

When Objects Dream

By Brett Coty

If one tried to describe Gabrielle Barzaghi's work, from the, "When Objects Dream", exhibit -- to the point of accurate interpretation -- one might, at once, feel both exalted and nonplussed by its Mystery and its Outsized Symbolism.

And while one can assume that the Artist would likely expect to have the observer glean -- whatever it is he/she wants, wishes, or needs to glean from her work -- it seems apparent that Barzaghi's artistic vision stems from many different sources:

The Imagination of Dreams

Folklore

Mythology

Archaeology

Vagaries of Nature

Archetypes and Symbols: a reservoir of associations

Thank God, so much of her Art is rich in the variegation of color. Thank God, because without the color, we might be trying to excavate too many corners of the deepest crevices of our own souls -- without a proper roadmap -- in order to meet the `standards' of what she may be evoking for us.

Barzaghi's work is powerful, unrepentant in its courage and force; the sign of an Artist whose distinctive expression, in her Works, is a primal archive to reckon with. It demands one's deeper intention, where one's eyes -- at least ephemerally, for the sake of an appreciation of her depictions -- are, literally, the door to one's own soul... or perhaps the aperture to the soul of a part of the Collective Unconscious.

Thus, Gabrielle Barzaghi's creations are not for the cowardly.

The Works call out for a reconciliation of arcane and even macabre archetypes of the Imagination: the kind of primordial places that only a certain kind of unique talent could take us... locales where we might not often likely tread on our own.

[And maybe if we did try to go it alone, we'd be led astray, perhaps even be arrested for trespassing.]

The observer feels that, overwhelmingly, Barzaghi drives, securely, her distinctive vision, while carrying certain stimulation from Bosch, Rousseau, and Picasso... perhaps even a subtle nod to the art of post modern realism...

And it would also appear, to this observer, that one might want to bone up [no pun intended] on the loose connections -- garnered from the Manifest Content of 'grokking' Barzaghi's work -- which could be sewn from Jung's MAN AND HIS SYMBOLS; as well as drawn from Joseph Campbell's work on native cultures and their universal themes of common rituals, strivings, impulses, and devotions.

And while all of these references might sound, sometimes, a bit too eclectic, pedantic, or far-fetched, it is Barzaghi's Imagery, and the Energy of her work, that obliges one to find identifiable compendia -- ones that could serve as general cues and guides.

After all, we all tend to make associations and comparisons -- when seeing something that is fresh and innovative to help us derive meaning -- by drawing on that which has been previously identifiable and familiar to us.

Brett Coty//July 2015