

ELISA SCHAAR

The artistic creation of the XX Century with its nonconformist and radical search has given place to the greatest structural and formal changes in Art history, particularly in the field of the plastic arts. Surrealism, cubism, suprematism, conceptual art, geometric painting, abstract expressionism, among other aesthetic trends, have deeply nurtured and modified the way of thinking of the artists of later generations.

Elisa Schaar is situated in this temporal space, in her formation and apprenticeship she integrates and transforms the teachings of Chagall, Matisse, Jasper Johns, Gerhard Richter or Jackson Pollock, her painting contains references and subliminal complicities with some of these great artists.

Elisa Schaar feels a special admiration for the work of Jackson Pollock - the artist who has opened the doors to unlimited freedom in plastic arts, genuine representative of abstract expressionism.

In her present phase, Elisa Schaar does not tackle large dimension surfaces or go further than the limits of the scheme, but without any doubt, her paintings are gestural, they breath amplitude including those of smaller format, and allow the perception of a more extensive movement, the unfolding of the arm and the implication of the entire body in the gesture of painting.

Paintbrushes are not her most usual tools; she uses tools such as rubber floats, spatulas and palettes, which confer to her canvases slight reliefs over the superimposition of levels suspended in space.

Acrylic paint, non - conventional tools, gesture and abstraction; objectively we have available these data, but what happens in the Elisa Schaar's paintings?

A look around a gallery with works of this artist can be similar to astral travel with nuclei of fire, luminous feathers, refined strokes, radiant spirals or stardust; it can also be a journey through wetlands, areas impregnated with water and aquatic vegetation, bathed in silence into which an unexpected impact of colour can burst.

In both cases we are in the domain of the subjectivity that the spectator can claim as a fundamental right, since his/her role is to observe and permit the pictorial work to speak for itself.

The non-figurative forms cannot be explained in a rational way, but they can in a poetic way, therefore, the spectator in front of Elisa Schaar's paintings should look at them and internalise them, tuning his/her attention and interpreting his/her own reactions and sensations.

Talking about the colour she uses in her paintings, with the eyes closed we can visualise the chromatism of the forms we have evoked, we can even feel cold or heat, weight or lightness. Schaar uses blues, reds, yellows, greys, greens and turquoise, sometimes luminous, sometimes transparent, and puts us to the test by offering us her own visual abstract language, the reading of which will depend on the active relationship between the painting and the spectator.

Subjecting oneself willingly to this test can become a truly aesthetic pleasure.

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