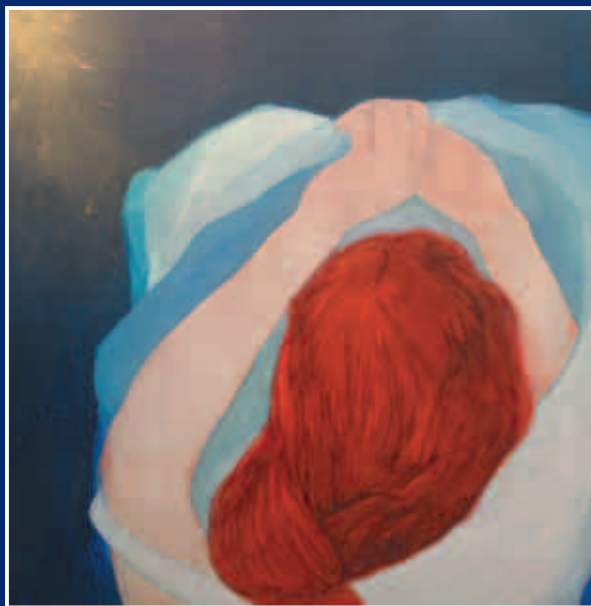


CENTRO FRIULANO ARTI PLASTICHE  
GALLERIA DEL GIRASOLE



*L'Isola*  
Isabella Deganis

Udine • 5-20 novembre 2005

# INSULA

Isabella Deganis ha scelto, fin da principio, la pittura figurativa, apparentemente *demodée* in tempi di “ismi” agganciati ad avanguardie che si trasformano rapidamente in retroguardie, ma la sua fu una scelta obbligata, perché ciò che più le interessa è il corpo umano, indagato nelle sue forme plastiche e nelle sue espressioni mimiche fin dai primi disegni di anatomia: ha quindi rinunciato all’astrattismo, al geometrismo, al dadaismo, all’optical... non solo per non apparire epigona di movimenti che, in provincia, arrivano con molto ritardo, ma anche perché con quegli alfabeti non è possibile esprimere, in forme visibili (come esige la pittura), gioia e dolore, nostalgia e rimpianto, vizi e virtù così come si rivelano attraverso forme ed espressioni del corpo.

La sua produzione, dal tratto sicuro e dalla raffinata liricità cromatica, esposta in rare personali e in numerose partecipazioni, generalmente a tema, è segnata da una continua e riflessiva evoluzione.

Dai gruppi di conversazione o di complicità, ai ritratti emblematici, dalle “assenze”, simbolicamente rappresentate da oggetti (il letto vuoto, scarpette escluse da una porta socchiusa, la barchetta di carta, la tazzina segnata dalla traccia del rossetto...), ai particolari del corpo per rappresentare situazioni psicologiche e intense, di particolare coinvolgimento emotivo.

Il ventaglio dei colori legati alla terra è passato dai viola cupo tramati di nero (la bambola stuprata), a quelli lontani del sogno (*Azzurro 779*), della memoria e dell’evocazione (*La stele dal d’ùl*, opera del 2002, ispirata da una poesia di Pier Paolo Pasolini), che anticipano le soluzioni cromatiche della più recente produzione.

In questa mostra del Girasole, dominata da un caldissimo cuore generoso e ferito, Isabella Deganis richiama il nostro sguardo e la nostra emozione sulla metafora suggerita dalla nudità dei piedi, del loro muoversi o indugiare sull’isola separata dal tanto resto del mondo.

E poi la tenerezza dello sferico abbraccio tuffato in trasparenze di blu e zolle di verde Veronese. Simboli sono i margini, il mare, la realtà.

Ma tra le vibranti morbidezze ecco di nuovo i piedi ben saldi a scavalco tra la maternità e il tradimento della morte di *Il nini muàrt*: quelli della donna scalza nella dura solitudine, radicata in un campo del Friuli, opera che qui viene esposta non solo per consentire ai visitatori un confronto con le opere più recenti dell’artista, ma anche per onorare la memoria del Poeta che ha suggerito l’immagine (da “Poesie a Casarsa” del 1942) nel sessantesimo di fondazione dell’*Academiuta di lenga furlana* e nel trentesimo della morte.

Gianfranco Ellero

23 ottobre 2005

# INSULA

Isabella Deganis has chosen representational painting since the beginning. Though seemingly demodè in the age of “isms” hooked to avant-gardes that swiftly turn into rearguards, her choice was unavoidable, since what she really cares is the human body, investigated in its plastic shapes and in its mimic expressions.

Since the first drawings of anatomy she did not choose abstractionism, geometrical art, dadaism, optical trends, ... not only to avoid being follower of movements, which usually reach provinces very late, but also because joy and sorrow, nostalgia and regret, vices and virtues need different alphabets to be expressed (as painting demands) in the visual forms in which they reveal themselves: the shapes and expressions of the body.

Steady hand and fine chromatic lyricism distinguish her works, which have been displayed in rare personal exhibitions and at the numerous theme exhibitions she has been present. Her production is marked by a continuous and thoughtful evolution.

From the conversation or complicity groups, to emblematic portraits, from “absences”, symbolically represented by objects (an empty bed, small shoes left off a slightly open bedroom, a small paper boat, a coffee cup marked by a lipstick trace...), to body details representing psychological situations of particularly emotional involvement.

The range of colours bound to earth has shifted from dark violets with black weavings (“La bambola stuprata”) to the far violets of dreams (“Azzurro 779”) and of memories (“La stele dal dûl”, work of 2002, which drew inspiration from a poem of Pier Paolo Pasolini), announcing the chromatic solutions of her more recent production. In this exhibition of the Girasole, dominated by a very hot, generous wounded heart, Isabella Deganis catches our eyes and our emotion to the metaphor suggested by bare feet, by their moving or lingering on the isle, separated from the rest of the world.

And then, the tenderness of a spherical hug, immersed in blue transparencies and Veronese green clods. Margins, seas, reality are symbols.

But in the vibrating softness, here are the feet again, well steady between motherhood and the treachery of death in “Il nìni muàrt”: the feet of a barefooted woman in her hard solitude, rooted in one of the fields of Friuli. This work is here displayed not only for the sake of comparison with the most recent works of the artist, but also to honour the memory of the Poet who has suggested the image (from “Poesie a Casarsa” of 1942), in the sixtieth anniversary of the establishment of the “Academiuta di lenga furlana” and in the thirtieth of his death.

G.E.

*Traduzione di Maria Rosa Casaleggi*



*I lacci*  
cm 90x70, tempera su tela



*Sul punto di...*  
cm 55x57, tempera su legno



*Sottoveste*  
cm 50x35, tempera su tela



*Il bacio*  
cm 60x45, tempera su tela



*L'abbraccio*  
cm 100x100, tempera su tela



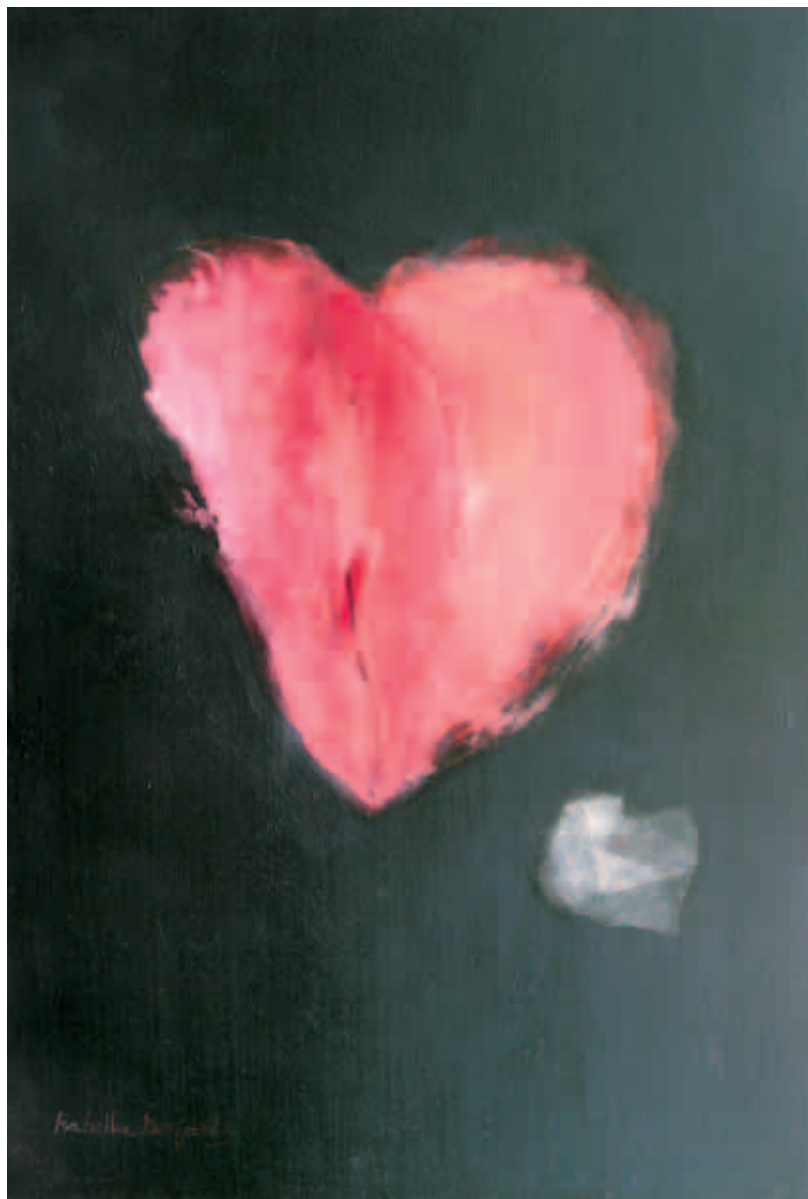
*Mano*  
cm 63x40, tempera su legno



*Grilli d'agosto*  
cm 60x54, tempera su legno



*Rossetto*  
cm 30x20, tempera su tela



*Cuore per "Il nini muàrt"*  
cm 90x60, tempera su legno



*Altair*  
cm 90x50, tempera su legno



*Il nini muàrt*  
cm 120x62, tempera su legno

## CURRICULUM

Isabella Deganis was born in Udine where she lives and teaches Italian literature in one of the High Schools of the town.

Ernesto Mitri, Giovanni Miconi have been her teachers. She has also attended courses for the study of the figure in the atelier of the teacher Costanzo Schiavi.

She has been one of the editorial staff of the magazine "Bilitis" and she has been present in "Lapis" and in the catalogues of the exhibitions organized by the D.A.R.S. (Woman, Art, Research, Experimentation).

She has been president of the D.A.R.S. – founded in 1979 – since 1990.

She has given lectures and lessons. She has held public debates, presentations and art exhibitions, radio and T.V. speeches talks on themes connected with the history of art.

Poems and fiction pages have been accompanied by her images.

Her expressive language is voice in installations, scenographies and stagings.

Her pictorial research moves mainly within the signs of the feminine figure bearer of emotions and affectivities.

Technique: tempera on wood or canvas.

She is considered a symbolist and heir to magical realism which is regarded as the only one able to give birth to the world of parallel realities.

She has staged lots of one-person shows, she has taken part in group-shows in Italy and abroad, in C.F.A.P.'s editions in Udine and she has been present at all the demonstrations organized by the D.A.R.S.

Her pieces of work come out in audiovisual media and publications, in public and private collections in Italy and abroad, in catalogues registered in the historical archives of the Arti Contemporanee "La Biennale di Venezia" (the Biennial Exhibition of Modern Art in Venice).

