

The Work of Stefano Bressani: Frames of Desire and Collective Effort

The work of **Stefano Bressani** presented here arises from his personal interpretation of creating Art. Art, for him, is not simply the expression of a mood, an abstract or singular ideal, but rather the careful and precise construction of a collective, tangible effort toward creation and beauty. It represents a point of arrival and strength where historical time or physical space are not the focus; instead, the work engages a particular temporality, characterized by the intensity of desire and the excess of meaning that emerges from the interaction between bodies and objects — distilled into three simple words: his fabrics.

On other occasions, I have described Bressani's work as "*participatory observation*," but in this specific instance, this participation and synergy with the reality in which he lives becomes the very foundation of the work. This is, in fact, a piece dedicated to a Special Forces unit of the Italian Army. Stefano is no stranger to collaborating with institutions or social organizations operating in the territory, which have consistently recognized not only his artistic abilities but also — and above all — his uniquely Italian craftsmanship, which defines his approach to creation.

Deeply intertwined with these characteristics is the work we present here: the image of a fighter, derived from a photographic shot, which, in Bressani's vision, becomes a representation of the profound connection between different dimensions of life. All of the artist's research and poetics are directed toward the *qualitative* dimension of temporality. Therefore, this is not an artistic gesture aimed at reproducing the logical, sequential dimension of "living" through realistic or abstract representation. Instead, it is a Sculpture/Painting that seeks to convey a *certain time* and a *certain space*. Time and space are inseparable, both in relation to the commission — the fabrics composing the work recall, in color and texture, those used in reality — and in relation to Bressani's personal imaginative world, where his stylistic signatures are embedded, turning the piece into a masterful freeze-frame of a collective imaginary: a *Frame*.

— Robert Phillips, Venice 2025

Frames, an English term indicating a border, a structure, a loom, or even a single frame in a film, also implies a modular component or part of a larger whole. In this sense, the work of **Stefano Bressani** initially appears enclosed within a fabric envelope, seemingly containing it, while all contextual references surrounding the figure are removed to emphasize solely its evocative power. The figure remains motionless in its perfection, yet what is contained within seems to dance continuously in fractured lines. Their rhythm exists in a realm beyond conventional abstraction: these are not mere marks, but messages — continuous, vital lines that envelop a further underlying *frame*, surrounding an invisible structure and rendering its form tangible. They suggest its profile or symmetry, a carefully designed construction: immobile and solemn, yet imbued with subtle vagueness and a quiet elegance — unexpected, distinct — narrating events that transform into precious memories.