



## THE EYE AND THE MIND

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The current phase of the pictorial discourse of Rasario must be collocated in the more ample context of her artistic journey. Hers is a story, which begins with a figurative approach in which the sure and decisive strokes of colour, although revealing a meaningful cultural debt, already show a strong capacity of autonomy in her airy and elegant works, able to contain objects and figures in a powerful chromatic momentum.

**A colour which directly creates volume and suggests detail.**

The point of arrival today is still and always the colour, in function of a theme, which Rasario has successfully isolated through a constant research of her personal artistic identity. It is a theme that she has imposed with profound conviction in the phase immediately preceding the current one, which repeats itself with nearly obsessive insistence and at the same time, renews itself in her expressive capacities.

Her cultural debt in the initial phase of her painting, contracted in comparison with the major masters of the 1900's, represents the launching pad from which to take flight and leave them totally behind, once absorbed and resolved in her very personal and original linguistic texture. There is a moment, during Rasario's artistic career, in which the mind begins to think for itself and a new planet rotates under her gaze. From the exterior world represented in its physical objectivity, filtered by the competence of colour, she passes to the representation of an interior world. **Thus is born a story inside the story, truer and more authentic, all hers and wholly redeemed in its entirety and autonomy, which places itself inside her soul, in a manner compact and absolutizing.**

[...] Now there is a new need: to exceed, to go beyond the limits of physicality, in hope of a safe haven, to dwell placidly in the metaphysical space of its horizons which reach to infinity. [...] Rasario today finds herself facing a more difficult task, that of capturing images created internal to herself, to make them visible, to represent our own internal ghosts.

In the possibility which she offers us, that of contemplating them, she allows us all the therapeutic benefits that as artist she transmits in the aesthetic forms of a truth. A truth, be assured, circumscribed, fruit of knowledge and of a difficult process of assimilation in the area of personal experience.

In Rasario's current paintings we comprehend the mature attempt to deliver to us with greater urgency, in an aesthetic form, her recent mental conquests which, through the form of colour, take us beyond the threshold of the visible, through the meanderings of her innermost self, to the final victory over its violent contradictions which now explode, now lie calm. [...]