

LA PITTURA E' MORTA VIVA LA PITTURA !

The Painting of Sandra Bertocco.

Now than ever, screaming a hurray for an activity that is considered dead for a long time is, besides being appropriate, effervescent symptom of an urgency, thanks to research and immediacy which dance together in the soft and dense canvas that still resists all the elements.

After the hangover from a pictorial art that in the last years has pursued in a very strenuous way the sign, the letter, the symbol, the compulsion to repeat, but also the body, its exasperated estetization, deformed, disfigured, totem of an endless cycle without interruptions, trying in all the ways to escape from color, and in many cases to dethrone it, mistreat it, make it more and more vulnerable; it becomes clear (and really in every sense) the need to grasp the essence of the deep inside color, its nuances, the details, the various possibilities, in an explosion of very modern contemporaneity.

And as Picasso hoped more than a hundred years ago, the Painting that paints itself, that research and reappropriates its most intimate meaning.

Sandra's work is full-fledged, "anamorphic aesthetics", where the surprise is lurking, the traits are authentic, distinctive, trademarks, but they do not always recognize each other, journeys of one deviant path, meanders of color that cross a nonexistent, unknown, but friendly relaxing reassuring nature.

Tongues of flame that stand in a yearning for happiness, snapshots and ephemeral shadows between layers of comfortable matter.

The continuous flow of a restless soul that is released in elastic and fast beauty.

There is always a paradox in the paintings of Sandra, and words are always inadequate to express her talent.

Hers is a synaesthetic painting: we observe her works and listen to sounds, we caress impalpable creatures, we dance and fly in her oneiric world and smell its scents, intoxicating and sensual.

Of course the teaching of the masters is clear: Paul klee, Vasilij Kandinskij, the accurate use of the space/time relationship, balance, harmony, composition, symmetries, lines and points.

Sandra demonstrates with her expressiveness that she possesses technique and virtue of excellence, creating an exclusive unique decisive message.

If there are only 7 notes in the music, in the painting, despite the 3144 colors of Pantone color system, there are only 3 primary colors.

It is therefore inevitable to find combinations, affinities, similarities in a vital artistic journey which continues to be an infinite mystery.

I like, for example, to find in Sandra, traces of Wilem De Kooning, Jean Miotte and above all Hans Hartung, a German painter who after having left behind the horrors of war, he pursued an exasperated valorization of the sign and of the subject for the rest of his life.

My encounter with Sandra painting was brilliant! A skipped heartbeat! My introduction, therefore, besides being a sincere declaration, it becomes a total commitment to promote the work of the artist Bertocco ensuring her the right and deserved visibility.

As a result, Sandra's motivated and inspired frantic activity will continue to feed mine assiduous professional hunger of many years, and my trusted collectors friends.

I already see a mature and aware audience of proselytes and lovers of "beauty" ready to draw enjoyment from the works of Sandra Bertocco, and willing to grasp her sensitivity and investigate in the wide spectrum of emotions that expresses her work:

It goes from melancholy, passing through a wild sense of freedom, until it reaches an immense engaging and transgressive passion.

Notice to visitors:

We always consider and above all the works of art for their authenticity and quality!
Everything else is beauty.

VITO VINCI