

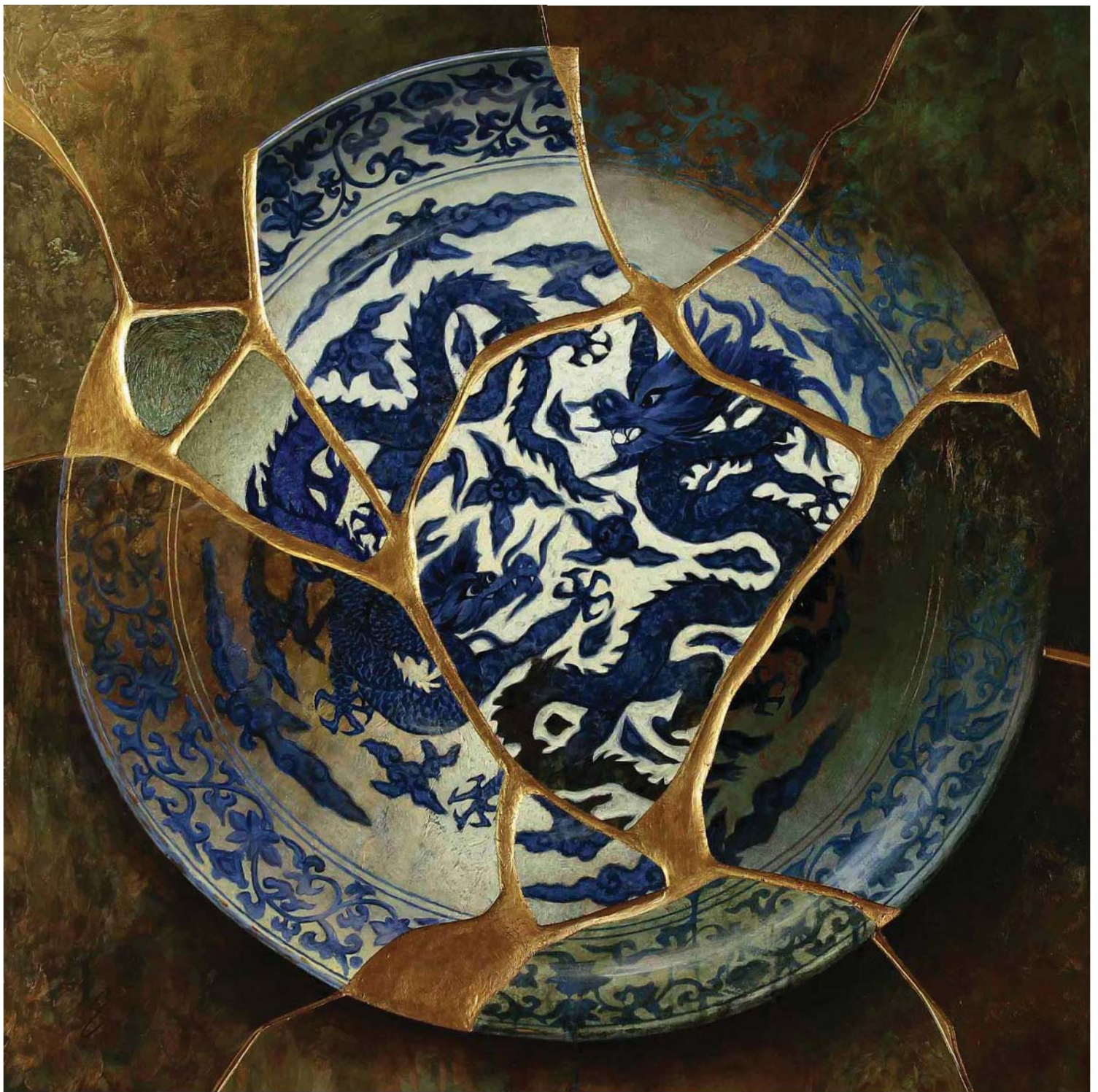
FROM OIL TO ACRYLIC: **Bruno Capolongo**



ABOVE: *Saki Cup With Kintsugi* (acrylic on panel, 10x10)

“ACRYLIC IS NOW THE KING of media, especially for artists who like to work in impasto and in multiple layers of transparency and translucence,” says Bruno Capolongo, who started painting in oil when he was 12 years old. When, as an adult artist, he became affiliated with BANK—Buy Art Not Kids, an annual auction that raises money to rescue children from slavery, he learned of the concept of Kintsugi, the Japanese

practice of repairing broken pieces of pottery with inlays of gold. Rather than trying to conceal the fissures in order to make the rifts between shards invisible, as we would in the West, the Japanese honor the broken vessel by drawing attention to its altered state, inserting gold as the



paste that holds the pieces together. The aesthetic of Kintsugi (golden joinery) is akin to the notion of wabi sabi: Beauty follows from evidence of use; beauty is inseparable from the decay/death that is the inevitable consequence of the passage of time. Capolongo's Kintsugi series, which

shows pottery from the Ming and Qing dynasties, asserts that the past can be resurrected, repaired and restored, processes that have their correspondences in our lives—in the moment and over time.

IMPASTO AND GLAZE TECHNIQUES

"Nearly all the Kintsugi paintings begin with flat, slate-like panels that I break, smash and cut, then

ABOVE: *Double Dragon (Chinese Charger, 1500s)*, (acrylic on broken and mounted panels, 36x36)



ABOVE: *The Dragon and the Seal (maki-e)* (acrylic on panel, 10x10)

OPPOSITE TOP: *The Dragon and the Seal (maki-e)* (detail; acrylic on panel, 10x10)

OPPOSITE BOTTOM: *Winged Dragon (Quianlong Charger with Kintsugi)* (acrylic on mounted panels, 16x16)

reassemble and mount onto a rigid support with gaps between the pieces,” Capolongo explains. He fills the gaps with acrylic; then he covers those painted passages with pure, 24 karat gold leaf. “While my process differs with every painting, it invariably includes multiple layers, roughly summarized as follows: gesso; initial veils of color applied with brushes and knives; then a rough-in of the image in paint or China marker; after this, a lightly colored underpainting of the image, which I then cover with a thick layer of pouring medium or self-leveling gel.” For subsequent and partial layers, he uses palette knives, rags, brushes and fingers; he also

drips and sprays paint. The effect from all these layers, mostly translucent, is a depth of surface, whose luster Capolongo likens to the subtleties of porcelain. In addition to the pottery, bronze artifacts appear, evoking Byzantium, as well as ancient China. Conjuring bronze is less an illusion, more a reality, as the artist applies actual bronze and copper dust to create the patina of treasures subjected to and rescued from time.



ABOUT BRUNO CAPOLONGO

Neopolitan by birth, Bruno Capolongo studied in the studio of the Czech artist Peter Pavlick and earned degrees from Ontario College of Art and Design and Norwich University (Vermont). His studio practice is enhanced by frequent study trips to Europe, primarily Italy. He has been a finalist in *The Artist's Magazine's* Annual Art Competition and his work appears in *AcrylicWorks 3* (North Light Books). Miller Gallery in Cincinnati and the Joseph D. Carrier Art Gallery in Toronto regularly show his work.

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OF HIS WORK.**



MATERIALS

all viscosities of acrylics, including acrylic inks

self-leveling gels

pouring mediums

small squeegees

kitchen tools like frosting spreaders and syringes

soft bristle brushes

wet palette made from a cookie tray, a dampened cloth and parchment paper