Fabian Negrin: Seasons for a time still to come
by Fernando Bandini

The 2013 Burgo calendar is entrusted to the inspiration and imagination of a leading internationally renowned designer, Fabian Negrin. Negrin was born in Argentina, a country that has had a fundamental influence on the development of popular drawing (from comic strips to illustrated books), and he creates pictures for a book that has not been written yet, about the weather that we will see next year.

He begins with the boy in the yellow raincoat, possibly a relative of the enfant accroupi of Bateau ivre, who is launching a fragile paper boat in the rain, introducing a memorial of remote childhood into the world.

March-April continue with the trees and pavilions of a Japan in full bloom, and we can almost smell the fragrance.

Orange lamps light up the airy, light darkness of a night populated by an early Summer party. In September-October the first winds of Autumn carry off the leaves and newspapers, stripping both nature and history, and even the engrossed reader who seems to be lifted up into the branches of a park. Father Christmas arrives in December, but he is not old and he wears a spacesuit, while an enormous moon fills the snowy sky behind him. These are the ghosts to whom Negrin entrusts his vision of 2013.

Negrin’s extensive bibliography reflects the vast spread of the work of this great Argentinian illustrator, who tries his hand at every drawing technique, from acrylic inks to tempera and water-colours. A master at skilfully alternating sketching with the suggestive magic of colour, today he incarnates the figure of a classic in his genre, and this gives due merit to the freshness of his inspiration and the quality of his talent.

The paper produced by Burgo becomes a detail that allusively reveals its central role in the multi-coloured world of the tables: it is the small paper boat that brushes the pavement in a Winter downpour, it is the book that a mermaid is reading as she relaxes on the seabed in the company of the fish (but is that a tear we can see in her eyes?), it is the paper of the lanterns for a Spring party: signs that underline the illustrator’s strict loyalty to his ideas as well as the freedom of his imagination. Negrin wants to confirm that it is the paper that is speaking, even while he communicates the essence of a detail. So his 2013 calendar also stands out for the way he respects each issue, like an essay by an intelligent schoolboy. It is in this balance between freedom and the norm that his classicism is expressed.

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