

 Elisabetta Nicolai



h.90 cm. x l.70 cm.



h.100 cm. x l.100 cm.



h.70 cm. x l.100 cm.



h.80 cm. x l.80 cm.



h.60 cm. x l.70 cm.



h.120 cm. x l.100 cm.



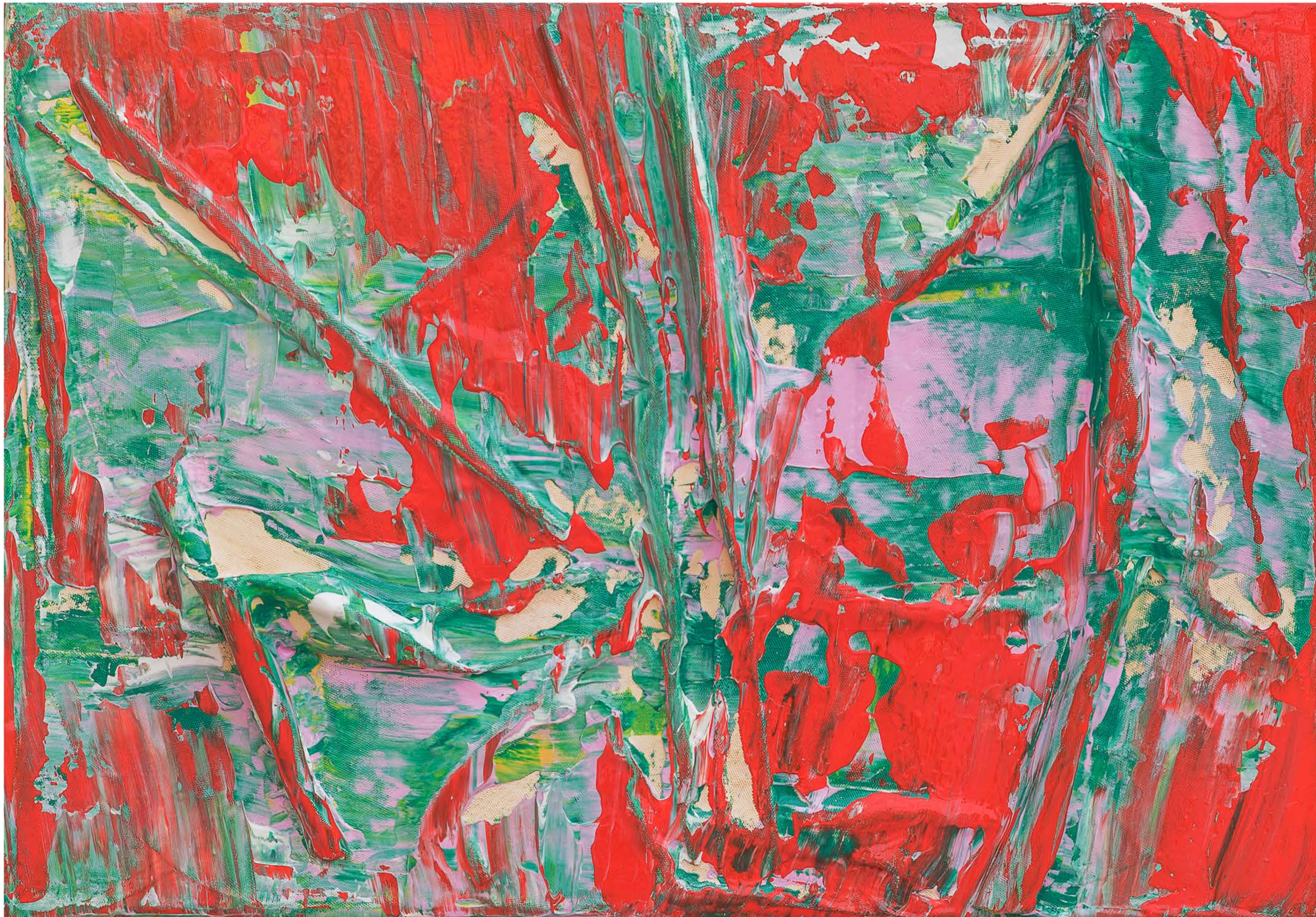
h.120 cm. x l.100 cm.



h.90 cm. x l.70 cm.



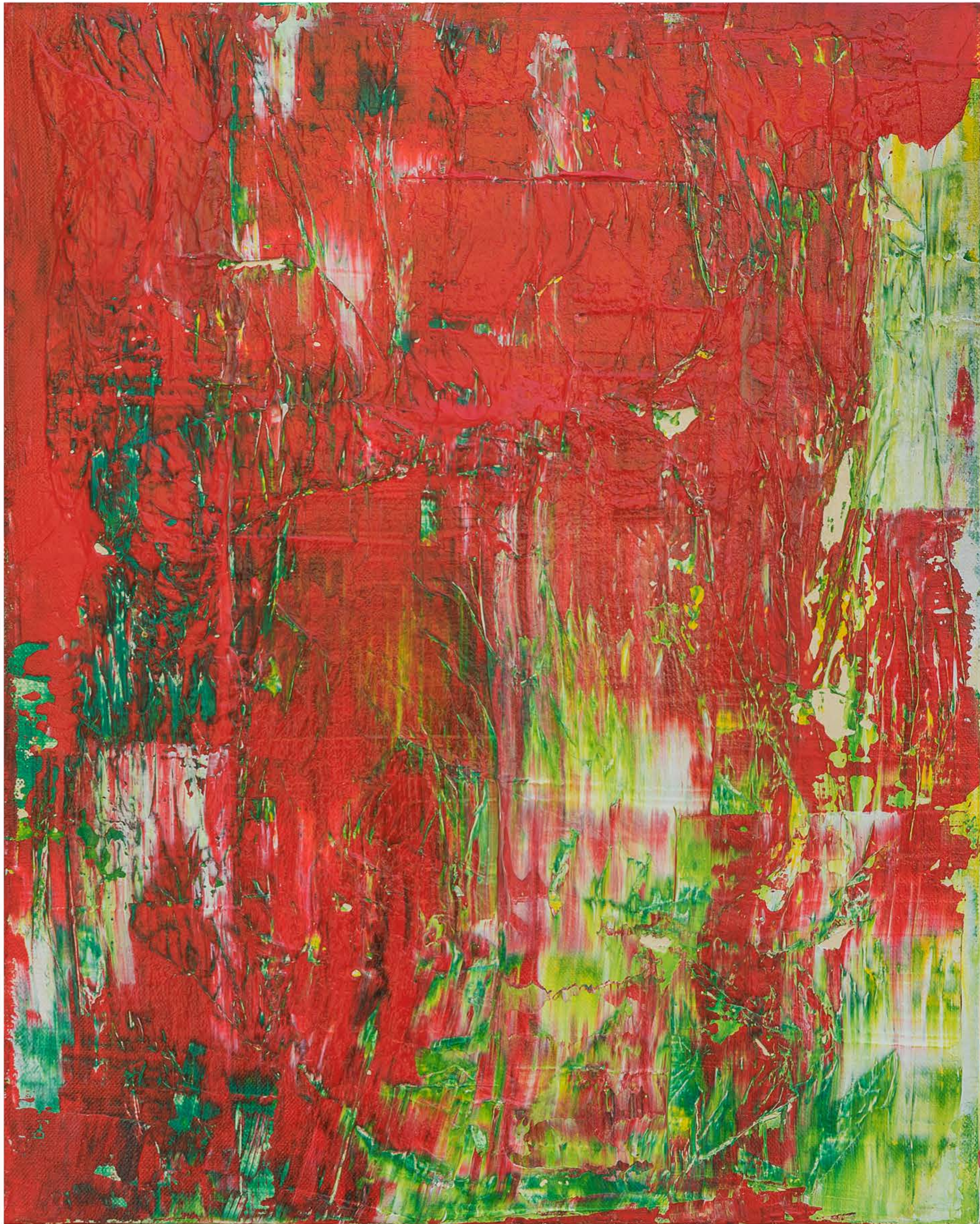
h.45 cm. x l.35 cm.



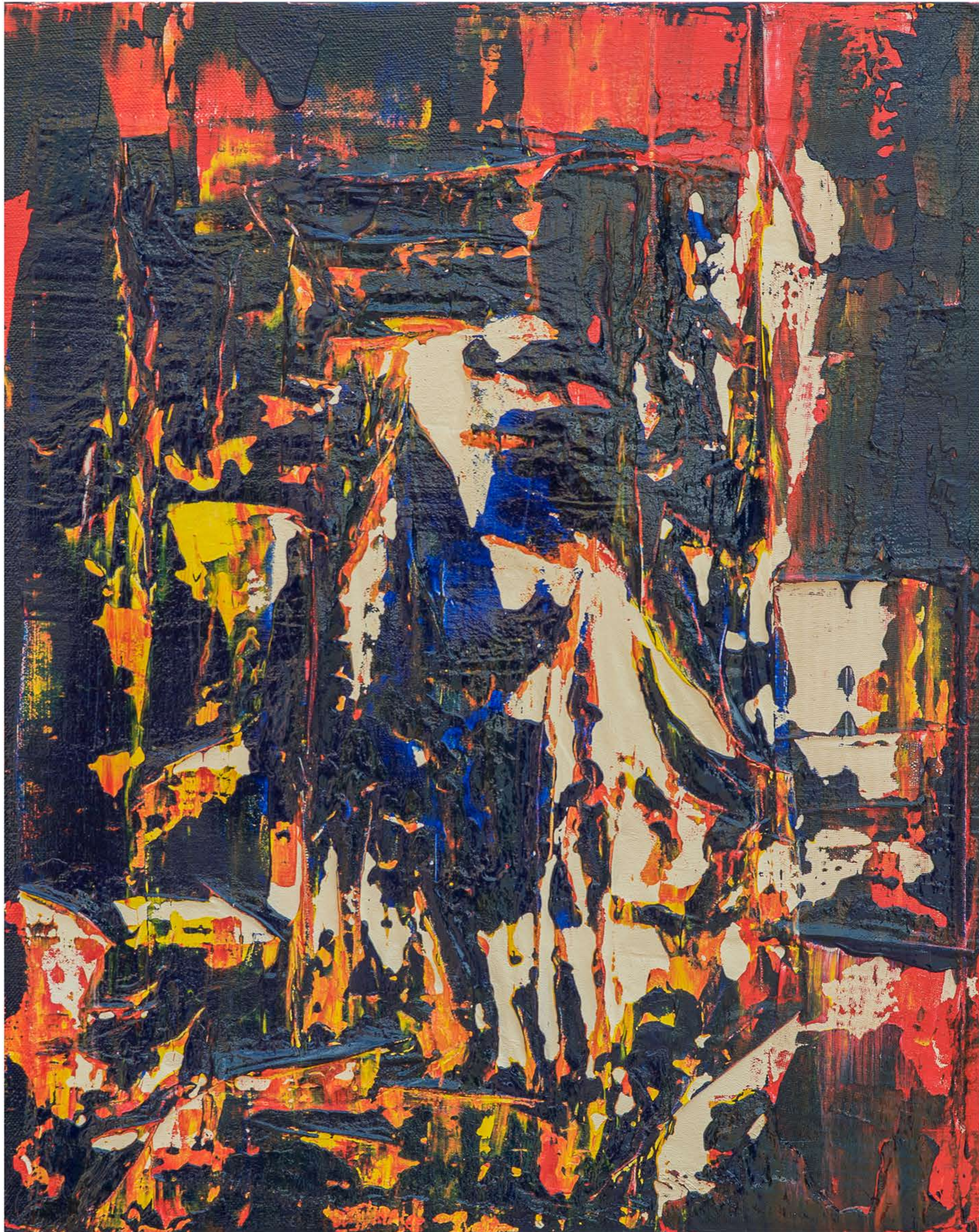
h.35 cm. x l.50 cm.



h.50 cm. x l.40 cm.



h.50 cm. x l.40 cm.



h.50 cm. x l.40 cm.



h.100 cm. x l.70 cm.



h.30 cm. x l.40 cm.



h.30 cm. x l.40 cm.



h.45 cm. x l.35 cm.



h.35 cm. x l.50 cm.



h.40 cm. x l.50 cm.



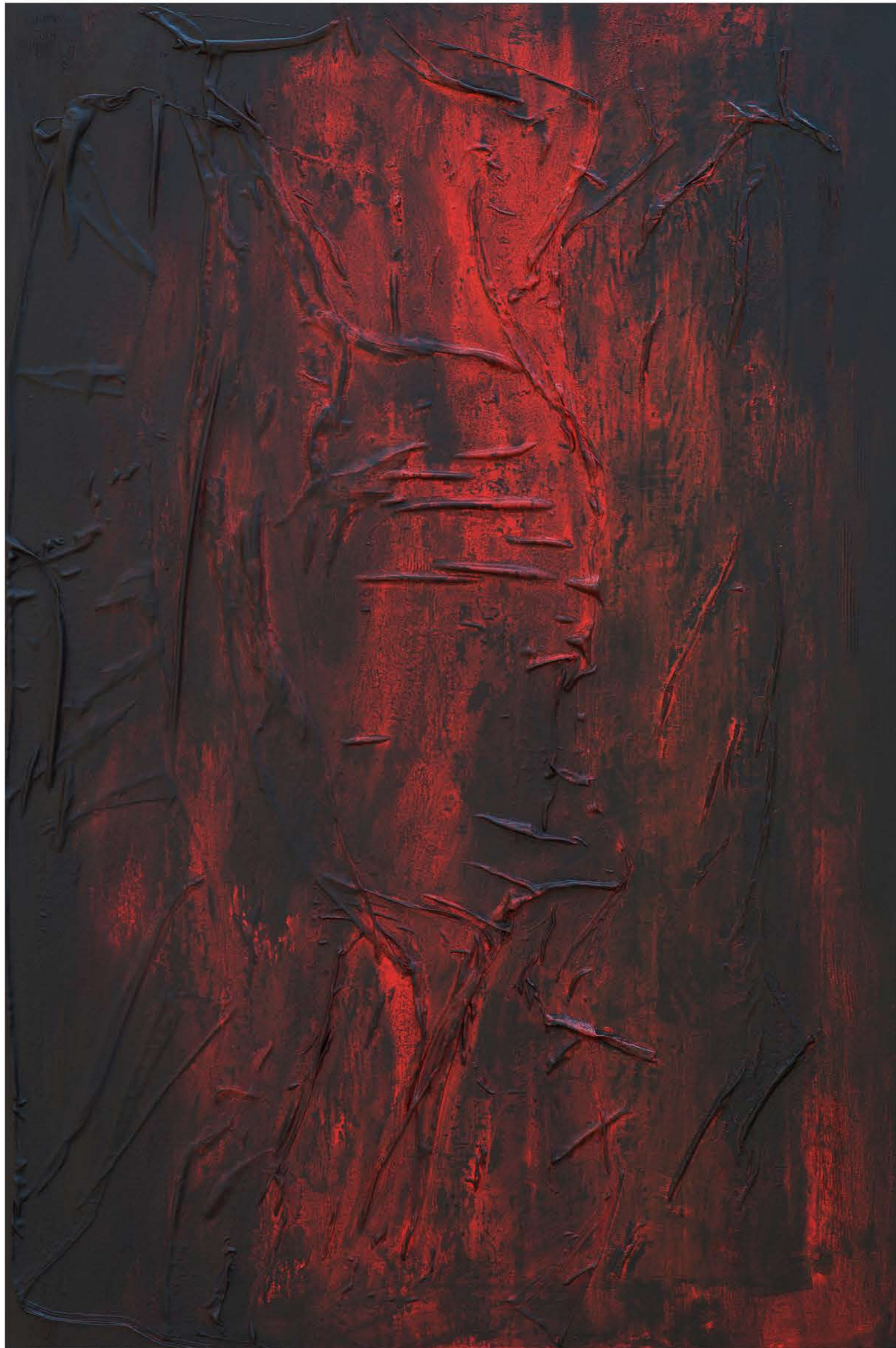
h.50 cm. x l.40 cm.



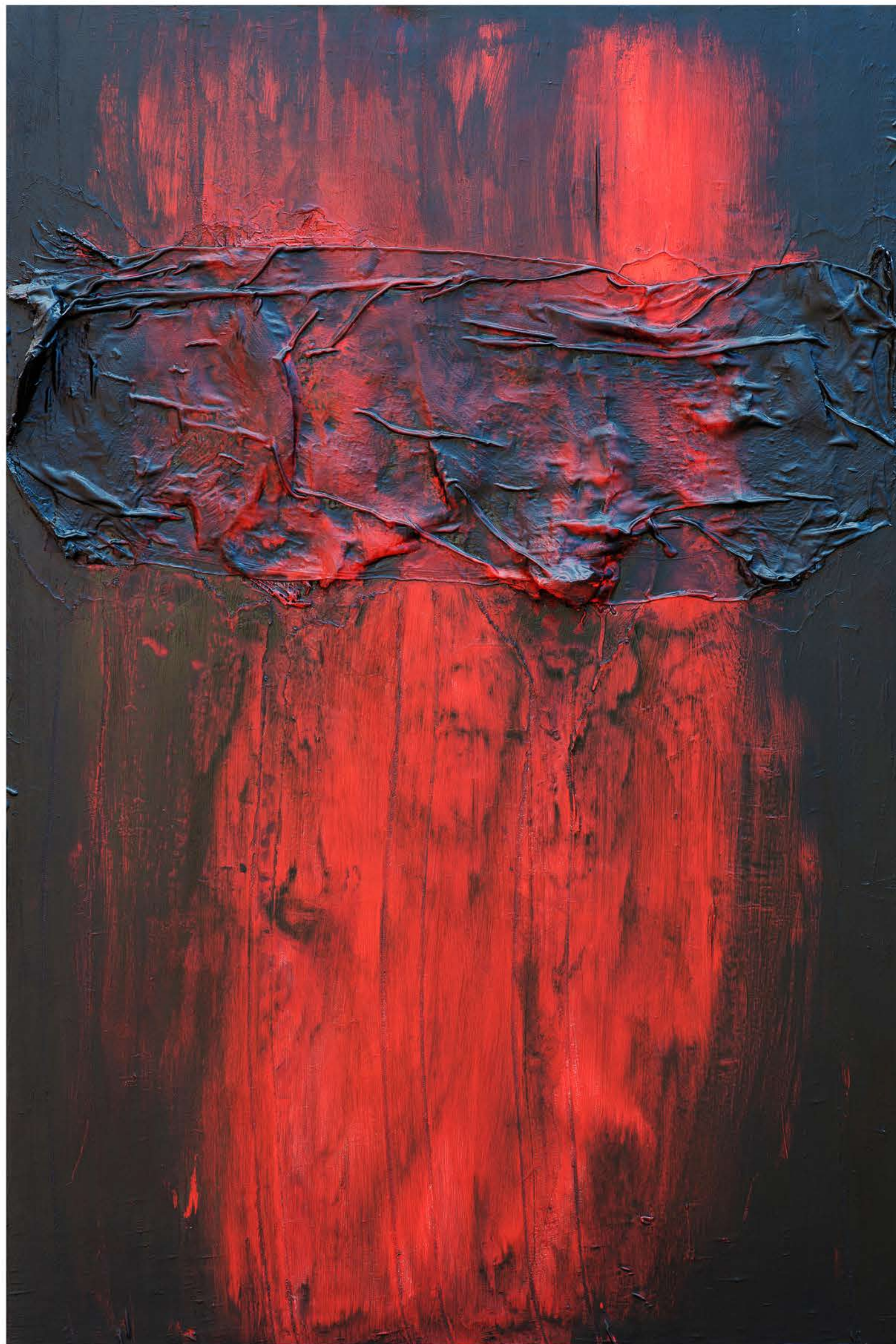
h.50 cm. x l.40 cm.



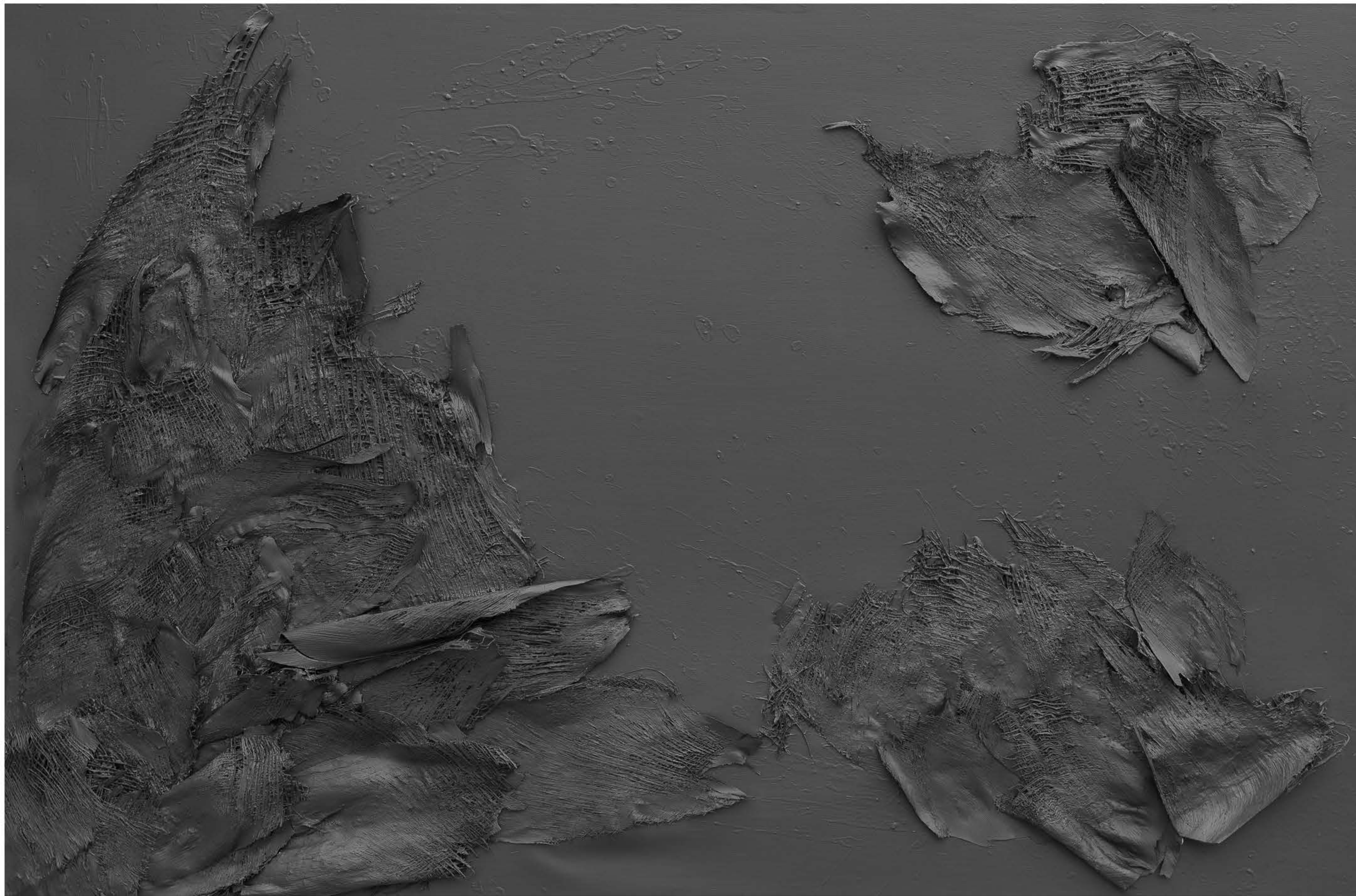
h.150 cm. x l.100 cm.



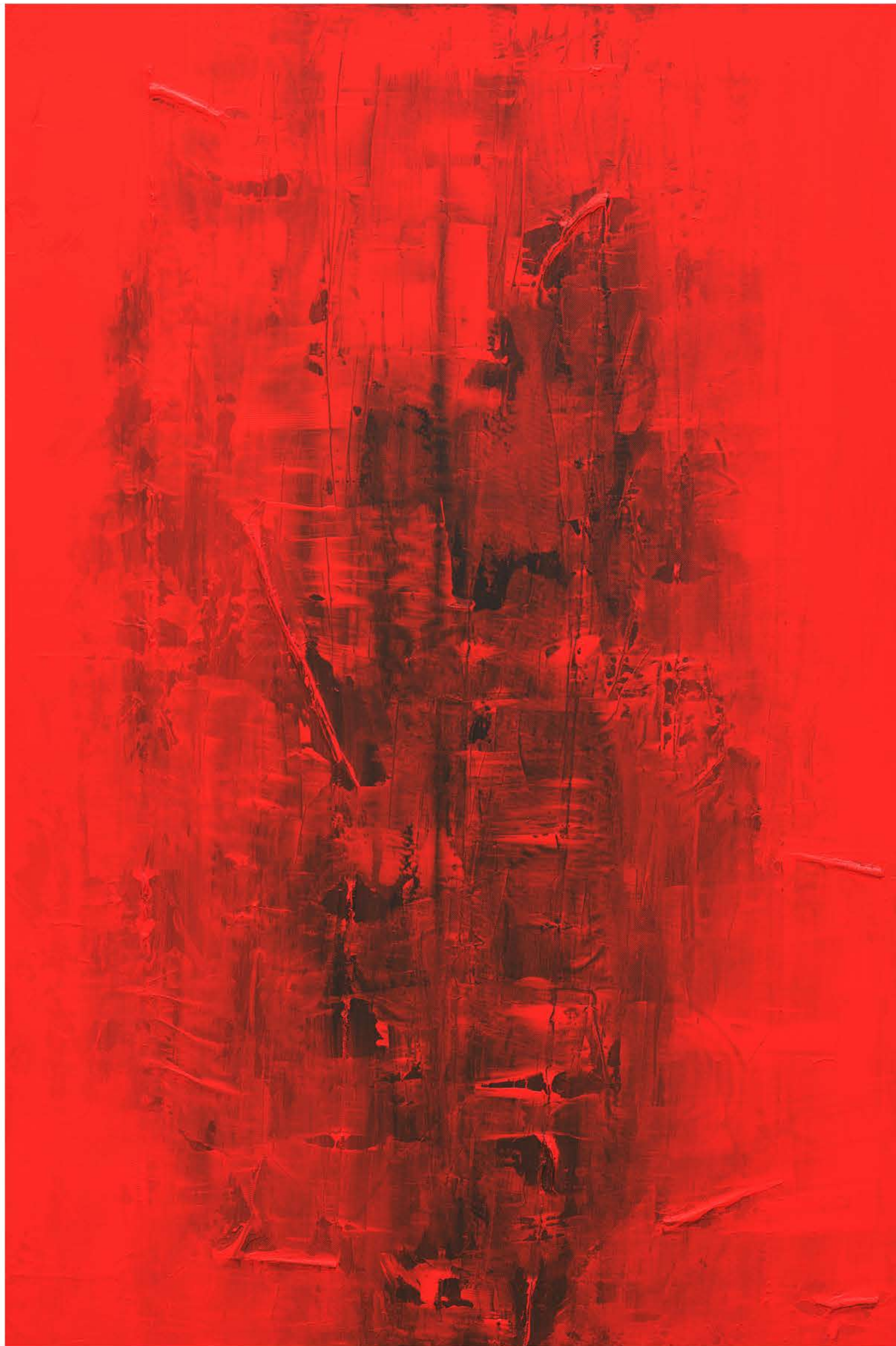
h.120 cm. x l.80 cm.



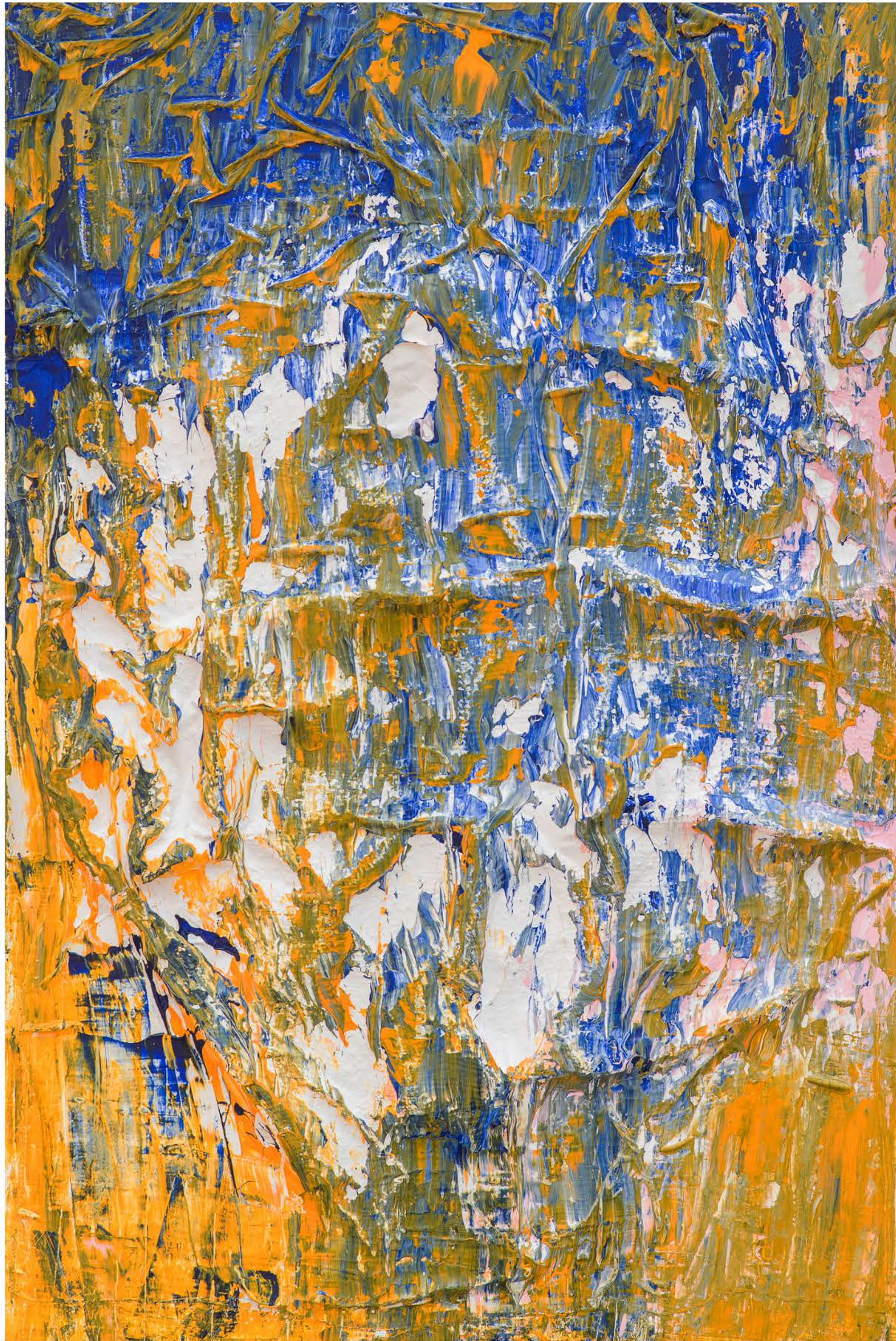
h.150 cm. x l.100 cm.



h.100 cm. x l.150 cm.



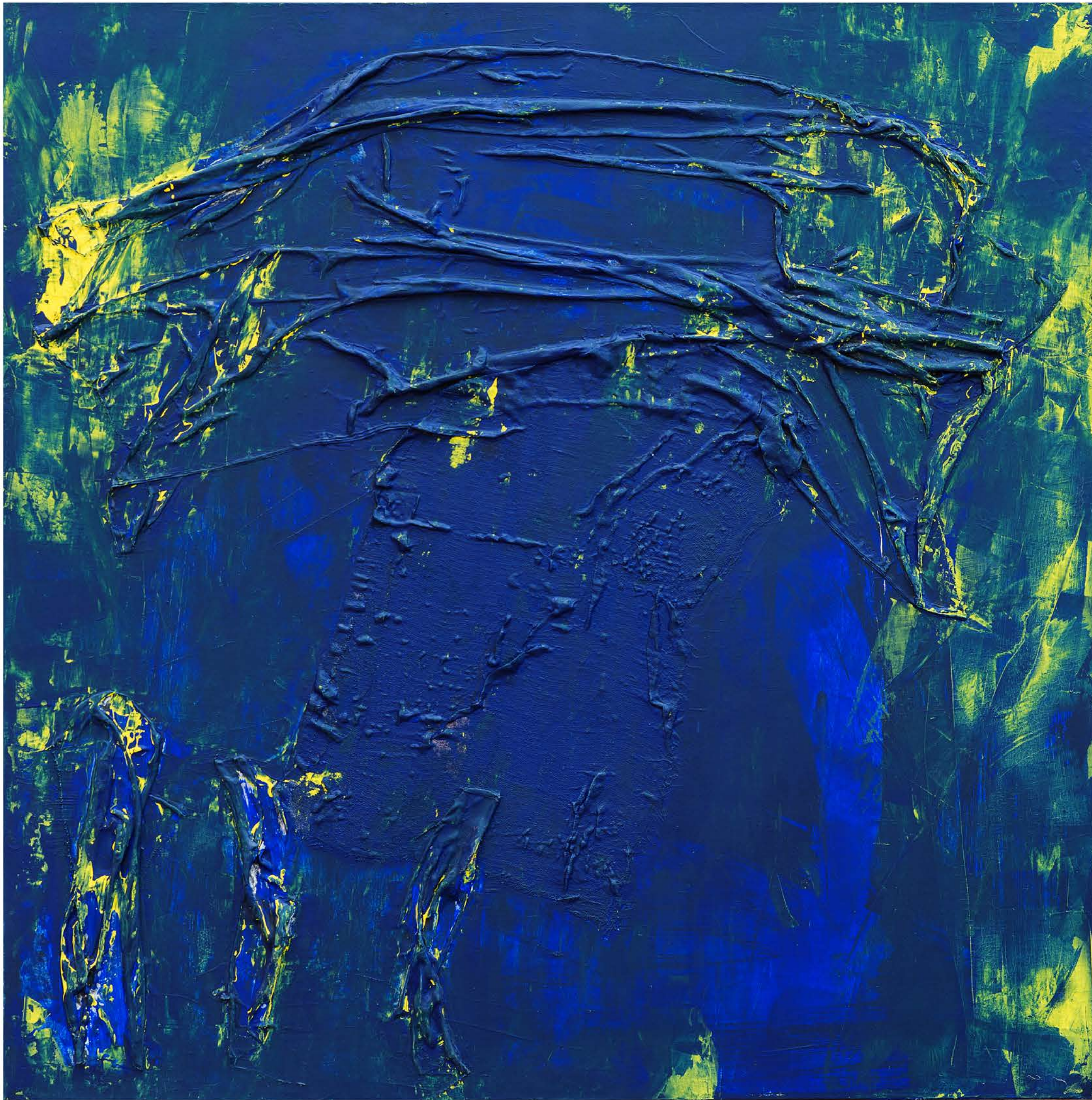
h.120 cm. x l.80 cm.



h.120 cm. x l.80 cm.



h.120 cm. x l.80 cm.



h.100 cm. x l.100 cm.



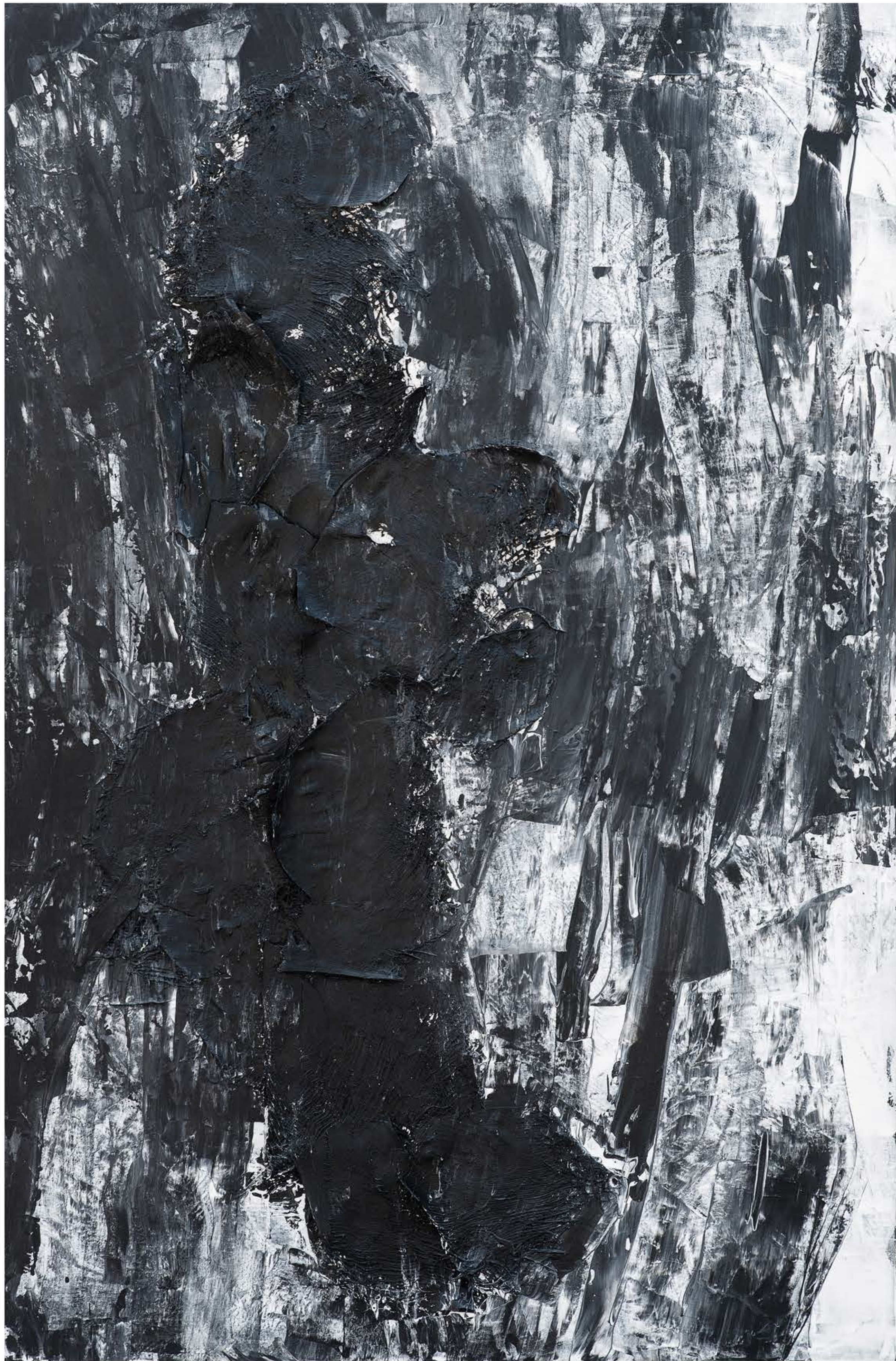
h.100 cm. x l.80 cm.



h.100 cm. x l.80 cm.



h.107 cm. x l.76 cm.



h.150 cm. x l.100 cm.

Under the veil of being

Aimed at giving shape to what eludes our glance, Elisabetta Nicolai's work recalls the invisible and is a symbol of spirituality.

Far from representing reality directly, the evocativeness of her art reveals in-ner, subjective and, at the same time, universal search. The philosophic sensitivity enclosed in works from 2004 onwards is not externalised in ideological or scientific thought, but comes across in gestures and signs, in a balance of lightness and strenght, silence and presence, pauses and returns. Awareness that the knowledge of reality cannot be transcended and the need to face the truth finds its most incisive, natural expression in colour. Elisabetta Nicolai's monotypes come to life by themselves; not the artist designing shapes, but they revealing themselves: colour-matter, becoming free presence, moving in undefined space thought limited by the picture. Colour distributed over Plexiglas, before printing, does not withdraw from this game of chance which, at times, takes an important role.

The artist does not want to narrate, but highlights, in a suspension, what appears and what disappears unexpectedly in the lower field of vision. Covertly biomorphic iconography, just partly referable to natural elements like bamboo canes, leaves, a waterfall, human presence alluded to by a navel. Figures fluctuate in cosmic space where each shape corresponds to an affective, immaterial, at times dramatic, torn, wounded presence; sometimes a wish, a dream of peace.

Elisabetta Nicolai's work, though reaming in a personal poetic line, considers different expressive trends-Fautrier's inforaml deducation, Vedova's to talised gesturning. Licini's vibratile lyricism, spatiality-. By taking this route the artist has achieved formal, semi-abstract synthesis, strengthened by the symbolic use of colour: the endless vitality of blue, eloquent transcendence of gold, dynamic pulsing of red.

In her painting no graphics prevail, so much colour-live or rarefied shape, jarring or irenic, opposed to fluid, ethereal backgrounds. Each composition refers to a cosmic space outside the piture, outside immediate view, letting us sense that hesitant condition suspended between the wonder of mystery and inexpressible certainties.

Elisabetta Nicolai

A Veronese artist graduate from the Verona Fine Arts Academy "G.B. Cignaroli".

She went throught a sort of field training of fantastic realities and representing the human unconscious related to sculpture and representing monotype and acrylic on canvas work. Since 1995, she has taken part in several collective exhibitions.

In 2007 she graduates from another academic degree the Second Level Academic Diploma in "Visual Arts and theatrical disciplines" on sculpture, with a thesis on the works of Pino Castagna" entitled: "Enquiry into the works of Pino Castagna".