

Wu Weishan, Curator of the National Art Museum of China

The Expression of Life Power – On the art of Anna Chromy

About five years ago, when I first saw the paintings and sculptures of Anna Chromy, I was sure that the artist was exploring the space and meaning between reality and fantasy. Fancy imagination and distinctive modeling design constructed a state of contradiction for her works. Is it conflict? Or is it harmony? No matter which, it is sure that they are telling the wondrous stories of the artist's spiritual adventure, which contains the life experiences of joy and pain, reality and imagination, hope and struggle. The abstract aspect of her works represent some kind of transcendence of the spiritual world, which reveal that Anna Chromy was affected by surrealism. Later, when I learned that she had conversations with Salvador Dali when she was young, I understood that the effect of these conversations had left a lasting, indestructible, impression imprinted deeply in her artistic memory. And that memory gradually grew into a surrealistic gene, directing her subconscious in her genial creations.

Anna Chromy has a passionate and sensitive personality, which allows her to be always in an enthusiastic and exciting creative mood, while being innocent to the world. Therefore, her works can transcend the constrictions of the secular world, while remaining romantic and philosophic and also containing her religious sentiments.

Living in the sunshine of Monaco on the shores of the Mediterranean, Anna Chromy admires the great artists of ancient Greece and ancient Rome as well as masters like Michelangelo and Bernini. She worships the light and heat radiated from the stones; she leverages the power of modeling and design to capture and solidify that eternal energy, creating a soul from the stone. In this way, she makes a connection between her art and that ancient great era of humanity.

I praise Anna Chromy, not only because she inherited the Western civilization through the art of sculpture and painting, but also she has sought "the beacon of humanity" in the mercy of Confucius. In this way, I understand her particular affection for China.

Anna Chromy and I have become good friends that talk about the deepest thoughts in our mind. She actively engaged in China's city sculpture development. She had created for the Science City in Guangzhou a "Galileo Galilei" sculpture of distinctive style and modeling, devoted ideas to the Nanjing Youth Olympic Games sculpture community, etc.

She loves the Eastern nations ceremonies, and the Eastern philosophical realm including Lao-tzu's views concerning man and nature as well as Confucius' ethic views, she has found inspirations, which in her own words "get energy on a particular aspect of conscience."

We cannot simply use such conceptual words like so-called "integration of Chinese and Western" to define and identify an artist in theory, because in today's changing artistic theories the boundaries of various concepts are not clear. If I have to explain Anna Chromy's work in a

theoretical way, I think her art is a research on the matter of life and death and about the quest for the ultimate value of life. This approach is exactly her motivation for seeking close friends in China.

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