



Andrea Stanic's stylistic freedom, to emphasise the unique message of each artwork

Choosing to move transversally along a number of expressive lines represents the maximum realisation of that freedom which many contemporary artists can draw on without fear of not being understood, as happened for many innovators, free thinkers from a creative point of view, in the last century; the need not to enclose oneself within a cage, a style, a denomination, becomes primary than need to have a clear identifying line, precisely because within that being defined one would feel limited. The artist I am going to talk about today belongs to this category of artists.

When **Expressionism** began to impose itself on the twentieth-century art world, it was greeted with disgust and mistrust because the message that came out of it, the aesthetic side that was completely forgotten and the traditional harmony that had been absolutely subverted, destabilised most critics and enthusiasts; however, that expressive force that first imposed itself with the **Fauves** and then transformed and perfected itself with the new movement opposed to **Impressionism** and **Realism** and of which great European artists were great exponents, from **Edvard Munch** to **Egon Schiele**, from **Emil Nolde** to **Oskar Kokoschka**, from **Paul Gauguin** to **Vincent Van Gogh**, became essential for all masters who wanted to break away from academic rules and give absolute prevalence to inner feeling, to the subjectivity of perception capable of transforming what was objectively seen. The agreement between colours and forms was therefore functional to narrate the emotion, the feeling that came out of the artist and that had to reach the observer directly and overwhelmingly. Following the same executive intention, a movement was born in the United States in the 1950s that wanted to break away from the coldness and rigour of **Geometric Abstractionism**, **Conceptualism** and all the avant-garde currents that excluded the emotions, moving the creative gesture towards rationality, towards mental analysis, thus removing the emotional impact that must necessarily belong to art; this revolutionary movement took the name of **Abstract Expressionism** and confirmed the basic guidelines of **Expressionism**, but associated it with the expressive freedom of **Abstractionism**. Not only that, **Jackson Pollock**, **Mark Rothko**,

Willem de Kooning and **Franz Kline**, officially the founders of the new current, so different from each other in their expressive style that they were proud to unite in virtue of the emotional impact that, in different ways, distinguished their canvases, to affirm just how much the artists adhering to **Abstract Expressionism** should not have guidelines and should instead express naturally and without any executive rules their own sensations, their interiority. So from sign to **Action Painting**, from **Colour Field** to **Tachisme**, from figuration mixed with **Abstract** to monochrome, everything was accepted as long as it was functional for the artist to leave his personal mark on the canvas. In the contemporary world, creatives have been able to internalise this new approach to art, broadening it to include contamination with other twentieth-century currents, mixing the rules of expression to give life to a totally personal language; or they have been able to choose not to dwell on a single pictorial code in order to be able to tune the representative narrative to the emotion of the moment, regardless of whether it needs a figuration that is recognisable to the eye or whether it should belong to the indefiniteness of the **Abstract**. Croatian artist **Andrea Stanic** chooses precisely the path of expressive independence because for her, the work must have its own distinct personality, it must be an extension of the feelings she experienced when she approached the canvas to begin creating; basically, she moves between **Abstract Expressionism** and **Expressionism**, depending on whether she desires to talk about a concept more linked to interaction, to relationships with others, or whether she wants to link nature to her inner feelings, to the depths of her being or to more human sensations, or whether she feels the need to express her deep love for seascapes, for regattas, for the sails that often colour the wonderful sea of her country, Croatia. The choice of colour is always lively, intense, sunny, almost as if for **Andrea Stanic** colour was inseparable from life, a positive approach that cannot fail to emerge from her paintings, which are often explosive but also in other cases more meditative, depending on the subject she chooses to deal with. In *Below the surface* the artist explores that inner world that human beings often tend to hide in order not to feel vulnerable, uncovered and therefore easily attacked, or, on the contrary, too vital and bursting to be welcomed outside and so keeping emotions at bay becomes functional to feel accepted in a society that finds it difficult to listen to voices that are not in tune with the choir. What lies beneath the veil, however, is overwhelming, exciting, and exists in spite of the masks the individual believes he or she must wear. In *The birth feelings*, however, she switches to **Action Painting**, because the impulsiveness of those feelings of which the title speaks are irrepressible, they become priority over everything that has previously been experienced and perceived; the painting can be interpreted from a twofold point of view, that of the joy of motherhood in which all perspectives are modified in the face of an immense love capable of investing life with new lifeblood, with unsuspected happiness, or from a personal point of view where birth is more a rebirth, a radical change in facing oneself and one's life thanks to which everything takes on a new, more beautiful, more exciting meaning by virtue of the new self-awareness. But **Andrea Stanic** also explores the more real world, that strange contemporary life in which all relationships have changed compared to the previous century, in which contact between people is limited by the advance of technology, preventing humans from being able to look each other in the eye even when they are together. This is the concept that emerges from the canvas *Modern Love*, in which the artist turns to expressionist figuration to describe two lovers who are somehow united but at the same time separated by their mobile phones, as if they were together but elsewhere and therefore distant despite their apparent closeness. The bed is the place where they are portrayed and yet they are there in transparency because distant, external landscapes appear on their bodies, as if each of them actually wanted to be somewhere else, except that they nevertheless wish to remain together, giving rise to an existential contradiction in which many modern couples live their relationship. But **Stanic's** production could not fail to include sails and her beloved sea, that landscape that she has always had in front of her eyes and that transports her towards soft, enveloping emotions and sensations, distant yet familiar precisely

because she has always looked at them; the stroke in the canvases *Fiumanka21* and *Regata20* is expressionist but at the same time winks at **Monet's** impressionist landscapes, especially in the reflections of the water, in the ability to capture the romantic atmosphere that starts from the inner feeling and reaches the canvas through the pictorial touch. The lightness is told with the nuanced, suffused tones, as if within that defined landscape is hidden the indefinite of emotions that are released by observing the profiles of the sails, the gentle waves of the sea. This is **Andrea Stanic's** artistic path, a transversal exploration and making one's own the various pictorial techniques on the basis of what she wishes to express, as if it were not she who decided which style to use but rather it was her creative instinct that suggested which stylistic figure to choose, as if the artwork took shape autonomously, through a distinct personality. **Andrea Stanic** has had many solo exhibitions in **Croatia** and participated in many group exhibitions in her country and abroad, **India, Guatemala, Egypt, Sri Lanka, Australia, Italy**, during which she has received numerous awards.

