

Biography and artistic personality. *Pietro Bianchi was born in Pandino, a locality in Cremona province, on 2 April 1929. He now lives and develops his art in Melzo (MI), with a studio where he lives in via Arturo Toscanini no. 2.*

Self-taught, he has felt a natural bent for figurative drawing since boyhood.

Unfortunately necessities of life constrained him to go out to work when still young, and he began working at thirteen.

As an adult, he enjoyed the friendship of unfortunate and unknown painters, in the sense that these painters are renowned only with relations and intimate friends, and no text cites them. Pietro Bianchi learnt disinterested love for art from these friends along with control and dominion of drawing and colour harmony. Above all, constancy in following the ancient pictorial tradition in technique and in spirit.

During his free time he continued to paint, without taking part in concourses and art exhibitions. Only in 1974, driven by friends and acquaintances, did he begin to take part in a few collectives, facing the attention of the public.

Antonio Oberti, in analysing the works of the Cremonese artist, writes: «Pietro Bianchi and painting. That is to say his conspicuous predilection for the figure, in the urgent and irrepressible need to recount, to justify his meticulous and extremely clear arrangements with facts, arrangement that gives expressive strength to all his works.

It is concrete and plausible feeling that is revealed, apart from chromatic dynamism interspersed with overwhelming light, also in the originality and dynamics of the personages that crowd his paintings and in the truthfulness of the various situations that gradually come into being.

His painting is a thought out and constructive way of being and acting, a reality that is purposefully maintained within the furrow of a healthy pictorial tradition. From a painter, therefore, particularly gifted with sensibility and vocation in human measure and distanced from any speculation or trickery. Intuition and mastery of sign and colour, light and shady areas, have enabled him to elaborate his own human language through time and, why not, divine language, with imperceptible surreal resonances. In fact his singular chromatism, the crowding of the composite figures on canvas, the fortunate symbiosis of real values and not, cause the anecdotal to be transformed at times into an emblematic language, seeped through with vitalistic symbolism.

Pietro Bianchi, then, is well aware that to persuasively succeed in expressing emotions, he must act with calibrated, harmonic scansions, make the variedness of colour stamp freshness and harmony on his paintings and, above all, transmit messages.

So the sign and colour that he invents always possess a significance that we could also define as intellectual, a reliable foundation of his awareness. Thus it is that his suggestions are so manifold, whether he paints an «Adoration of the Magi» or when he completes «The Seven Deadly Sins», with a vigorously resolved conception, even if outside real time and space. It is above all the chromatic layings, lucid and coherent, that organise, define and discipline his subjects, making the figures become plastic images: colour always stretched and immediate in all its connotations on a perceptive-sensitive level, that does not, moreover, leave out the problems of contemporary life.»

His thoughts on art. *«Art is such as long as it is free from venality, free from the powerful and the money ethic, otherwise it is no longer worth anything, since it becomes handled by incompetents.»*

QUOTAZIONI

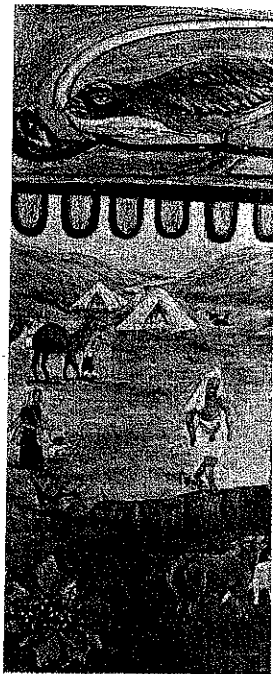
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Mostre

Ha partecipato a mostre
collettive indette dalla città di
Melzo dal 1974 a tutt'oggi.
Inoltre ha partecipato a varie
collettive nel circondario.



PIETRO BIANCHI, *Trionfo della*



PIETRO BIANCHI, *Adorazione d*

PIETRO BIANCHI, *Ragnatela*, 19

