



MINIMALISM FROM A WARM PERSPECTIVE

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[...] Giovanna Rasario is a “minimalist” in spite of herself, or rather, realizes “minimalism” from a warm perspective, strategically aimed at the reconquest of gestural and action attitudes. Her large canvasses, often in paired, almost as if the fragmentation in photograms could reconstruct the voluntarily frozen movement, show a search for the essential and a deliberate abandonment of exuberance in favour of the cryptographic, the signic.

That Rasario has arrived at such austerity, after years of experimentation with figure and landscape, is indicative of her research towards a totally personal language.

Rather as if, from a progressive reset of her vocabulary, she seeks a greater clarity of lexicon and grammar. Providing then that her paintings might be only lexicon and grammar, her poetry would be frankly minimalist. And also, terribly cold.

But something has intervened to give movement to her gesture...

They are some small imperfections, almost bursts of light, which intruding themselves into the chromatic unity. They are traces of a reset not yet complete, but also the elements that allow Rasario to avoid the minimalistic aesthetic in the direction of a different way of painting.

They are only traces for now, but it is easy to imagine that they will gain ever more body and substance, leading back to that movement of figure and landscape that Rasario has justly forsworn...

A trajectory which has much of the temperament of the artist, of her placid, clear-eyed determination.

Similar to these colour fields of hers, which dwell in precarious imbalance between geometric order and emotional disorder, between schematism and freedom of nature. As do the colours, apparently immediate and primary, but fruit, on the contrary, of great reflection and much re-thinking.

As all things truly minimal, but of such complexity for the eye and the intelligence.