

TRANSLATION ARTICLE FROM "FORMAS PLASTICAS"
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THE VISIONARY ART OF ANNA CHROMY

Picture title : "The Angel of Death" (1979)

Oil/canvas. (100 x 70 cm.)

When Anna Chromy had to abandon her castle of Krumau in Bohemia, she looked all around her, contemplated the beautiful multi-coloured paintings on its walls, and its figures and chromatism remained impressed on her retina and in her heart for ever. Then only four years old, she had to leave her native country, Czechoslovakia, and begin to grow up with her new Austrian nationality. It was sad to have to leave her own country but she never abandoned the real home country of mankind which is childhood, in four years of which she was able to register for ever the beauty of some of the paintings on the wall of her old castle of Krumau. Certainly it was then that there came to life in her thoughts the idea of being an artist, a painter who would create pictures as sublime as those on the walls of Krumau Castle.

The plastic work of Anna Chromy is found in the so-called fantastic or visionary art, a type which has its tradition in the history of painting and which combines modern styles with romantic, Gothic, symbolist and surrealist art. Certainly each one of these adjectives has its own defined period of time and shades, but all these appear to derive from the same mould, from a seminal creative impulse, where imagination, fantasy, dream and illusion create an extraordinary figuration, which appears dissociated from reality, although it takes into account real formal elements. But it is the world of the mind and the interior thought-processes of the artist, in this case that of the painter, in which is formed this fascinating universe of new creatures, which adds to the grandeur and cadence of a work the free and versatile concert of the history of painting.

Picture Title : "The Clown" (1982)

Oil on Canvas (96 x 130 cm)

If one had to put Anna Chromy in a group of painters belonging to her artistic family, reference would have to be made to names such as Hieronymous Bosch, El Bosco, El Greco, Gustave Moreau, Blake, De Chirico, Odilon Redon, Paul Delvaux, Remedios Varo, Leonor Fini and, of course, the great Salvador Dali, friend and teacher of Anna Chromy herself, who predicted for her a splendid future with his words full of theatricality and wisdom. To Dali it was possible to complain that his painting was flat, boring and uninteresting, with hardly any material, which has not revolutionized the field and application of pigment and which he followed using oil like Meissonnier, but confronting his envious detractors he was always able to present his own world as creator of visual fantasies, creator and manufacturer of pictures, which magically and magnetically attract the look of the viewers as few painters have done in history.

Picture title "*Melancholy in Venice*" (1982)

Oil/canvas. (90 x 70 cm)

Quotation :

"The plastic work of Anna Chromy is found in the so-called fantastic or visionary art, a type which has its tradition in the history of painting and which combines modern styles with romantic, Gothic, symbolist and surrealist art."

"The dream of reason produces monsters" said Goya. The flowing together of dream, fantasy and the unconscious produces harmonious groupings, Anna Chromy appears to indicate in her painting. Studying the artistic development of this lady, the historian is surprised by pictures such as "*The Coach of Infancy*" (1976), an astonishing and ghostly composition in blues, where we see a carriage in the foreground, stopped in front of a fine Central European castle - perhaps Krumau - where two figures hint at the action of the scene. It shows a little girl who resists the protective holding of her hand in order to go through a half-open door. In my opinion it is a mysterious key painting and I suspect that it is powerfully biographical.

The atmosphere of the painting is unreal, romantic, dreamy and resolved in the style of the early Malevitch or the Russian painters with the air of Chagall. Her ghostly colours are to be repeated in the future with more subtle scales. Slowly, the painting of Anna Chromy begins to be filled with large human figures, the naked bodies of men and women, the greater part of the time in loving attitudes, dancing and rhythmical in a sort of spatial vertigo, fruit partly of desire, ecstasy and loss of consciousness. Some mystical visions which show us the Cross, the Crucifixion or the face of a Christ are also ingredients of this suggestive work. Horses are a fundamental part of her repertoires of symbols, the horse as symbol of the galloping of the instinct, of the advance and the passage of time and of the same noble image of the animal.

Picture title *"Dream of a Night of Verona (1977)*

Oil/canvas. (92 x 73 cm.)

Quotation :

"Anna Chromy also draws on her own myths, legends, memories and experiences. Her painting is created like literature, without any fear of narrating and relating."

"Painting is not made from concepts but from images and mythological stories give us the best repertoire of images in the history of painting" wrote Javier Maderuelo. Anna Chromy also draws on her own myths, legends, memories and experiences. Her painting is created like literature, without any fear of narrating and relating, always with the ambiguity of insinuation and suggestion, because the fantastic or visionary images of this work do not have the obviousness of an everyday domestic scene without the mystery of privacy and interior vision. The nudes of Anna Chromy's paintings support in themselves all the attractiveness of the body, the fire of its powerful eros and desire of male and female to come together. "Lovers", "Fragile Love", "Reflection", "Entwining" and so on are some of the titles which recognize the suggestion of erotic love, the intertwining of bodies.

Picture Title :

Portrait of the Programme for the Prague Festival

The series "The Four Seasons" also show the rhythm and contortion of the human body, made a symbol and allegory of time which strikes its hours in an unstoppable rhythm. Anna Chromy's debt to Dali is present in her work. Noblesse oblige. The painter takes several elements from her pictorial alphabet and shakes them and mixes them at leisure. "The Forgotten One" (Coffin of Dali) is surely the best homage the painter from Cadaqués could ever receive. Anna Chromy has been able to take the blue and golden colours of Dali's beaches and seascapes, at the same time drawing a half-buried Venus with drawers in her body. And finally Venice, that unusual city, unreal, incredible, appearing to be a Gothic decoration on papier-mâché. Impossible to miss in the images of a visionary painter such as Anna Chromy.

Picture Title :

Present and Scenecence (1980)

Oil/Canvas (100 x 100 cm)

The Italian city reappears successively in several paintings as a metaphor and allusion of the passing of time, as an adage, death, passion, melancholy and carnival. Anna Chromy has taken over a Franz Kafka city to open a beautiful book on painting: "Confession and lying are the same thing. In order to be able to confess one lies. That which is cannot be expressed, since it is exactly what it is; only what is not can be communicated, by telling a lie". For some time she has been tired of abstraction and sketches in painting, postmodernity has brought about a return to drawing, figuration and images. Anna Chromy is developing all this world in flood for us. With her, the tide of images, fantasy and revelation is turning.

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