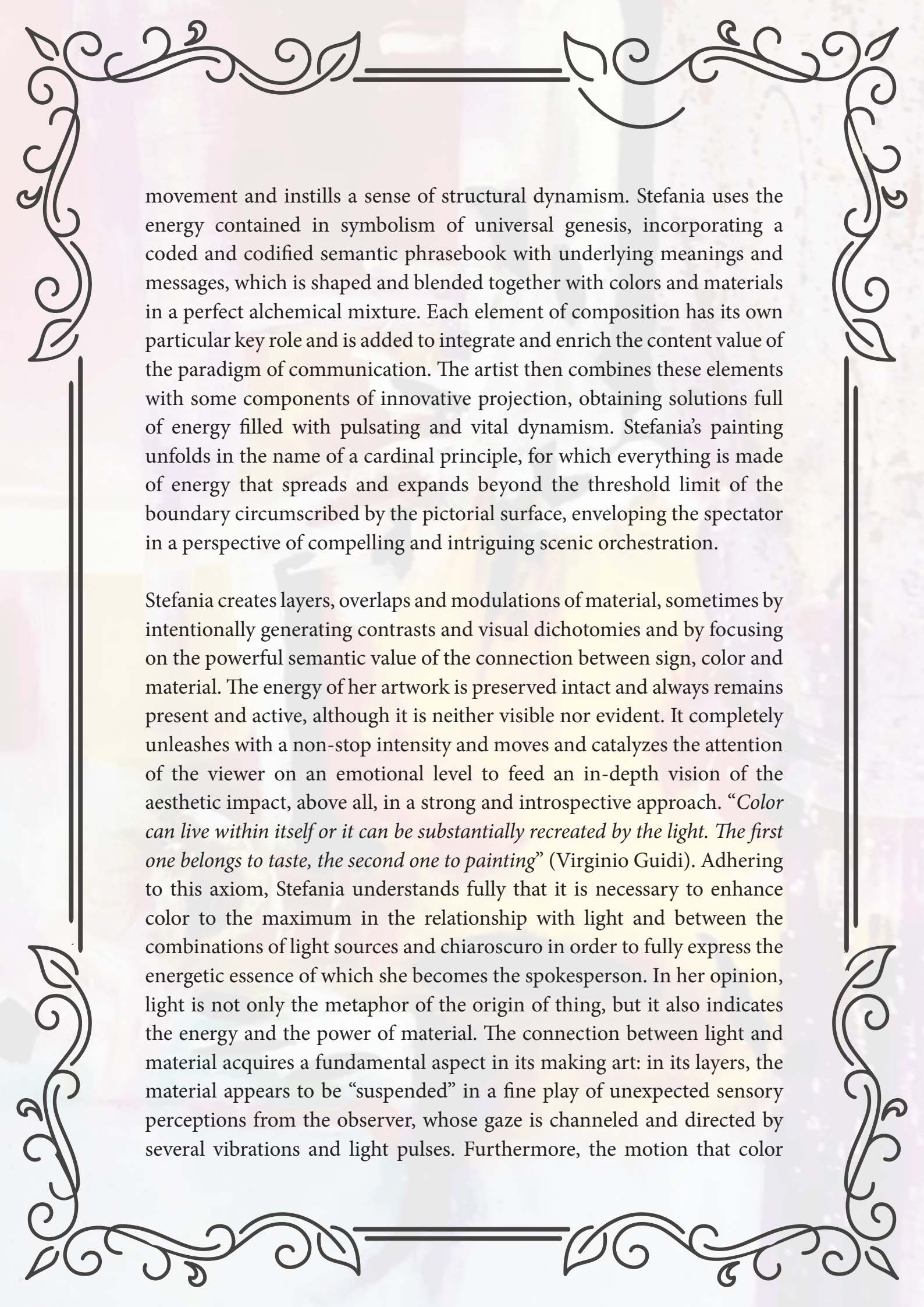


Critical Review
by Elena Gollini

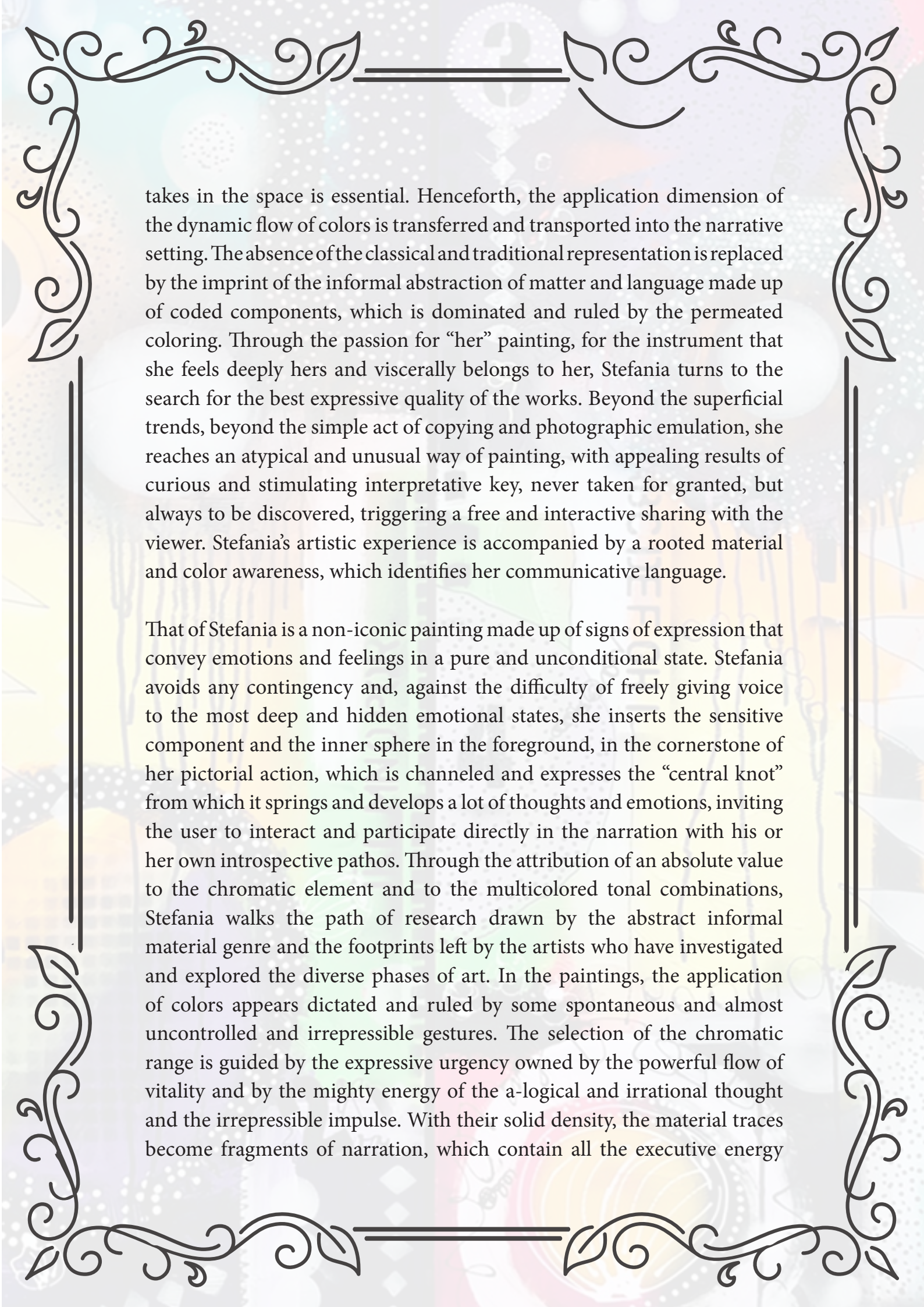
Stefania Comaschi

“Without change there is no history, without regularity there is no time,” cites George Kubler referring to permanence and change. This reflection conforms perfectly to the uninterrupted transformation and metamorphosis of the abstraction that occurred across the time. Stefania Comaschi is counted among the heirs of this way of thinking; a way that has always been able to amaze and astonish for almost a century by offering new and original expressive solutions. Starting from the substratum of the abstract tradition, Stefania evolves with a completely personal and innovative approach. The vibration of the color is one of the most touching experiences we can go through: coloring is a never-ending work that refers to a continuous inner rhythm of musicality, brightness, and innate perception, which projects itself into the world of creativity and innovative intuition, in a fantastic game stretched out to the infinity. According to these considerations, Stefania develops her artistic action for which the chromatic element rises to a distinctive primary connotation and acquires its own character, its own intimate, unmistakable identifying nature, thus allows her to use the color palette, creating some effects of scenic deepness and inspiring three-dimensional plasticity to the entire composition. The paintings stand out both for their trembling and caustic creative tension and for their powerful inner force of transmission of the movement through the chromatic range declined according to variations and gradations of shiny and dense tonal nuances. The deep, inexhaustible passion for painting leads to a personalized and subjective expressive formula of “energetic” painting that becomes both conceptual painting and metaphor, and it translates into a painting of reflection and introspective vision. The spirit of inventiveness transmits a special energy in the paintings; it produces

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movement and instills a sense of structural dynamism. Stefania uses the energy contained in symbolism of universal genesis, incorporating a coded and codified semantic phrasebook with underlying meanings and messages, which is shaped and blended together with colors and materials in a perfect alchemical mixture. Each element of composition has its own particular key role and is added to integrate and enrich the content value of the paradigm of communication. The artist then combines these elements with some components of innovative projection, obtaining solutions full of energy filled with pulsating and vital dynamism. Stefania's painting unfolds in the name of a cardinal principle, for which everything is made of energy that spreads and expands beyond the threshold limit of the boundary circumscribed by the pictorial surface, enveloping the spectator in a perspective of compelling and intriguing scenic orchestration.

Stefania creates layers, overlaps and modulations of material, sometimes by intentionally generating contrasts and visual dichotomies and by focusing on the powerful semantic value of the connection between sign, color and material. The energy of her artwork is preserved intact and always remains present and active, although it is neither visible nor evident. It completely unleashes with a non-stop intensity and moves and catalyzes the attention of the viewer on an emotional level to feed an in-depth vision of the aesthetic impact, above all, in a strong and introspective approach. *"Color can live within itself or it can be substantially recreated by the light. The first one belongs to taste, the second one to painting"* (Virginio Guidi). Adhering to this axiom, Stefania understands fully that it is necessary to enhance color to the maximum in the relationship with light and between the combinations of light sources and chiaroscuro in order to fully express the energetic essence of which she becomes the spokesperson. In her opinion, light is not only the metaphor of the origin of thing, but it also indicates the energy and the power of material. The connection between light and material acquires a fundamental aspect in its making art: in its layers, the material appears to be "suspended" in a fine play of unexpected sensory perceptions from the observer, whose gaze is channeled and directed by several vibrations and light pulses. Furthermore, the motion that color




takes in the space is essential. Henceforth, the application dimension of the dynamic flow of colors is transferred and transported into the narrative setting. The absence of the classical and traditional representation is replaced by the imprint of the informal abstraction of matter and language made up of coded components, which is dominated and ruled by the permeated coloring. Through the passion for “her” painting, for the instrument that she feels deeply hers and viscerally belongs to her, Stefania turns to the search for the best expressive quality of the works. Beyond the superficial trends, beyond the simple act of copying and photographic emulation, she reaches an atypical and unusual way of painting, with appealing results of curious and stimulating interpretative key, never taken for granted, but always to be discovered, triggering a free and interactive sharing with the viewer. Stefania’s artistic experience is accompanied by a rooted material and color awareness, which identifies her communicative language.

That of Stefania is a non-iconic painting made up of signs of expression that convey emotions and feelings in a pure and unconditional state. Stefania avoids any contingency and, against the difficulty of freely giving voice to the most deep and hidden emotional states, she inserts the sensitive component and the inner sphere in the foreground, in the cornerstone of her pictorial action, which is channeled and expresses the “central knot” from which it springs and develops a lot of thoughts and emotions, inviting the user to interact and participate directly in the narration with his or her own introspective pathos. Through the attribution of an absolute value to the chromatic element and to the multicolored tonal combinations, Stefania walks the path of research drawn by the abstract informal material genre and the footprints left by the artists who have investigated and explored the diverse phases of art. In the paintings, the application of colors appears dictated and ruled by some spontaneous and almost uncontrolled and irrepressible gestures. The selection of the chromatic range is guided by the expressive urgency owned by the powerful flow of vitality and by the mighty energy of the a-logical and irrational thought and the irrepressible impulse. With their solid density, the material traces become fragments of narration, which contain all the executive energy



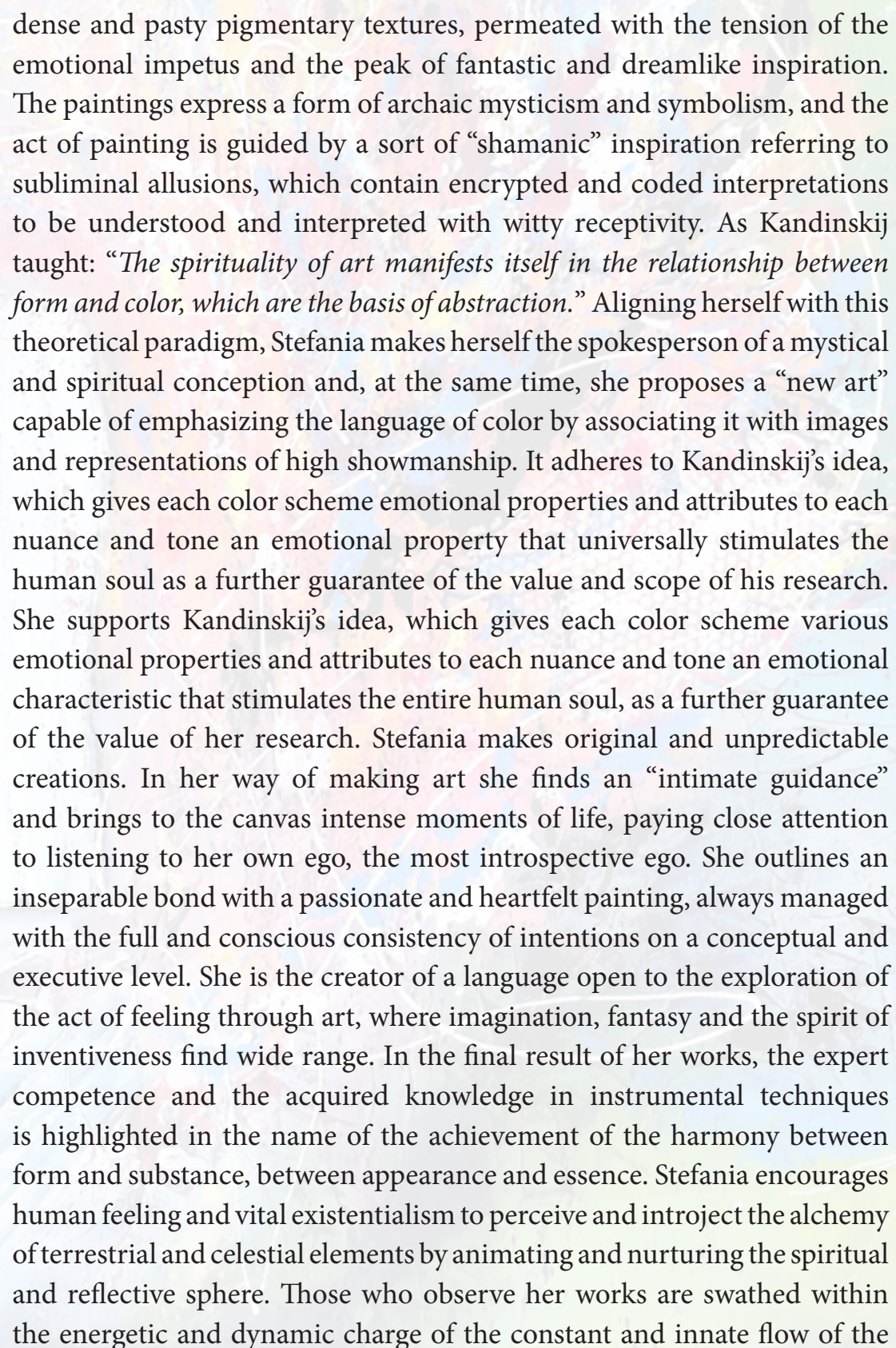
released by the creative emphasis. Stefania highlights and reinforces the fundamental role that painting and color have always played in every civilization and in every age since the most ancestral and archaic times, acknowledging in the artistic practice a real therapeutic power, a mental and psychological surge and reporting the concepts of art therapy and chromotherapy. She is the promoter of a spontaneous activity of creation that is free from rules, dogmas and established stereotypes in the name of a painting that frees itself from the need to respond to reality for the purpose of being closer to emotions. Through the paintings she identifies the opportunity of a sensorial and perceptive emotional enrichment. For Stefania, through art, it is possible to abandon the preconfigured and arranged paths to follow your own unconventional one. Art allows her the recovery of a game, intended as a liberating strategy, like a “détournement” in the form of a byway that allows one to regain possession of the world, according to a personal dimension and a subjective projection. In order to recover the more archetypal dimension of making art, she moves on the trail of primordial and primitive forces, making the paintings resound with a lashing emotional intensity and spiritual and reflective features. They are very evocative paintings, saturated with a vibrant chromatism and made up of a particular stroke, which is the result of an impulsive gesture and a sensitive tension of quivering impetus, which give great dynamism to the compositions and support the gaze of the user, accompanying him or her to the process of formulating countless diversified interpretations.

Stefania's art can be defined as essential in its foundation, in that it is like the essence of painting that emerges on the pictorial surface where everything “boils” in a mixture; a moment before the symbolic “Big Bang” of the diversification of forms, the awareness that follows the detachment of the original unity. In the rainbow's explosive blaze, her colors are those of interiority and spirituality, which she impresses on canvases, reached and rediscovered through that particular inner necessity that Kandinsky defined as “the new beauty”. Looking at the artistic production, we are able to capture abstract shapes and structures connected to the heritage of the ancient collective memory of humanity. Through introspection and


A decorative border with symmetrical floral and scrollwork patterns frames the text. It features a central horizontal line at the top and bottom, with ornate flourishes extending outwards and downwards from the corners and midpoints.

by delving into her existential path, Stefania finds and brings out a whole range of evocative suggestions, reconnecting deep within the chain of human memories. They are suggestions to be shared with the observer, to be followed, their existential secret codes deciphered. They are suggestions that offer their own underlying meanings, on which we can think and reflect on and lead to a constant search for harmony and universal well-being beyond time and space. Stefania's painting enhances and reinforces the image in all its original projection of expressive Informalism, in which the combination of the evocative power of matter and the fullness of color seems to echo in its explosive gradations and tonal declinations. The narrative structure is integrated and enriched by unique and atypical elements, cleverly embedded within the compositions, offering solutions in a powerful visual effectiveness. The paintings symbolically become the "places of the soul" that express the desire to communicate and share with the observer several intense messages and underlying meanings. They are works through which Stefania desires to communicate the existentialism of phenomenal experiences, connected to the Cosmos, the Universe, the interplanetary space, the interstellar galaxies in their primordial and ancestral genesis and in their millennial evolution. Through a careful and sensitive look at the proposed scenarios, we can see how the expressive language focuses on a consolidated and deep-rooted emotional relationship of an engaging attraction to these mysterious and enigmatic worlds; worlds so remote and still so hidden and unknown. Stefania succeeds in capturing the emotional pathos of the viewer through the refined and sophisticated structural harmony of the various elements merged and intertwined together, giving rhythm to the shapes and marking the wide range of the colored palette, with a layout that is always balanced and proportionate in basic balance. Color is seen as a key factor of the composition, to give the best choreographic emphasis to the overall narrative construction, and to guarantee some solutions of surprising impact in the achievement of the chromatic combinations.

The nerve center in her act of painting is the creative gesture concretized in the incisive, decisive and energetic stroke which comes to light from the

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dense and pasty pigmentary textures, permeated with the tension of the emotional impetus and the peak of fantastic and dreamlike inspiration. The paintings express a form of archaic mysticism and symbolism, and the act of painting is guided by a sort of “shamanic” inspiration referring to subliminal allusions, which contain encrypted and coded interpretations to be understood and interpreted with witty receptivity. As Kandinskij taught: *“The spirituality of art manifests itself in the relationship between form and color, which are the basis of abstraction.”* Aligning herself with this theoretical paradigm, Stefania makes herself the spokesperson of a mystical and spiritual conception and, at the same time, she proposes a “new art” capable of emphasizing the language of color by associating it with images and representations of high showmanship. It adheres to Kandinskij’s idea, which gives each color scheme emotional properties and attributes to each nuance and tone an emotional property that universally stimulates the human soul as a further guarantee of the value and scope of his research. She supports Kandinskij’s idea, which gives each color scheme various emotional properties and attributes to each nuance and tone an emotional characteristic that stimulates the entire human soul, as a further guarantee of the value of her research. Stefania makes original and unpredictable creations. In her way of making art she finds an “intimate guidance” and brings to the canvas intense moments of life, paying close attention to listening to her own ego, the most introspective ego. She outlines an inseparable bond with a passionate and heartfelt painting, always managed with the full and conscious consistency of intentions on a conceptual and executive level. She is the creator of a language open to the exploration of the act of feeling through art, where imagination, fantasy and the spirit of inventiveness find wide range. In the final result of her works, the expert competence and the acquired knowledge in instrumental techniques is highlighted in the name of the achievement of the harmony between form and substance, between appearance and essence. Stefania encourages human feeling and vital existentialism to perceive and introject the alchemy of terrestrial and celestial elements by animating and nurturing the spiritual and reflective sphere. Those who observe her works are swathed within the energetic and dynamic charge of the constant and innate flow of the



paintings; within a pressing rhythm that leads them to seek and investigate every single part of the composition. By deliberately avoiding the stylistic features of the more classical and traditional representations, she enhances the creative moment through a virtual “magic vital circle” that contains and preserves in itself the primordial essence of human existence and the will of being natural.

Steve Gollmer