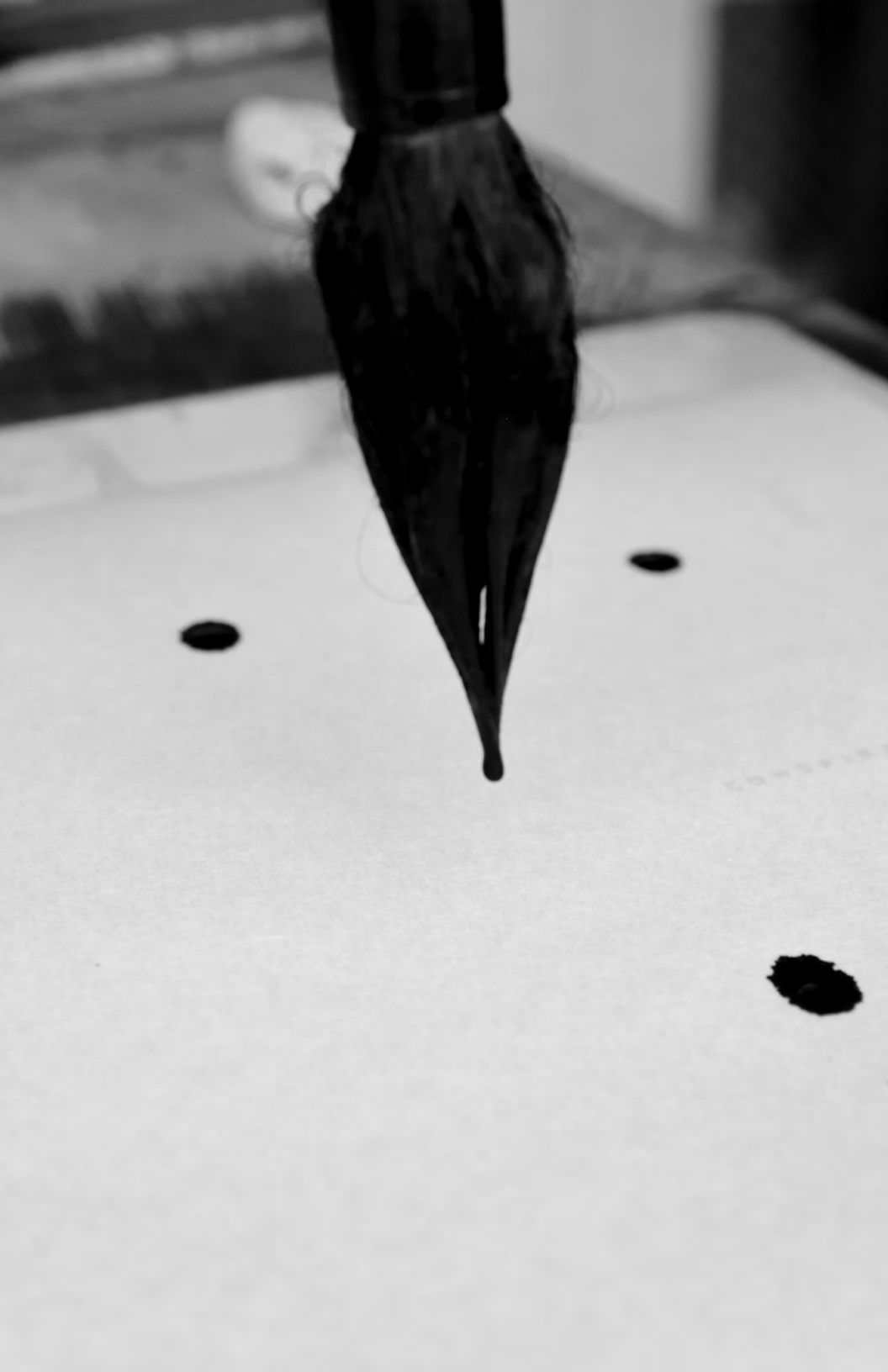








p. 144, 155 | Andre Barone
Untitled (after drawing by Ernesto Bonato), photography, 2023
29 x 16,3 cm, 21,6 x 14,2 cm



Jet

*50 original drawings by Ernesto Bonato
made especially for Conspiratio 5. 26.5 x 33 cm. 2023*

The paintbrush is one of the oldest tools produced by human culture and has changed little over time in its structure and concept. Essentially, this structure boils down to a bundle of animal or vegetable bristles, tied to a handle (commonly made of wood, but occasionally made of bone) by a ring or bandage made of metal or other material (ferrule). The function of the bristles is, at the same time, to retain a certain amount of paint and transfer it to the surface, reacting to the form of gesture, speed and pressure that the artist imparts to the brush. In other words, its malleable structure and specific shape allow the lines or stains produced to constantly vary according to the artist's intention, which is communicated by varying pressure, speed and direction. In contrast to the bristles, the handle by which the artist holds the brush is rigid, allowing the intention and energy of the artist's body to be





conveyed to the tip of the brush with precision and without deviations. In this way, the brush becomes an extremely precise and sensitive extension of the hand, capable of enhancing and enriching its expressive possibilities and responding not only to the body structure, but also to the needs of the artist's spirit and sensitivity. Therefore, the brush has survived as the most versatile, complete and, at the same time, essential tool for creating images and texts throughout history. For this reason, I chose for the cover of this edition of *Conspiratio* dedicated to the work 'Tools for Conviviality', to make original drawings, using only a brush, black ink and white handmade paper.

Each copy of the publication features a different drawing made directly on Sekishu Washi paper with Japanese sumi ink (Japanese calligraphy ink), which was then manually pasted on each of the 50 covers. Each drawing was created with a Chinese brush (either flat or round), and with a single gesture from the artist. In this case, the gesture communicates the energy that originates from heaven and earth and that activates the center of the artist's body and that flows through the arm and hand that holds the brush onto the surface of the paper. The resulting movement conveys this very rush of energy from a state of mental emptiness. When holding one of the 50 copies of the publication in your hand, you can feel the texture of the paper, the opaque quality of the ink and even its smell, at the same time as you can connect to the energy and silence transmitted by the artist's unique gesture.

Ernesto Bonato, Spring 2023



