

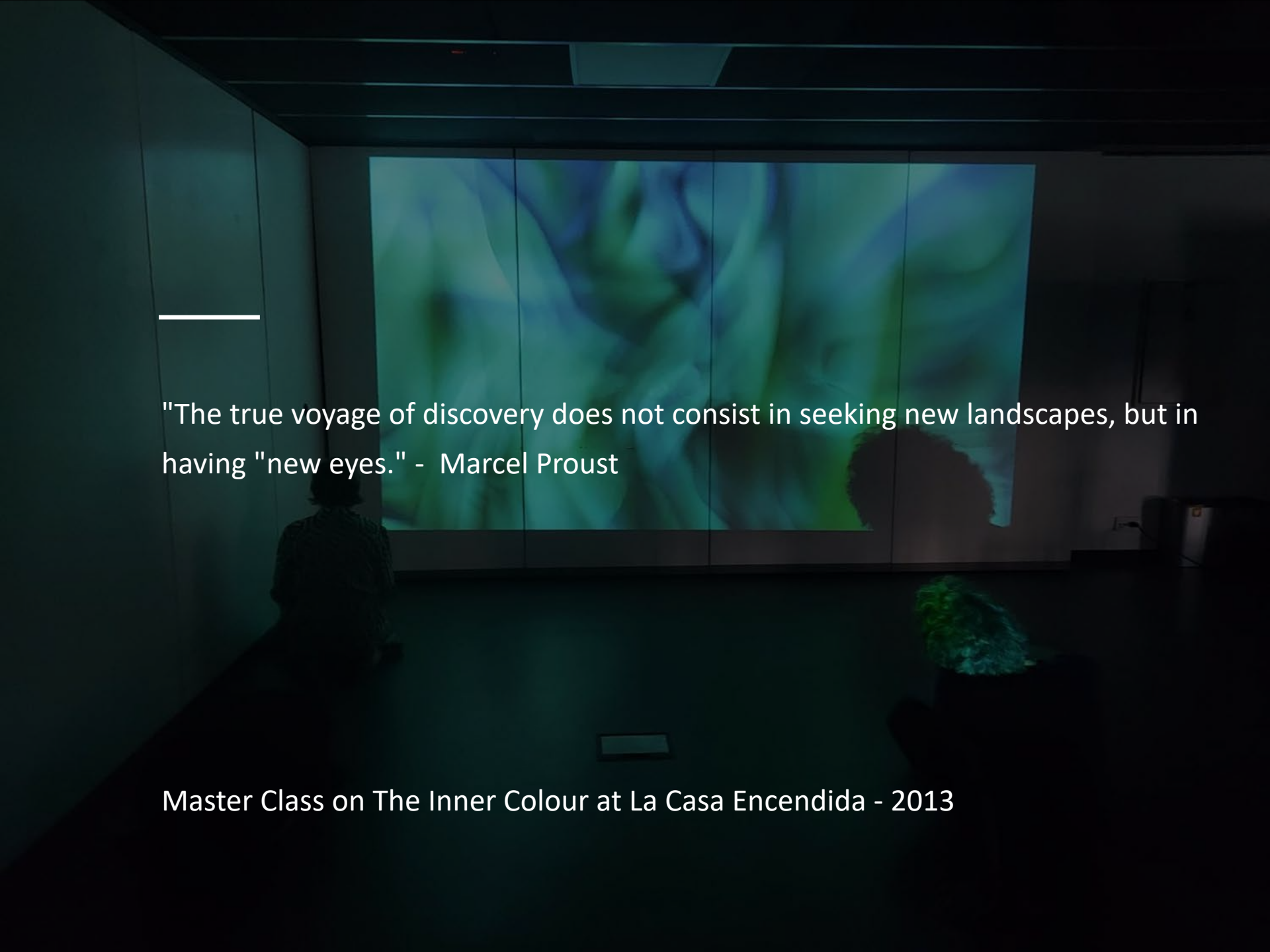


THE INNER COLOUR



Claudia Bonollo – Sophia Cromatica

2001 - 2023

A person is seen from behind, sitting on the floor in a dark room, watching a large projection of a colorful abstract image on a wall. The projection features soft, blended colors of blue, green, and purple. The room is dimly lit, with the primary light source being the projection itself. A small, glowing object is visible on the floor to the right of the person.

"The true voyage of discovery does not consist in seeking new landscapes, but in having "new eyes." - Marcel Proust

Master Class on The Inner Colour at La Casa Encendida - 2013

THE INNER COLOUR

As Michel Pastoureau tells us, “colours are formidable revealers of our mentality. He explains to us how religion has placed them under his control, as it has done as well with love and private life. How science and philosophy have not agreed about its nature: wave or particle? light or matter? Everything is governed by an unwritten code of which colours hold the secret ”. But colour, not very much loved by philosophers, who have always relegated it to a second level preferring the sign and the line, has always been one of the fundamental cognitive tools for the artist, who used it to orient himself, to project himself into other dimensions, from the transcendent one of the Byzantine-medieval abstract dimension to the romantic biological one, up to the multidimensional and surprising hypotheses formulated by quantum physics. From the infinite iconographies and the different ways of coloring the world, it is possible to reconstruct the evolution of metaphors on the destiny of man. So colour is, above all, *culture*.

THE INNER COLOUR

Perhaps because I'm a woman, art is a concave dimension for me, a willingness to listen. In my training, my sources of inspiration were not only the architects or therapists I admired but the possible visions of art, poetry, the new perspectives of biology and quantum physics, the works of James Hillman and Henri Corbin, the reeding of Ib'n Arabi, Sohrawardi and Najmoddin Kobrâ, who have contributed to an artistic work that is even more attentive to the most visionary phenomena of light and colour.

An attitude that agrees with my Venetian origin, in which colour is not just a hue without movement, but vibration, reverberation, the result of the contraction and extension of light and has the same qualities that we confer on architecture, we could go further and affirm that colour, in its essence, is architecture itself in its most fluid dimension. In the latest experiments, thanks to the intense collaboration with musicians and singers (harmonic and a cappella singing) we have included the sound, the emotion of the voice, echo of these chromatic reverberations.



THE INNER COLOUR

Vehicle of emotions, colour has been since my early childhood a personal tool to orient me in the world. Not only or not so much the colour, pigment or matter, the chromatic layer which was looked upon with suspicion by the Ancient philosophers and our culture until the last century, and that I also studied, loved, practiced and defended during my studies. But the colour-light, the colour as the primary element of vision.

More than seeing the colour, I feel it, I perceive its harmonies, its vibratory and sound qualities, I remember it because I cannot forget its reverberation and I venture into its light immateriality. In my research, in my architecture and in my installations, colour becomes a synaesthetic space, an intimate and changing place, capable of speaking directly to our emotions.

Colour therefore interests me not only as a cultural tool but also and above all as a generator of an inner transformation. The chromatic worlds contain material, spatial, emotional, spiritual potentials and are converted into authentic places of the soul, between internal and external vision.



THE IMAGINED BODY

THE RESEARCH: VOYAGE WITHIN THE BODY

The Imagined Body is a sort of mythical journey. The myth is an open book of infinite interpretations and diverse versions. My mythical journey is not a circular journey like the *Odyssey* but a crossing that transforms with the purpose of a deep metamorphosis. Each twist of fate can have its own interpretation and its own beauty. The nostalgia for beauty that the human heart harbours is never taken into consideration, not even to heal. And the simple use of this word has created more than one problem for me.

The beauty I was referring to, in the initial title of my research (Beauty is itself a cure), does not have an esthetical value. It is not the classic beauty nor is classically interpreted, but represents a possibility, a threshold where “panic could turn into the nymph Echo and transforms its destiny” (Hillman). It is the beauty recounted by Rilke in his *Duinese Elegies*, always terrifying at the beginning as it overcomes us, and because of its edge condition, is a key to meanings.

Umberto Galimberti reminds us that the destruction of the body’s symbolic ambivalence and the introduction of a disjunctive logic separating the good (the soul) from the evil (the body) damaged the body. The body was transformed into “the soul’s tomb, the place where for the time being the soul is interred”.

My work suggests to lie within this limit. A research that soon extends to the whole human body, to the study of emotions and happiness. The transfigured cells are transformed into a multidisciplinary project with multiple applications, which borders other disciplines that would seem totally foreign to it: medicine, biology, neurobiology, psychology, psychoanalysis and theology.

THE IMAGINED BODY

THE RESEARCH: VOYAGE WITHIN THE BODY

Selected by CAMERA (Conseil Audiovisuel Mondial pour les Études et les Réalisations sur l'Art), CNRS France, and CICT/Unesco, she began a series of multidisciplinary investigations into the cell in Paris in 2001, collaborating with professionals from various disciplines (doctors, neurobiologists, psychoanalysts, psychologists, theologians, and shamans). These studies converged into two research projects: "BEAUTY IS ITSELF A CURE" and "LE CORPS IMAGINÉ" (the imagined body), which continues to this day. The project, now in its 22th year, has evolved, spread throughout the human body, and extended to the study of emotions, biological happiness, and the body's reactions in a state of well-being. She created her first cellular space (an installation with music and projections) in the courtyard of the Italian Institute of Culture in Madrid, sponsored by the Italian Embassy. In August 2021, she presented her latest research, and her recent creations on colour and light (THE IMAGINED BODY 2001-2021) were exhibited and published in the Proceedings of the international conference AIC2021 organized by the International Colour Association (AIC) in collaboration with the International Light Association (ILA).

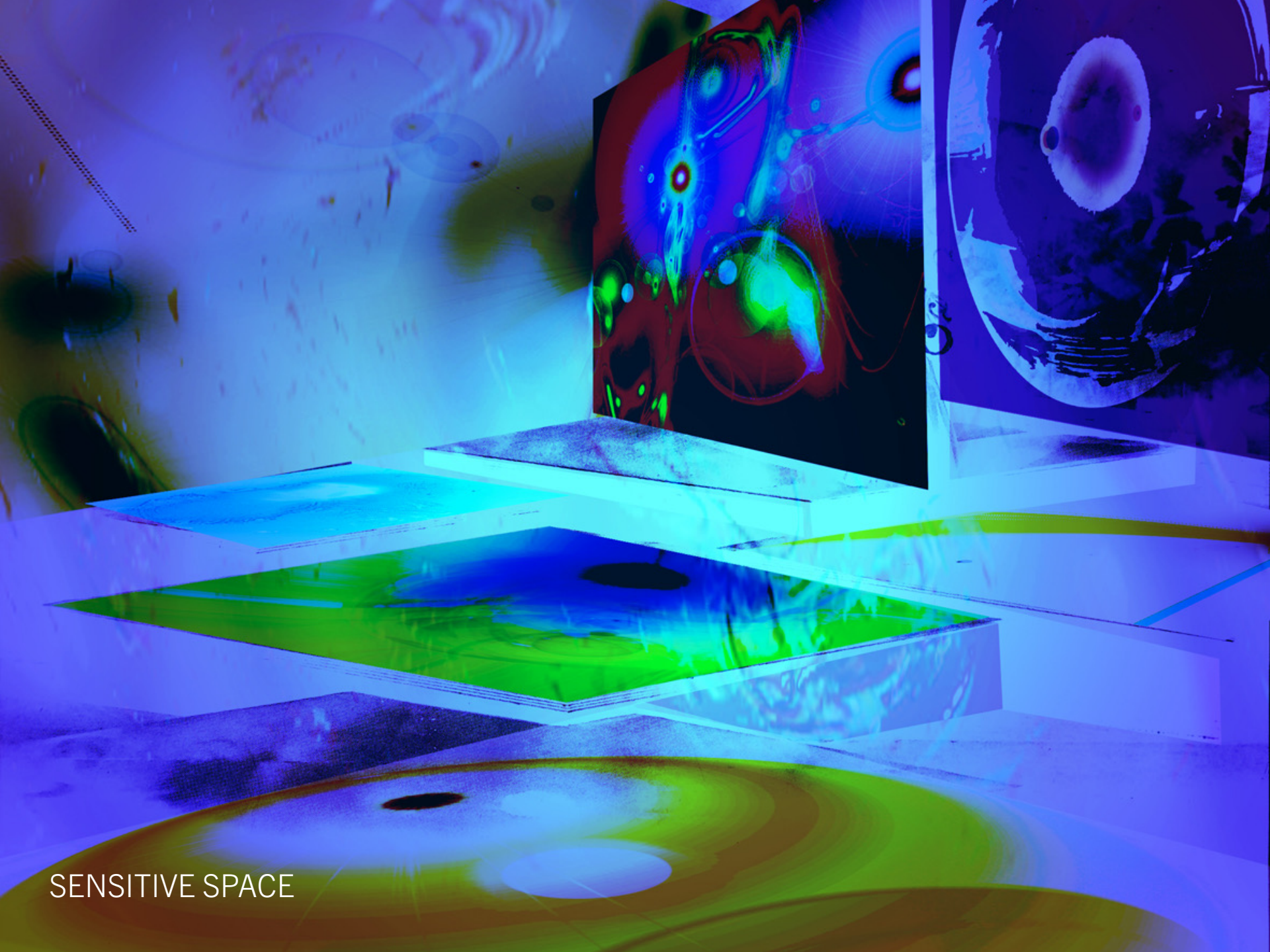
As a contemporary Orpheus, she transforms cellular images which are processed through sound, colour and movement, transforming them into maps of consciousness, inner landscapes (metabiology, maps of being where the body is represented as a sacred icon), sensitive spaces (virtual environments, projections for experimenting with various levels of well-being), chromatic narratives, short films, experimental colour visualization techniques. Over time, this multidisciplinary project has been transformed into a *therapy as art*.

INSTRUCTIONS

Each transformed image, be it a cell or a neuron, an inner landscape or a chromatic metabiology is digitally created in such a way that it can be enlarged on large scale.

It can be printed on any material, a rigid or soft support, opaque or transparent.


The ensemble of these narrative metamorphoses can be turned into sensitive spaces, ephemeral and multisensorial installations, light boxes, digital prints, little books or short films (whose duration is variable) to be projected on a wall or some screens.



SENSITIVE SPACE

The background is a complex, abstract composition of flowing, liquid-like forms in various shades of blue and purple. The colors transition from deep, dark blues and purples to lighter, more vibrant hues, creating a sense of depth and movement. The forms appear to be swirling and undulating, reminiscent of smoke or liquid in motion, with highlights and shadows that give them a three-dimensional quality. The overall effect is ethereal and dynamic.

IN MY WORK
COLOUR BECOMES EXPERIENCE.



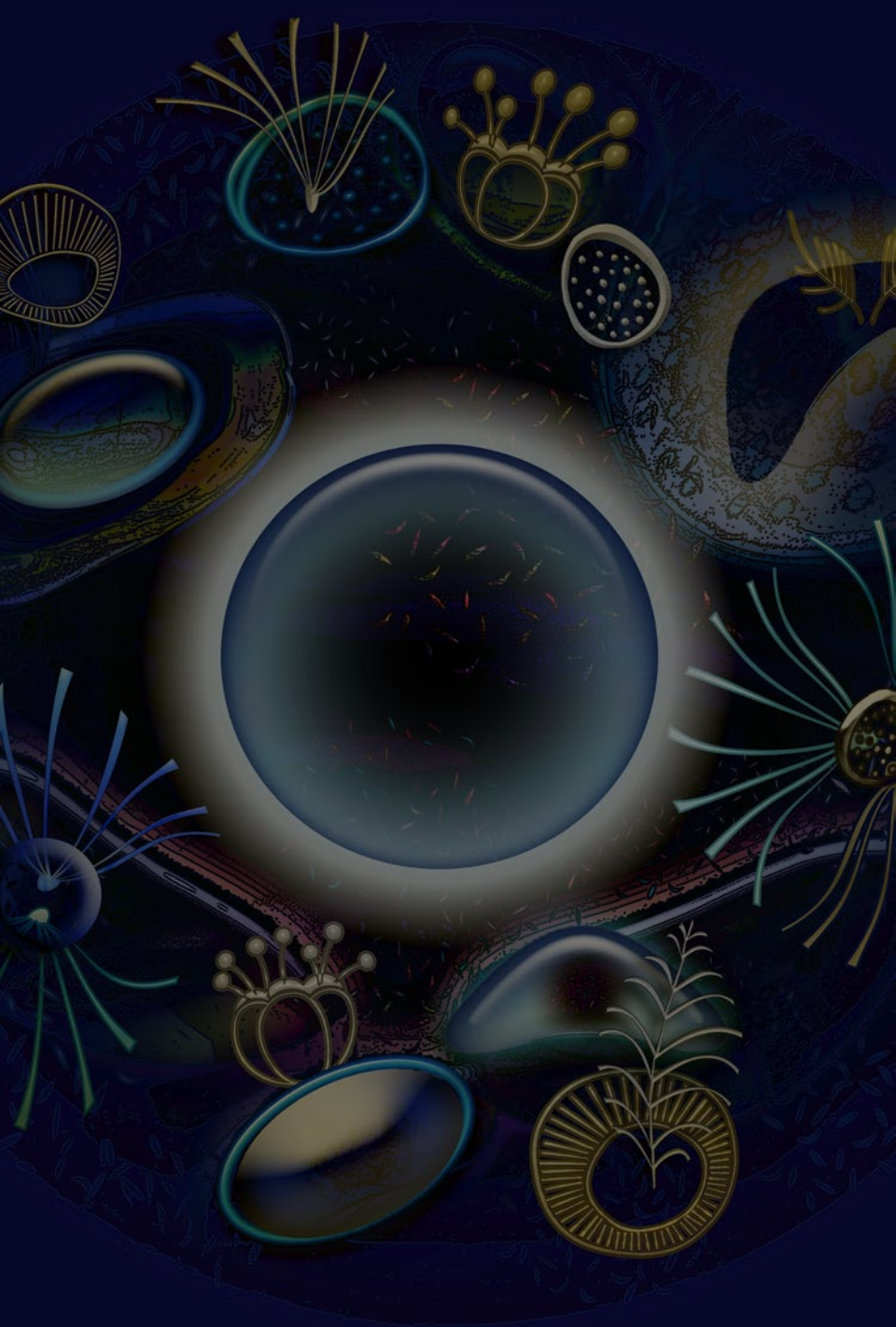
THE INNER COLOUR CROSSINGS

CLAUDIA BONOLLO

2022 European Conference

DARMSTADT, GERMANY

May 18-20 CEST



The awareness of returning to oneself begins with the unconditional acceptance of the existence of a spiritual path. This is the foundational condition for all those who intend to operate at a "higher level".

The alchemical tradition teaches us that there can be no transformation of matter unless there has first been an inner mutation or evolution. The dull coexistence with the mere dimension of the accidental represents a cruel mutilation of the cognitive possibilities of our "human journey," and the transitoriness that connects us to other dimensions risks being just a missed opportunity.

Matter and colour are co-relatives of the same "mother frequency." Matter and colour are the didactic supports that Claudia Bonollo/Sophia Cromatica uses to invite us to explore the "mother frequency" through the pretext of art.

I argue that this artist's work is based on the continuous overlapping of neural, vegetal, and cosmic suggestions in an attempt to materialise a single dynamic visual map. Here, each work becomes a "psychic garden"; a fertile place, perpetually pregnant, where the maturation of the fruit is achieved through its synthesis, defined by the artist as chromatic metabiologies.



These complex representations decisively point us to a very clear principle: there is no physical body separate from an astral body; there is one body. A body in continuous mutation, and like any recognised body, efforts are made to understand its functions, structure, and operational possibilities.

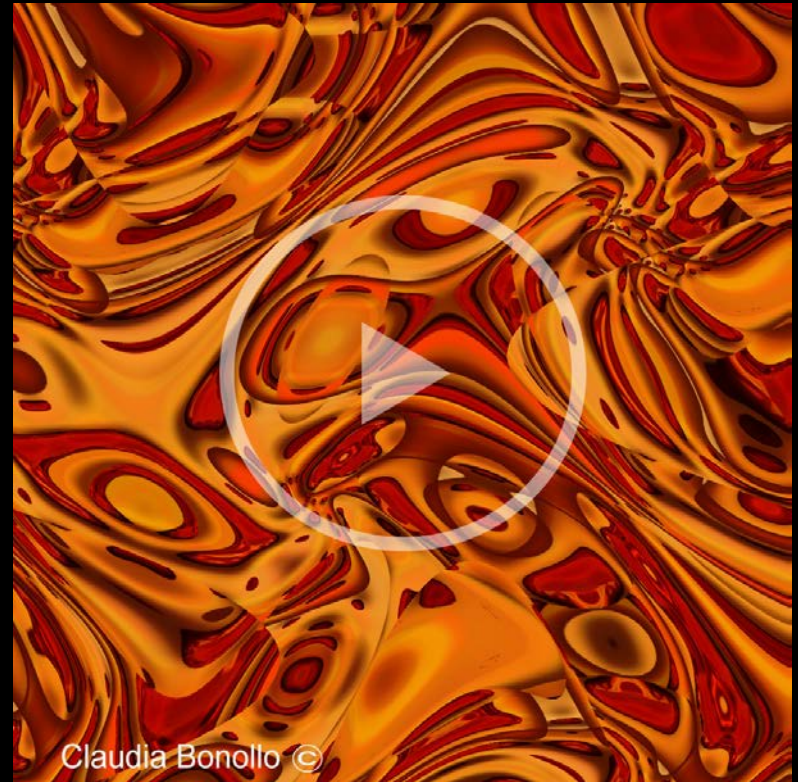
It is a delicate, sometimes surgical, never redundant work that is structured on the anatomical study of ancestral connections. We are facing a polyphonic experiment that uses visual urbanisation to optimise and make the future journey auspicious.

Any artistic work that involves profound conceptual elaboration is, in fact, a semantic compression; a bridge that connects what has already happened with the continuous becoming. It is a welding that becomes clear every time we compare seemingly different works, such as suspended gardens and digital painting visions. The union between these worlds can only be the artist, who, through her inner architectures, invites us to inhabit arboreal worlds where the purest fairy-tale sense of childhood suspends us in anticipation of a new, deeper breath.

It is the consecration to the domestic habit of "being," waiting to be ready for the grammar of her chromatic cartographies. In the history of humanity, the feminine has always been a protagonist in practices aimed at the therapy of the soul, and Claudia Bonollo/Sophia Cromatica reminds us of this with her own grace and the invincible strength of poetry.

Fabrizio Loschi, Artist and Curator

SHORT FILMS: HEART`S ROOMS + ORANGE THRESHOLD



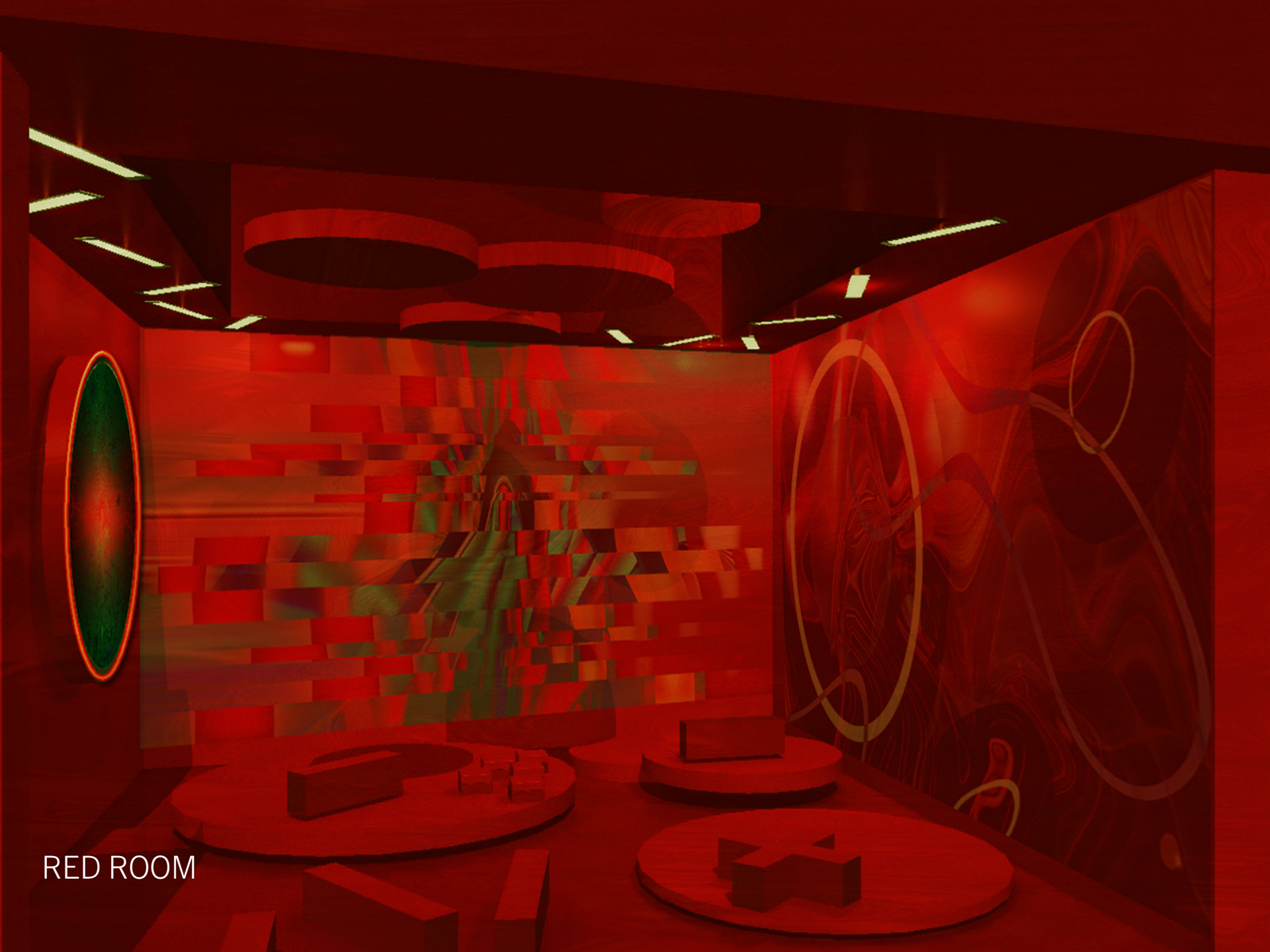
THE IMAGINED BODY – LE CORPS IMAGINÉ

THE CELL The word cell comes from the Latin *cella*, literally a small room. Originally it indicated the subdivision of a larger space. In the late Latin, the “cell” becomes a monk’s room and only later does it become the definition of a specific place, the basement or the cellar, as if to allude to its deep and hidden meanings. In an 18th century scientific glossary, the word cell refers to a part of the brain **that is the imaginary seat of some faculties that are not specified**. In the early 20th century, **the term is associated with the current meaning of enclosed space and (the cell’s etymology) it becomes a source of inspiration for me.**

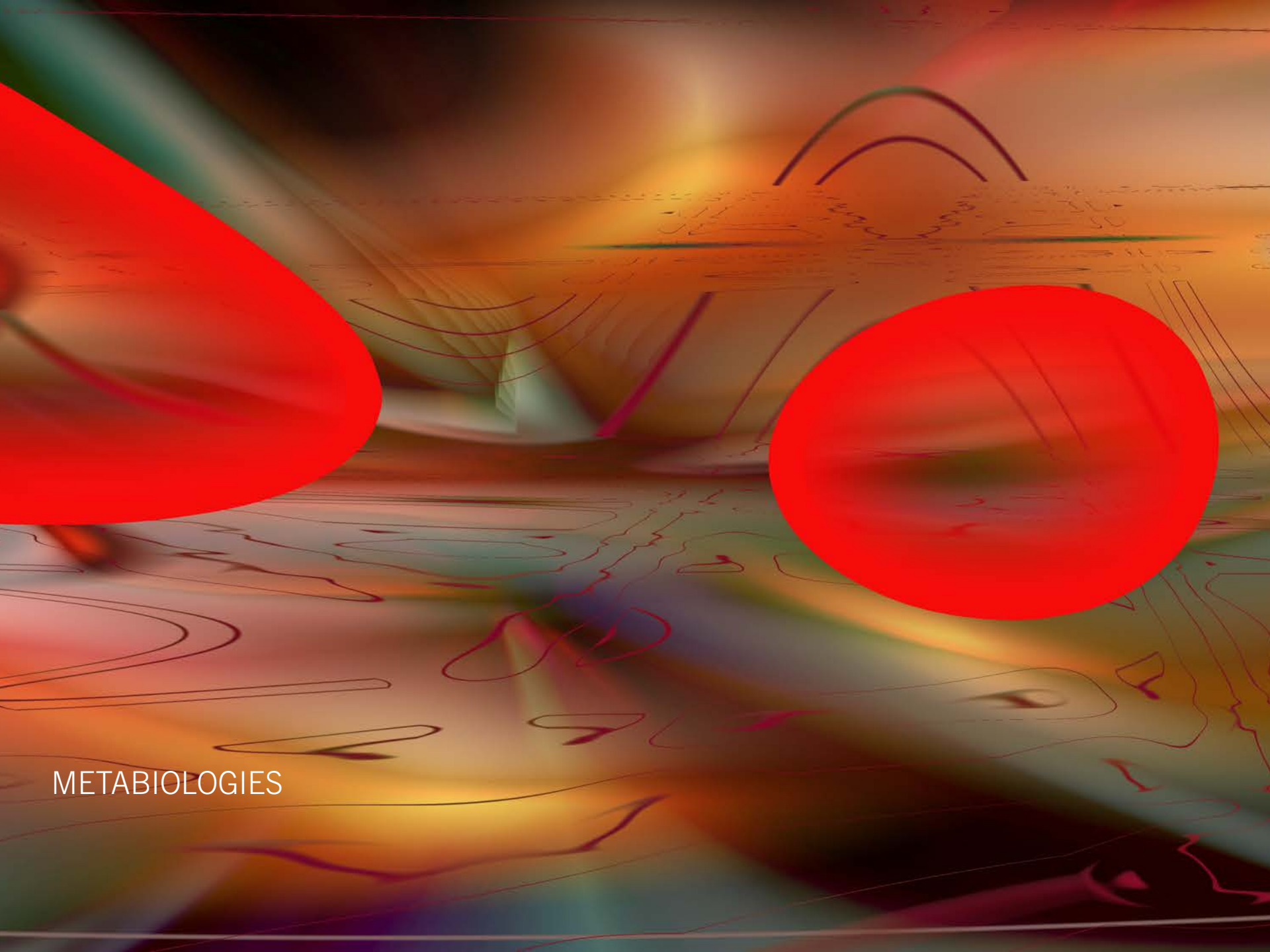


RED CELLS





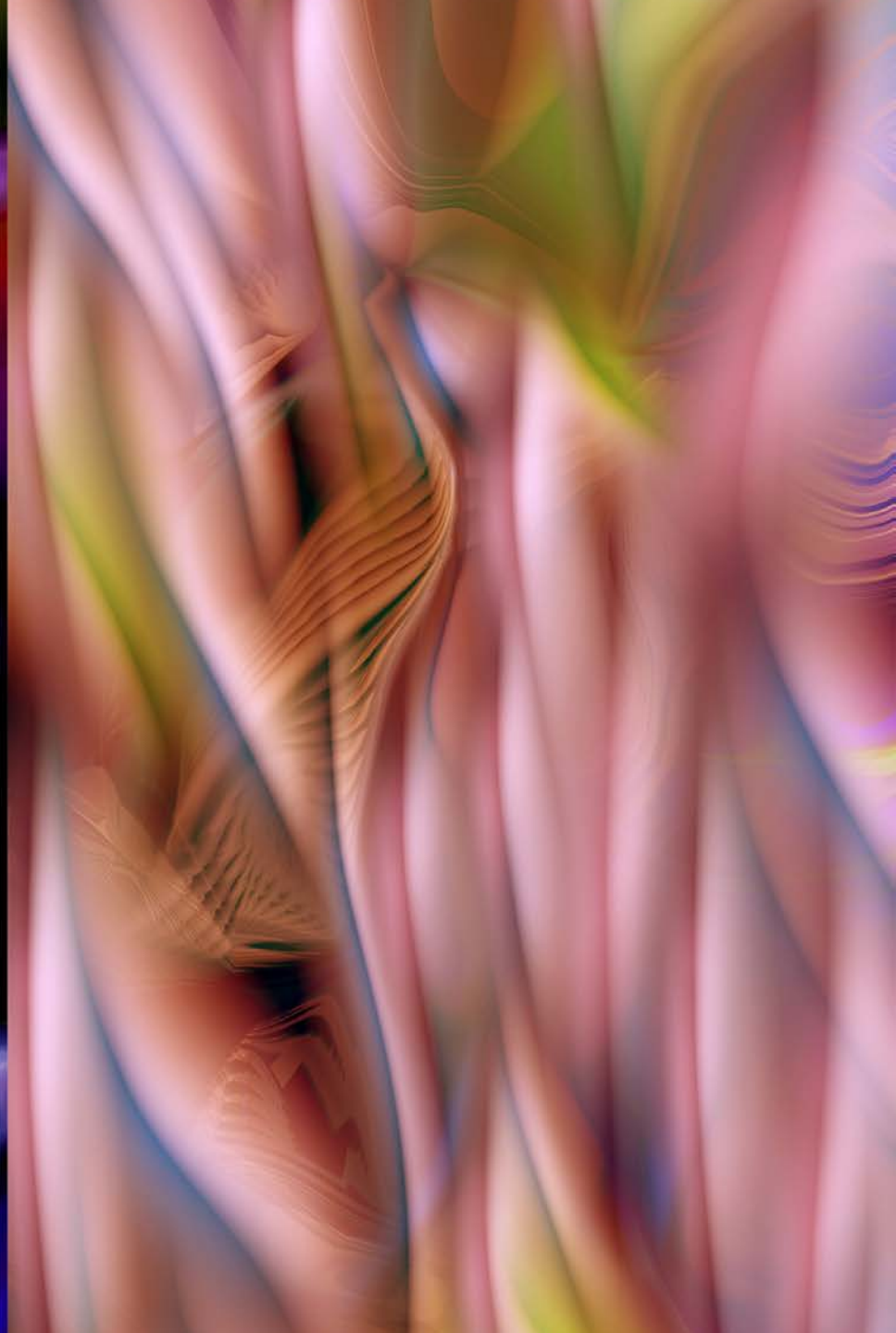
RED ROOM

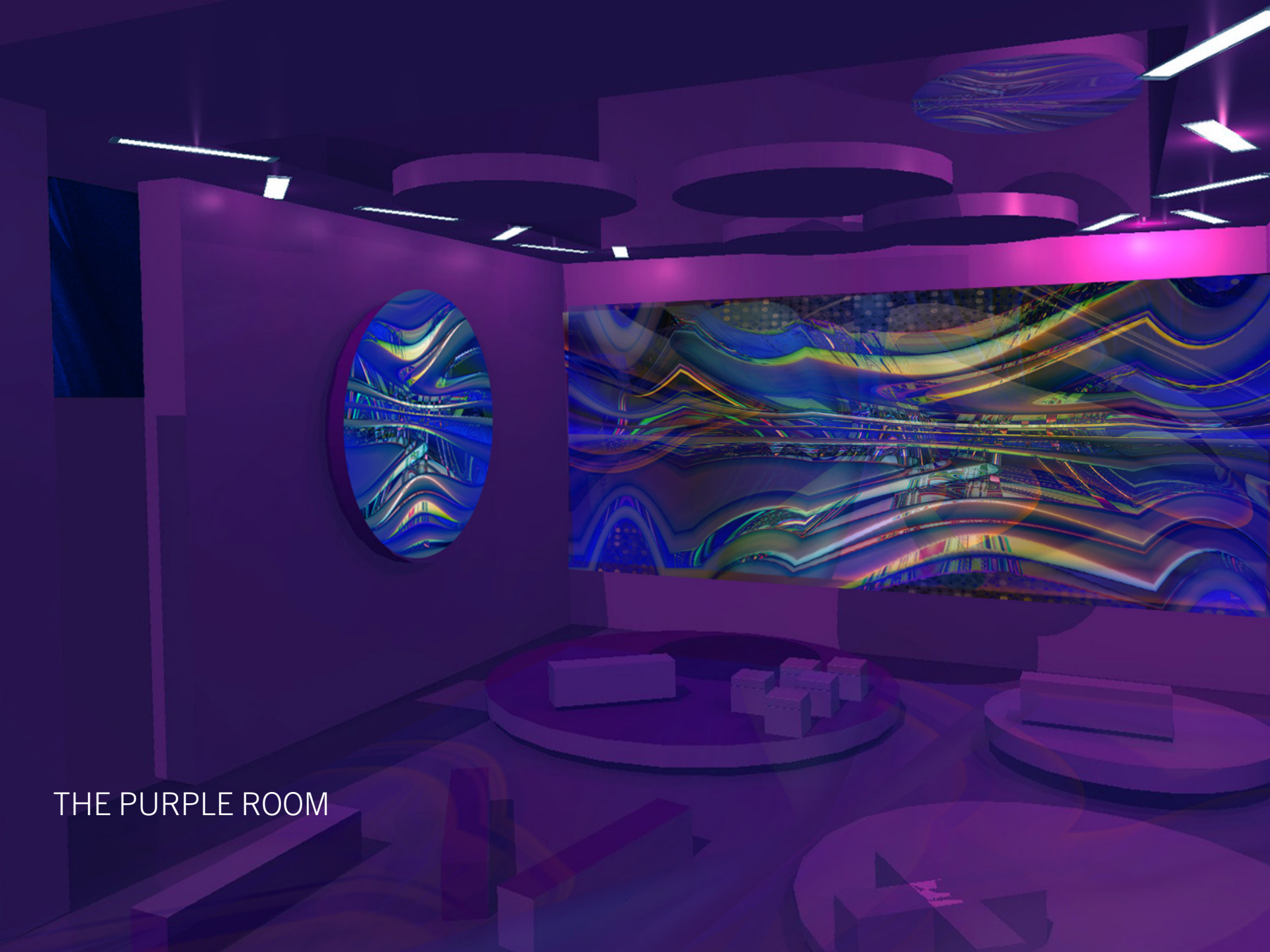


METABILOGIES

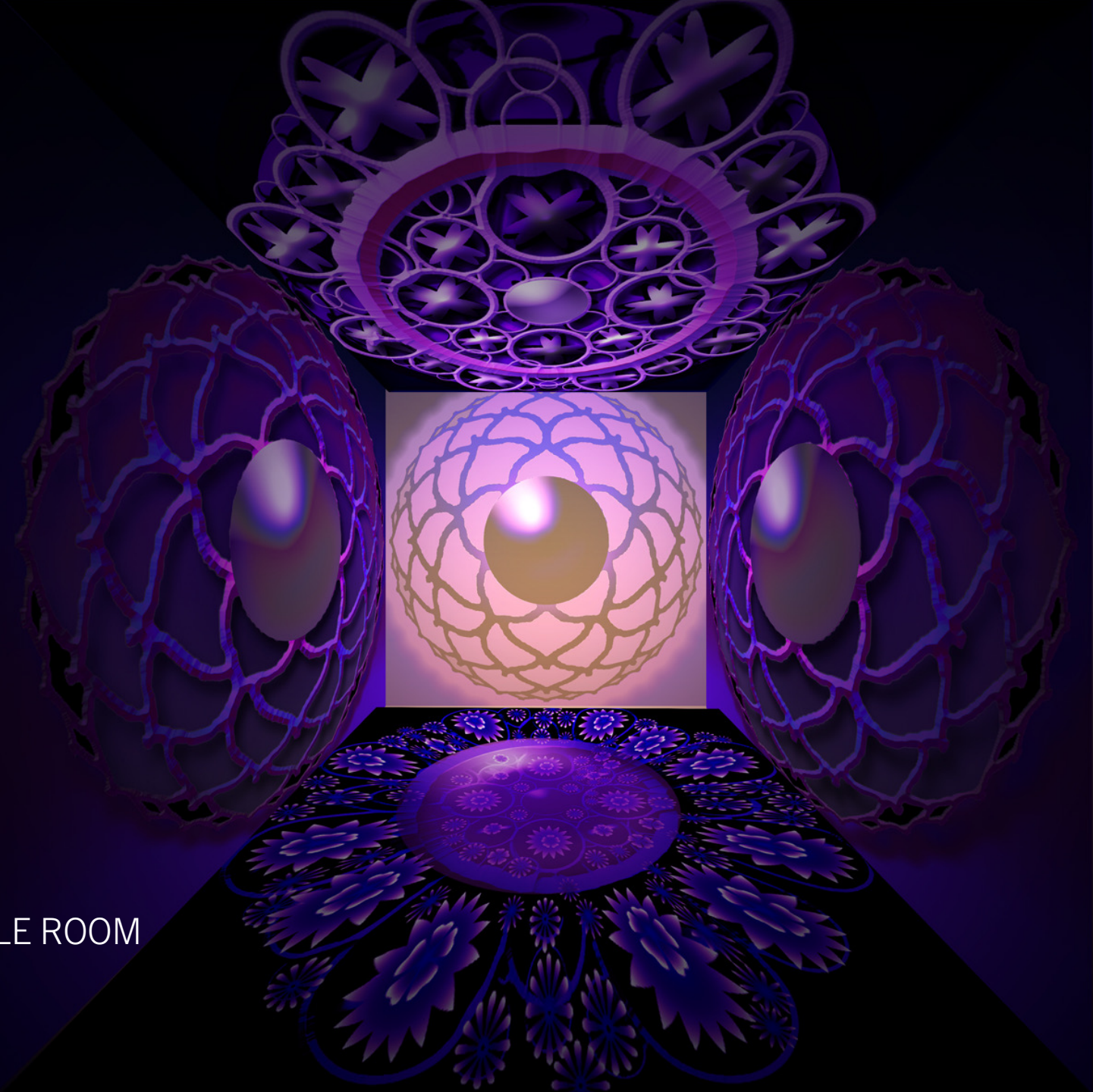


AMETHYST METAMORPHOSIS





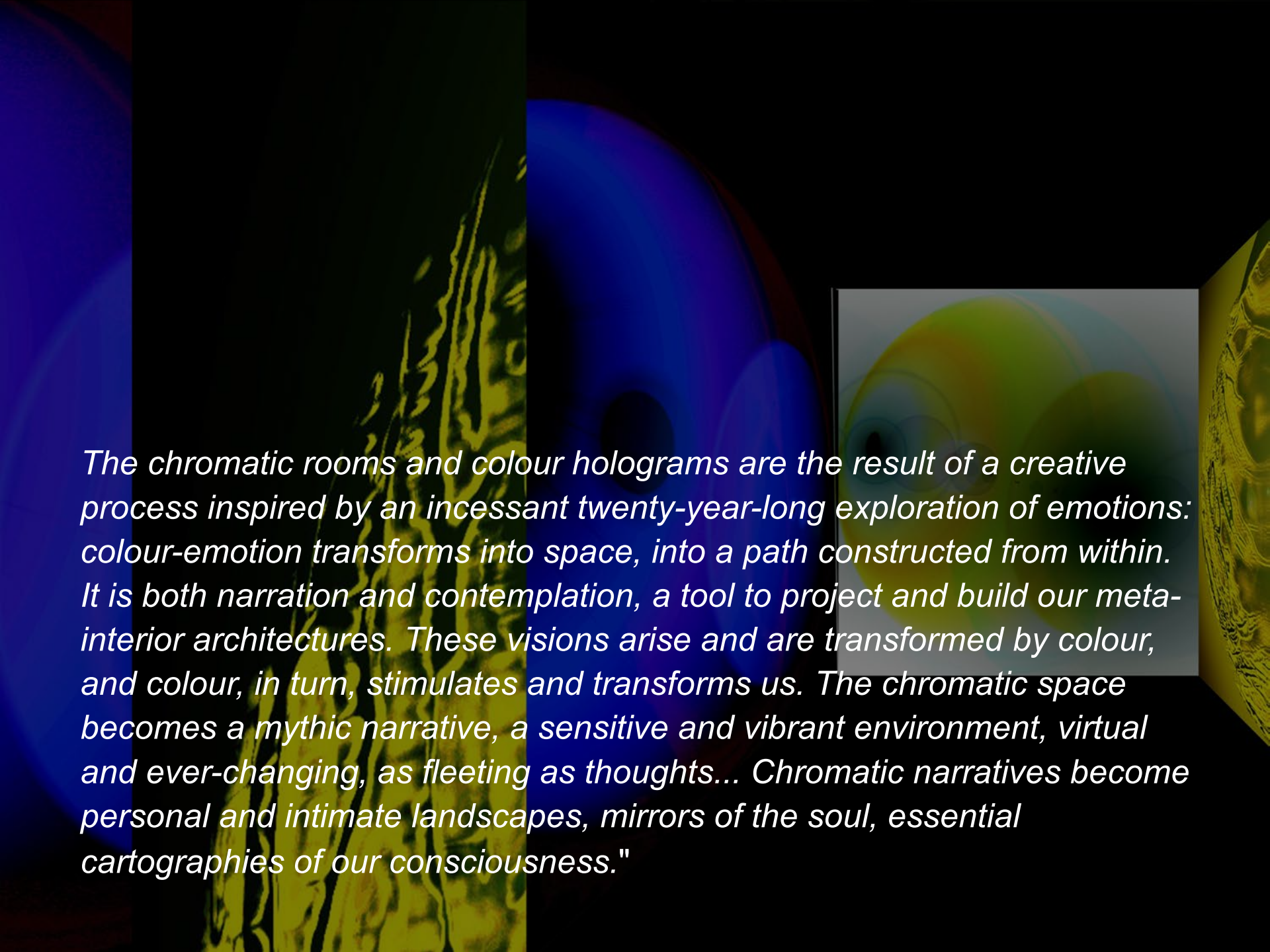
THE PURPLE ROOM



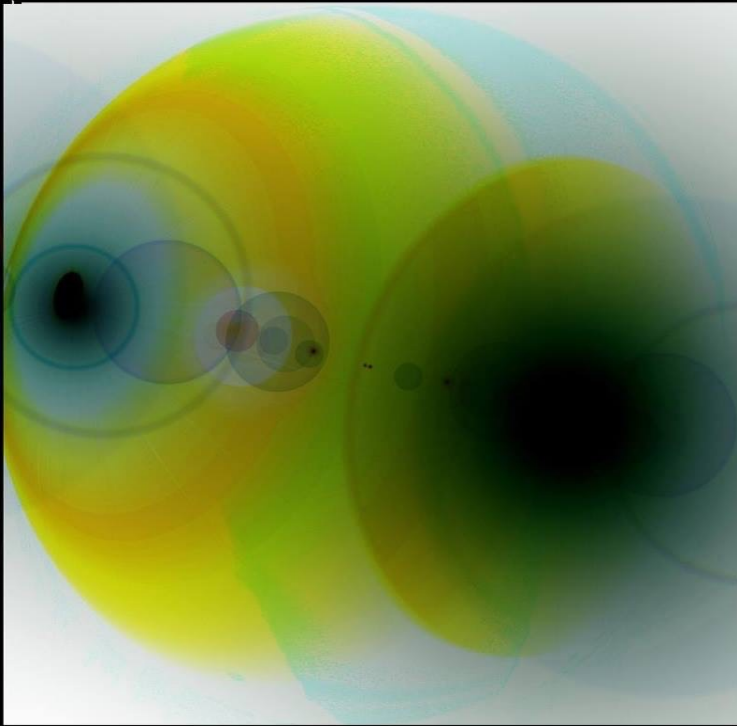
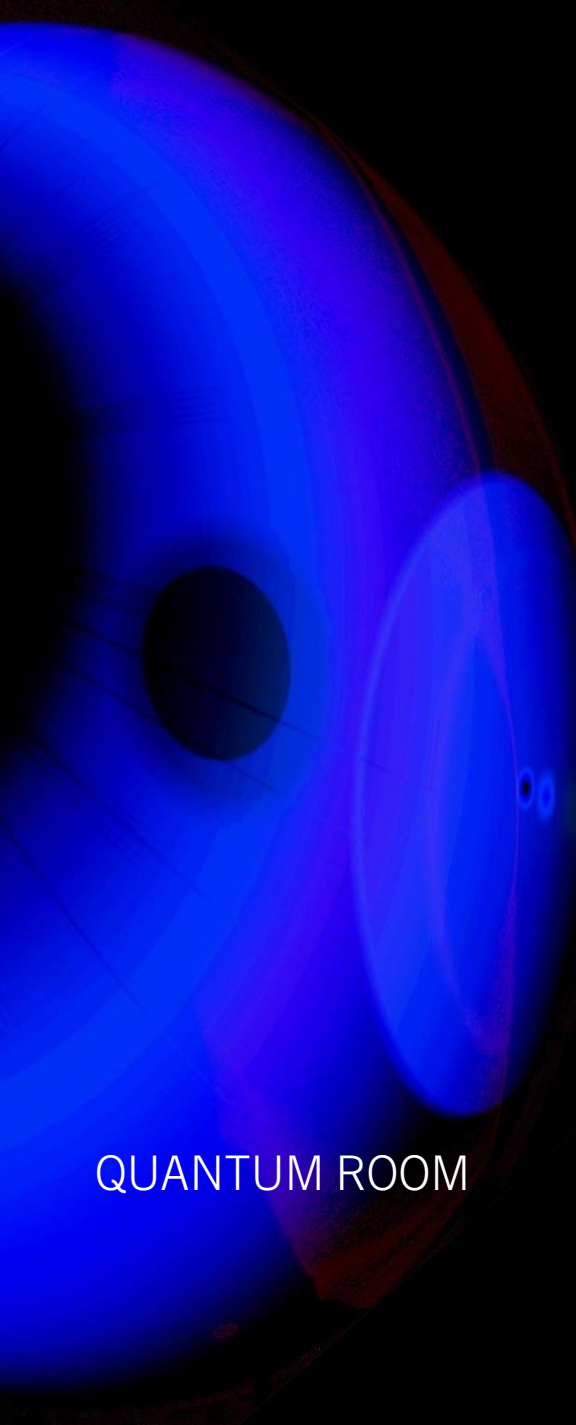
PURPLE ROOM



THE YELLOW CHAKRA ROOM

The background features a complex, abstract composition. On the left, there are vertical bands of blue and yellow-green with wavy, textured patterns. In the center, a large, semi-transparent blue shape with a circular cutout is visible. On the right, there is a rectangular inset showing a close-up of a human face, rendered in a soft, ethereal style with a yellowish-green tint. The overall aesthetic is dreamlike and artistic.

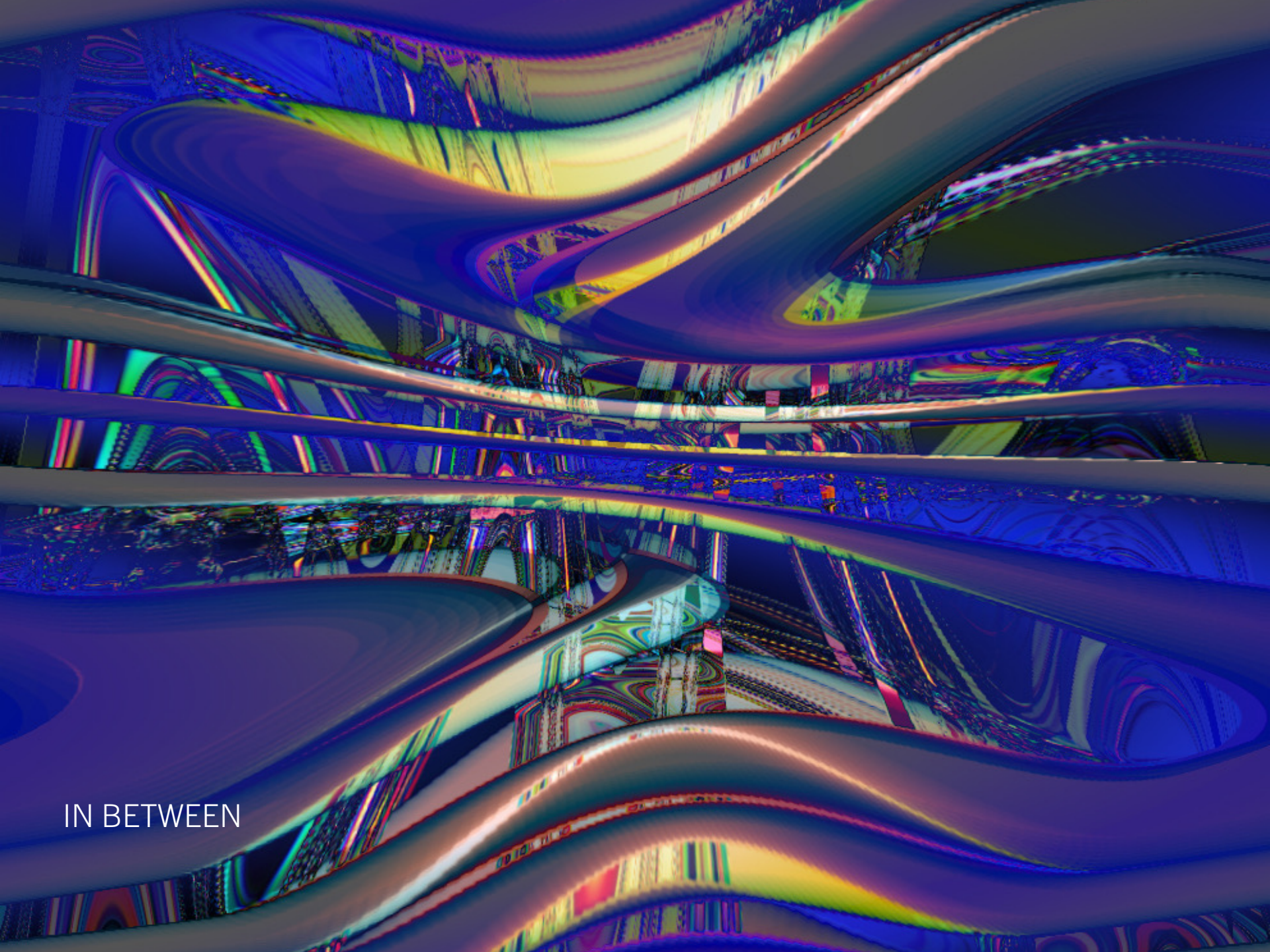
The chromatic rooms and colour holograms are the result of a creative process inspired by an incessant twenty-year-long exploration of emotions: colour-emotion transforms into space, into a path constructed from within. It is both narration and contemplation, a tool to project and build our meta-interior architectures. These visions arise and are transformed by colour, and colour, in turn, stimulates and transforms us. The chromatic space becomes a mythic narrative, a sensitive and vibrant environment, virtual and ever-changing, as fleeting as thoughts... Chromatic narratives become personal and intimate landscapes, mirrors of the soul, essential cartographies of our consciousness."



QUANTUM ROOM



The different versions of my contemplative rooms go in this direction, the most elaborate "LA HABITACIÓN CUÁNTICA" (QUANTUM ROOM) inspired by the work of Dr. Amit Goswami is shown in the LaNeomudejar Museum in Madrid, where I also organized a round table with psychologists, artists and architects. The experiments continue with the ephemeral and interactive installations in Cantercel (Montpellier France), in the Montenmedio Foundation of Contemporary Art (Vejer de la Frontera - Spain) always accompanied by conferences and workshops and recently at the Atelier Cromatico - **International platform for art, culture, and colour research. Multidisciplinary laboratory for conscious chromatic exploration** (21st, 22nd, and 24th September 2023).



IN BETWEEN

The background of the image is a complex, abstract pattern of wavy, horizontal lines. The primary colors are shades of magenta and purple, with some lines appearing as bright, glowing streaks. Interspersed among these are darker, more muted tones of blue, green, and brown, creating a rich, multi-layered visual effect. The lines vary in thickness and intensity, giving the overall appearance a sense of movement and depth.

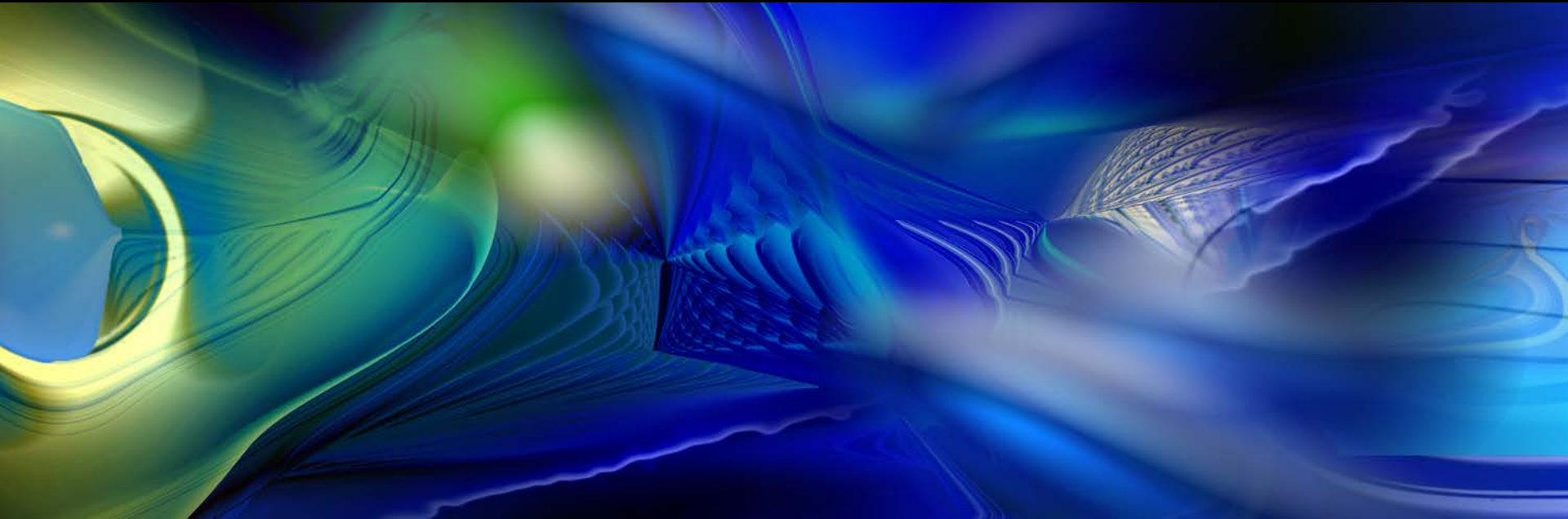
MAGENTA THRESHOLD





THE IMAGINED BODY

METABIOLOGIES : CELLS TRASFORMED BY COLOUR

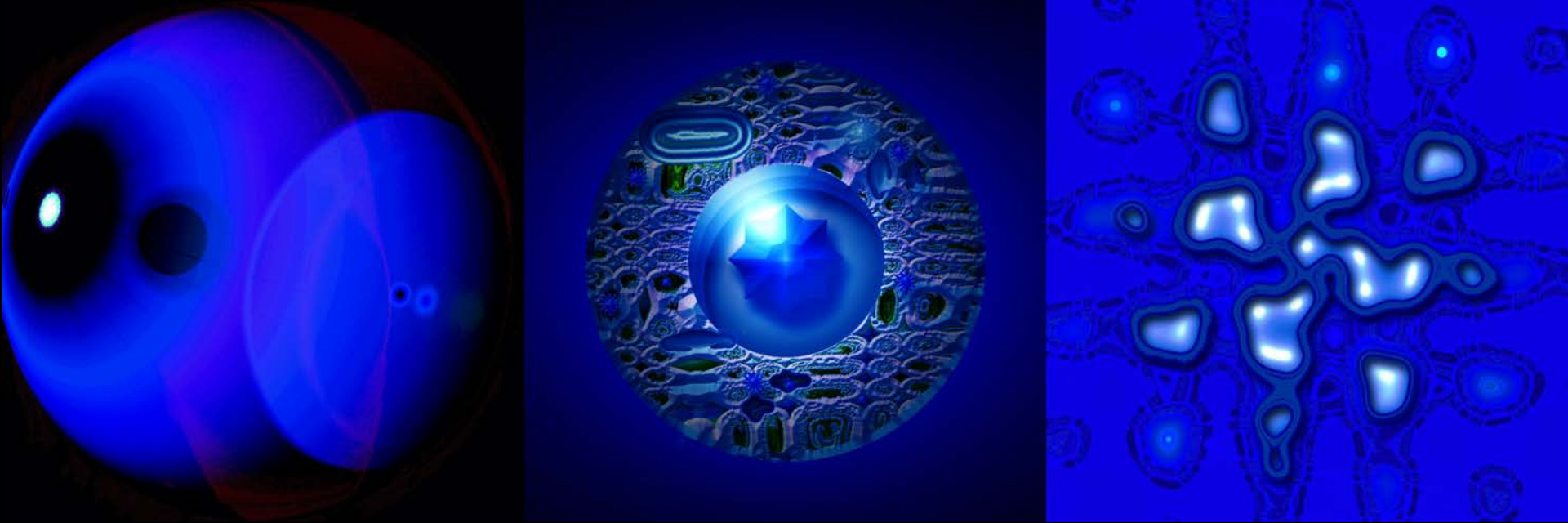




The cells were transmuted. I changed their colour, their scale, their shape, and their orientation and turned them into cosmos, galaxies, coloured lights.

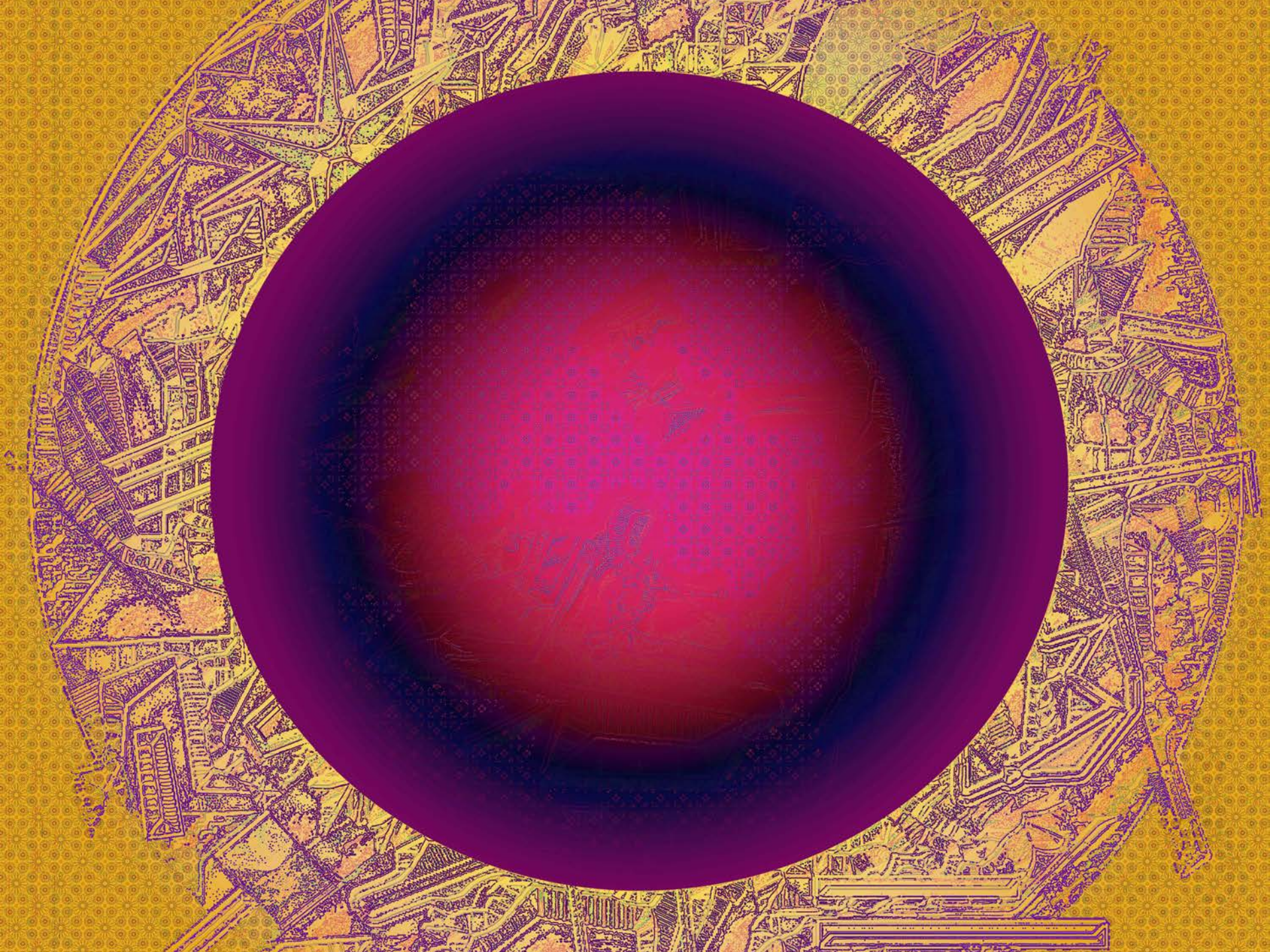
I do not visualise colours to treat organs, but cross colour. I try to inform and seduce each affected cell, turning a vicious circle into a virtuous circle

The *mundus imaginalis* (the world of visions) I am referring to, is neither celestial nor terrestrial, but an *intermundi* where all the transformations are possible because of the imaginal power. Unlike imagination, the imaginal is never inoffensive. These transmuted cells turn into sacred manifestations and reveal a new orientation. The symbolism in mandalas reflects an alchemic process of settling and sublimation, where darkness originates light. “The precious gold comes from the lead in the water, where conscience and life merge.”



This work represents a life-living entropy, generates life in an artistic way as it brings to light a generative function. The cells are not secluded; their flowing is continuous and endless. It is an open process that can embody multiple meanings. Interestingly enough the German term *Lichtung* means light, clearing, horizon. Things are left in the dark before coming to life, by entering this darkness we are able to see things in their becoming and bring them to light. My “transmuted cells” represent a possible spiritual dialogue with the disease, an attempt at creating an experimental therapy on active imagination.

Work selected in Paris from CAMERA (World Audiovisual Council for Studies and Production on the Arts) and Image et Science (CNRS, Paris)





LIDI MISTERIOSI - SYNAPSES



CELLS IN LOVE

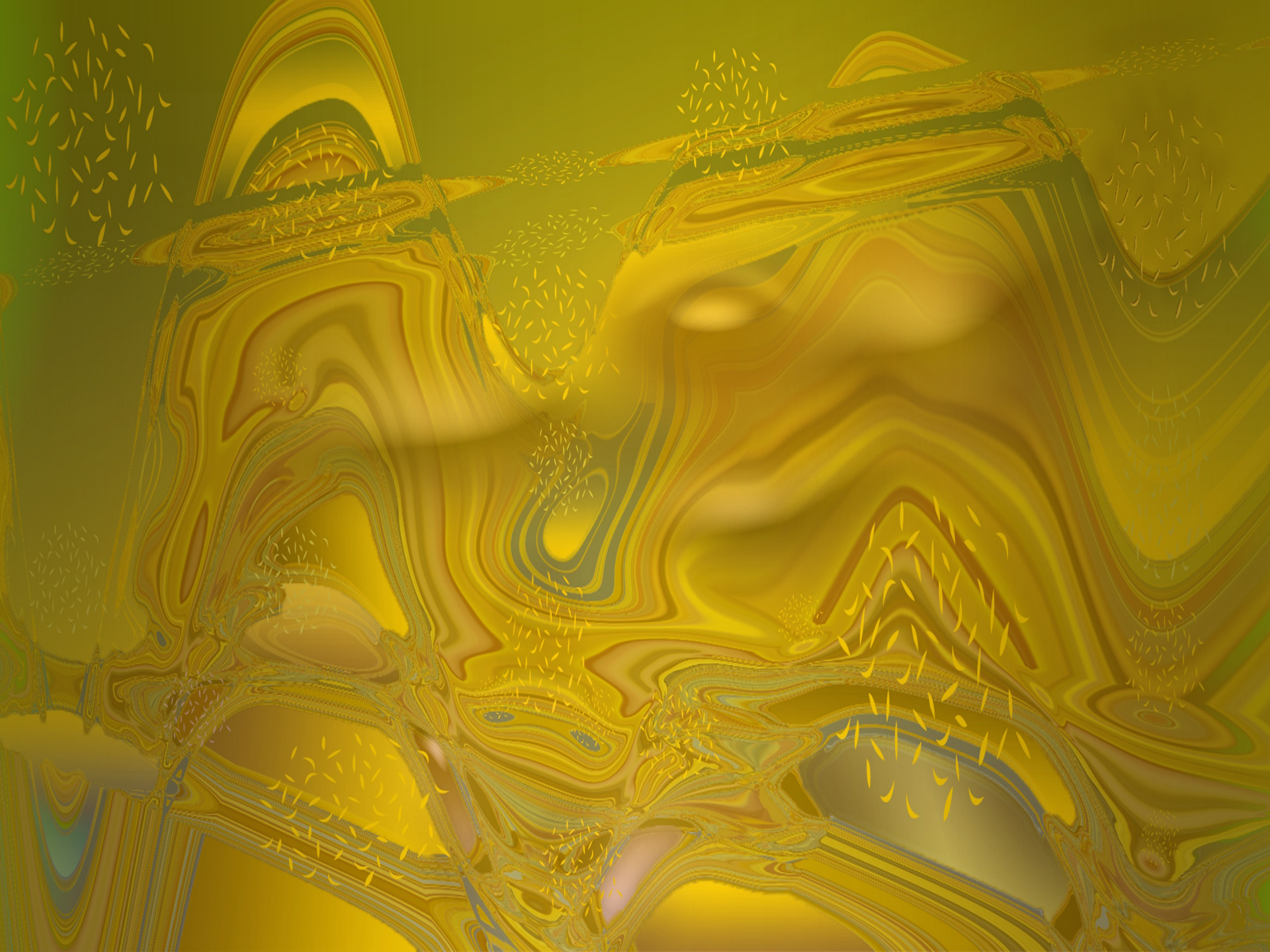


The image features a dynamic, abstract background composed of numerous overlapping, wavy bands of color. The palette is dominated by warm tones, ranging from deep, dark oranges and browns to bright, glowing yellows and light oranges. The lines flow horizontally across the frame, creating a sense of movement and depth. The overall effect is reminiscent of a nebula or a close-up of a textured surface illuminated by a warm light source.

COSMIC ORANGE

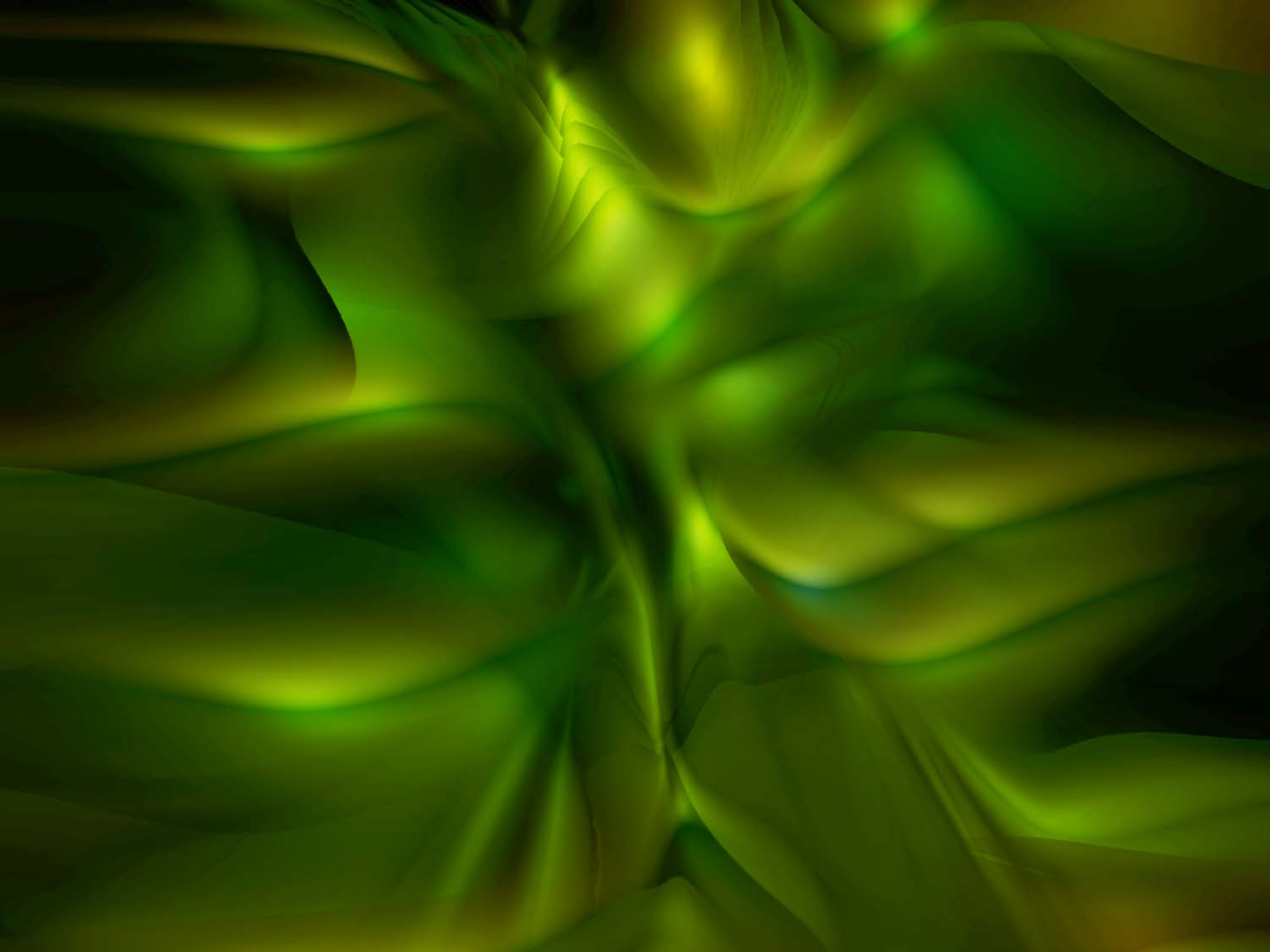


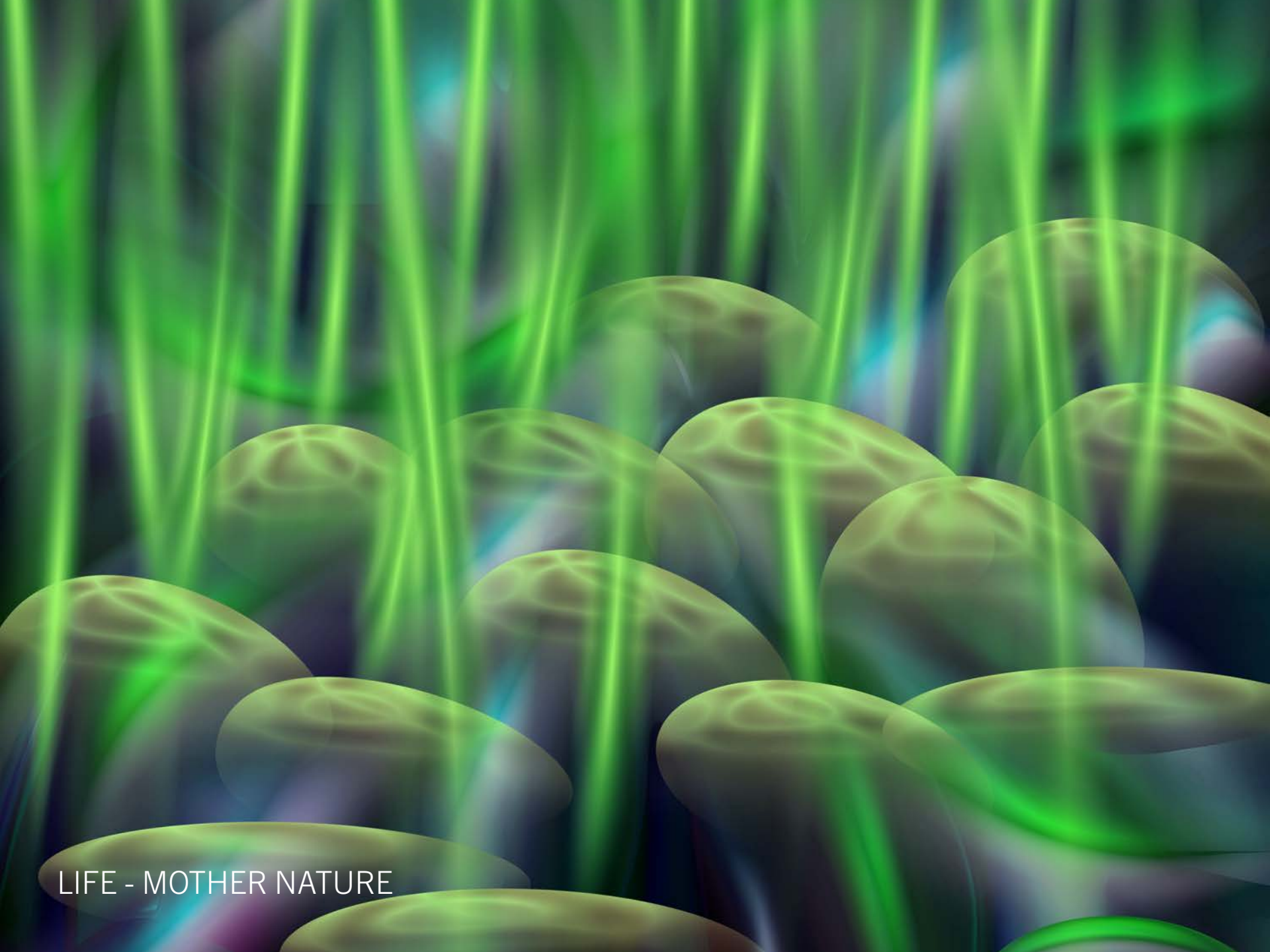




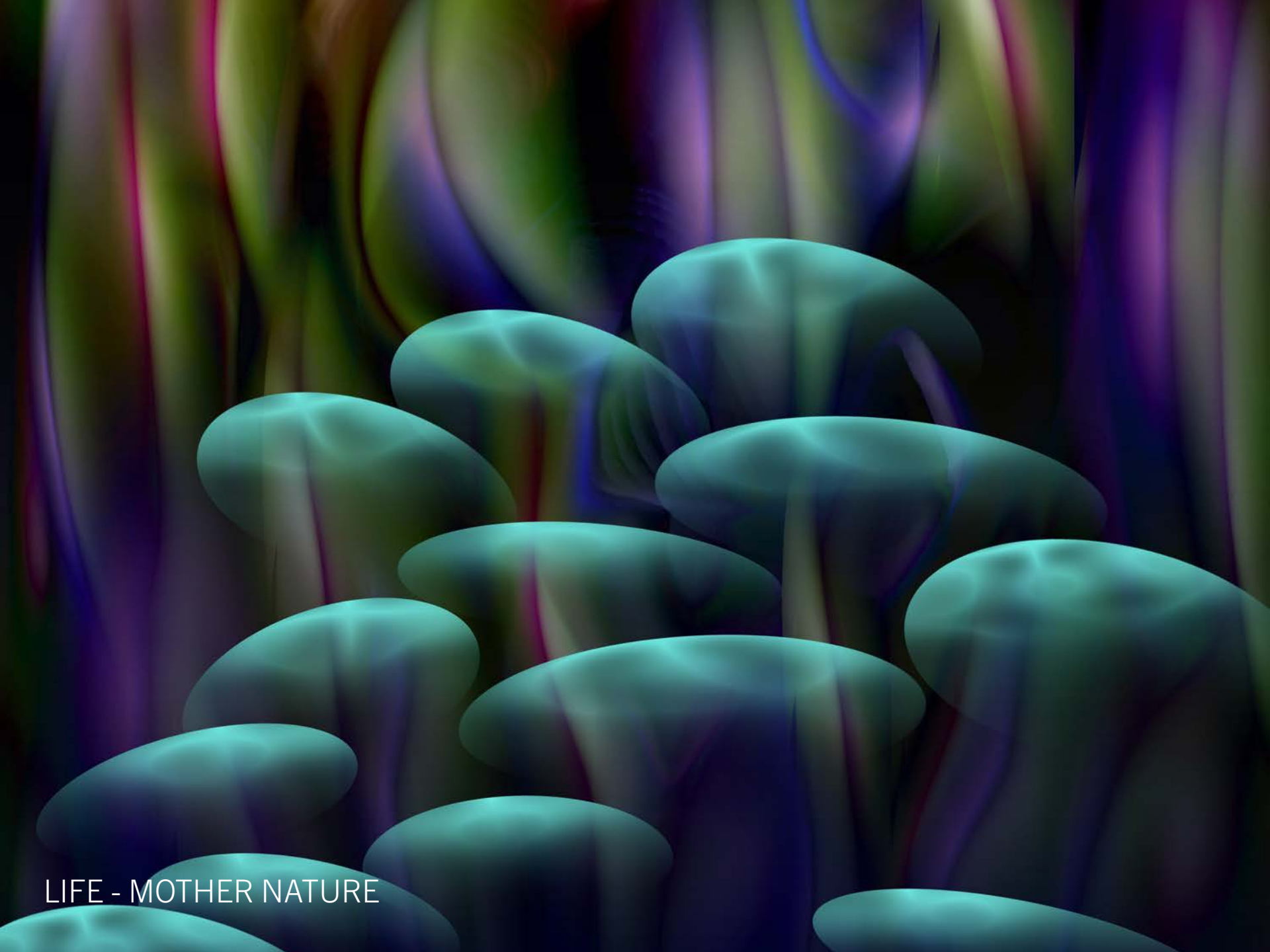
GREEN TRIPTYCH



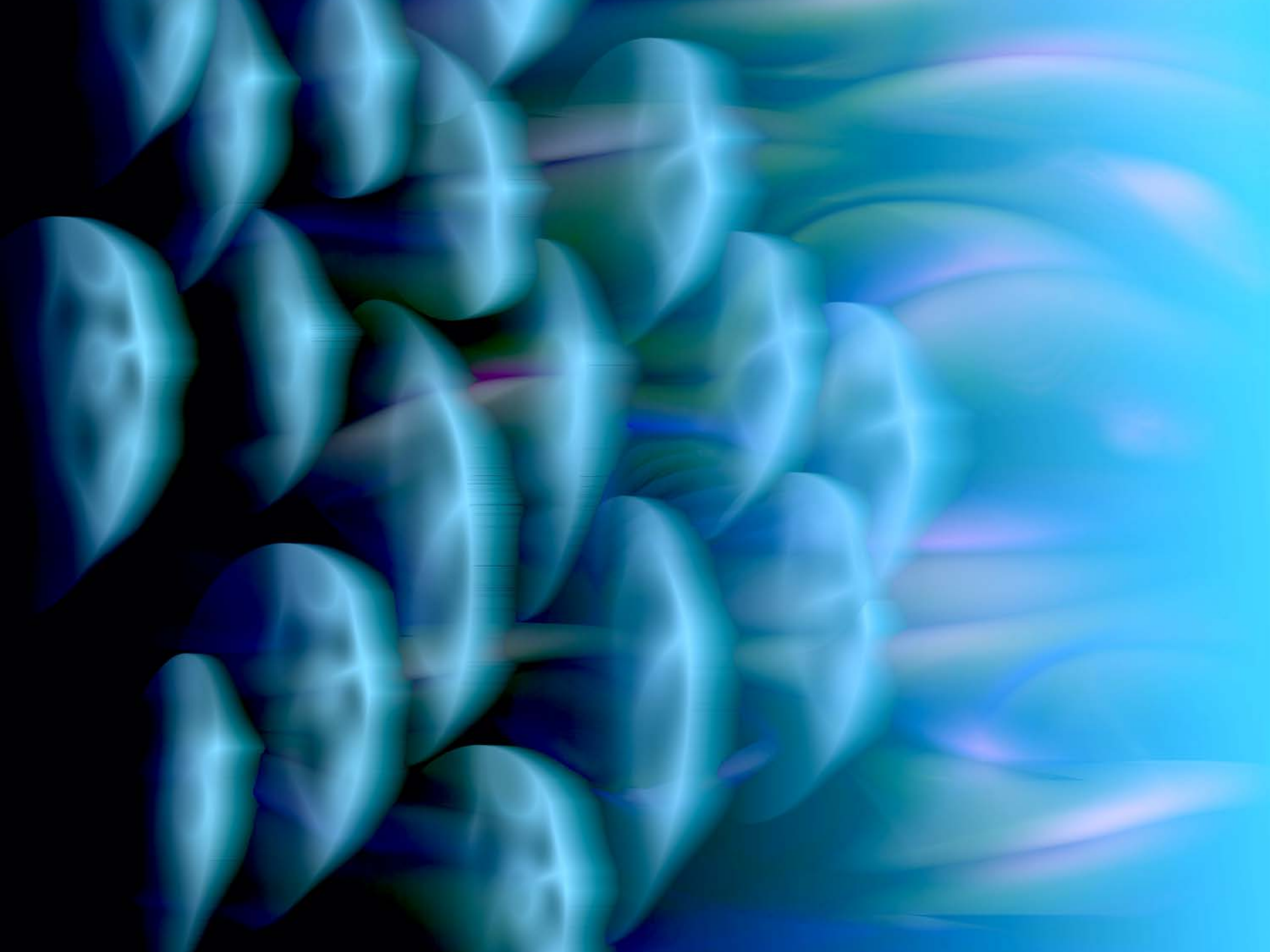




LIFE - MOTHER NATURE

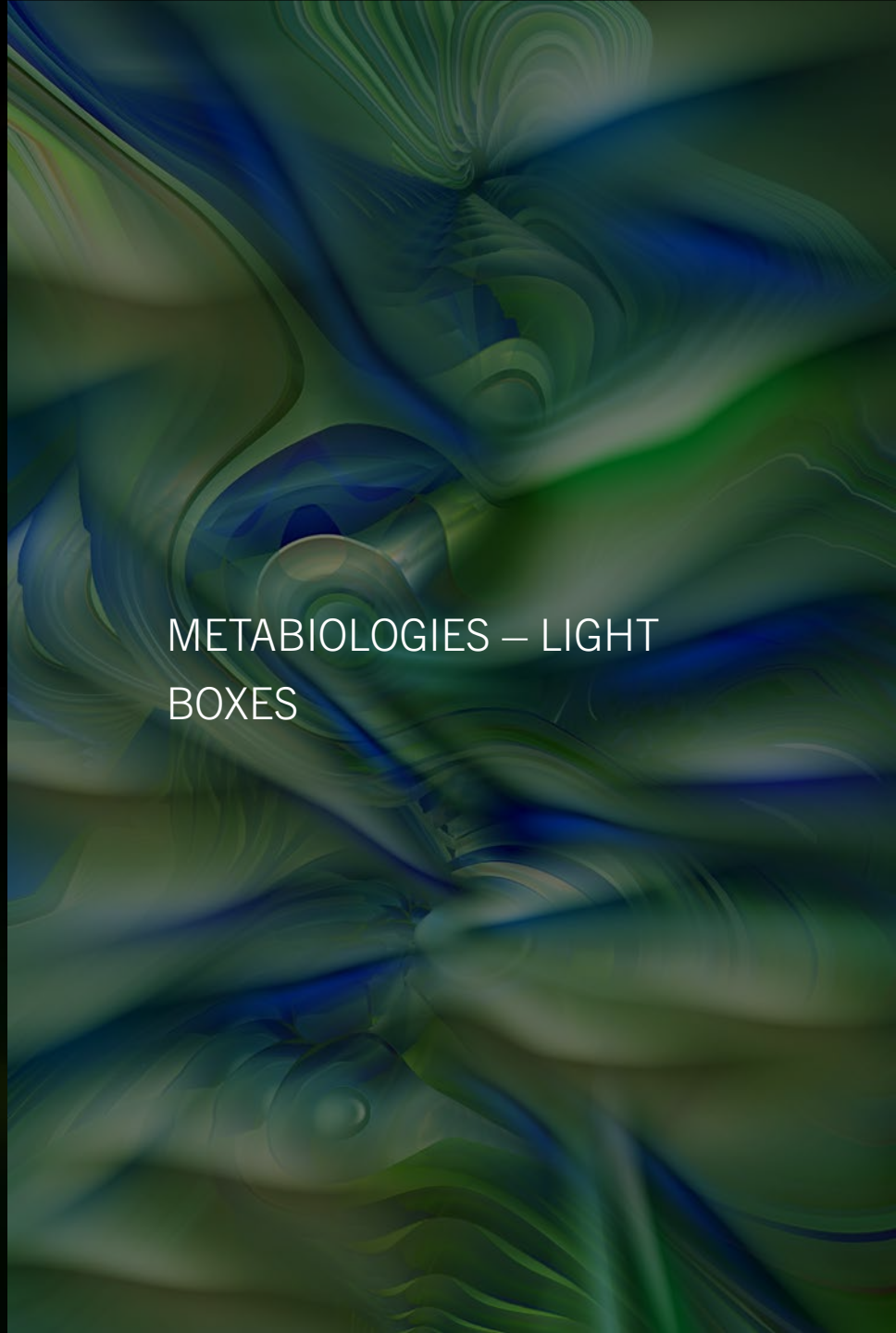


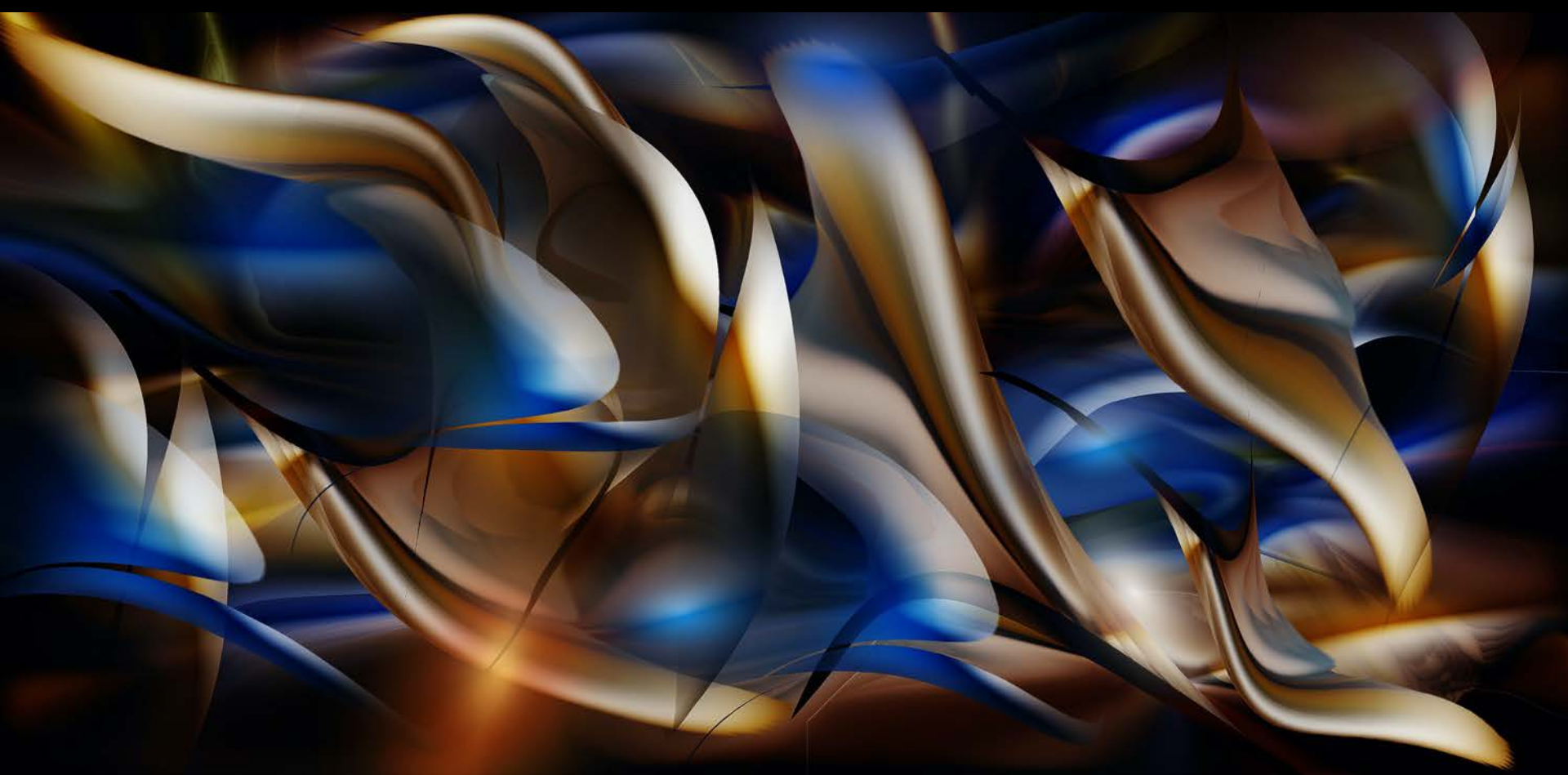
LIFE - MOTHER NATURE





METABILOGIES – LIGHT
BOXES





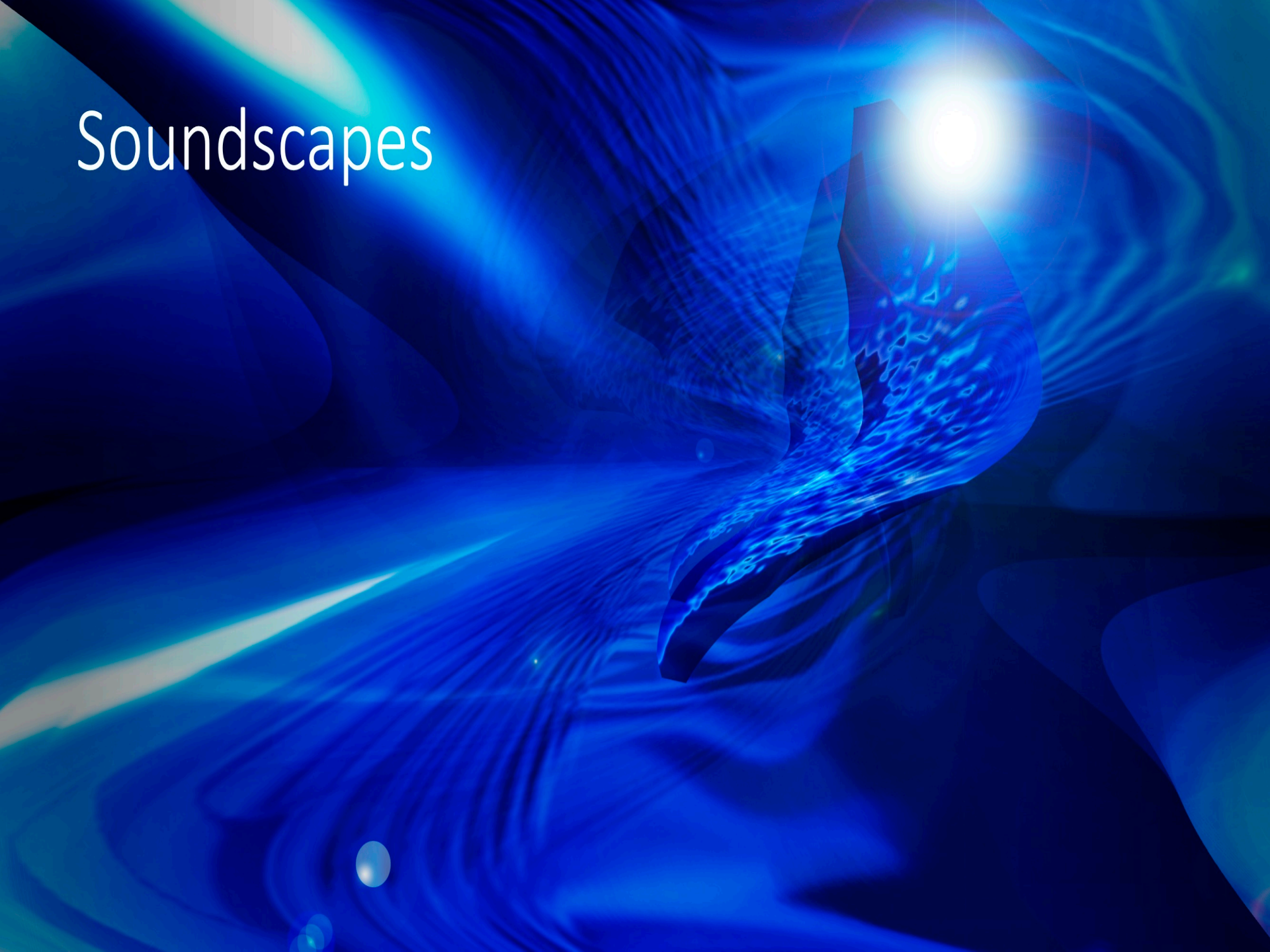
THE INNER COLOUR

An abstract 3D scene with a black background. A large, bright green rectangular block is at the top. Below it, a smaller, multi-colored rectangular block (rainbow spectrum) is visible. At the bottom, a large, glowing circular shape with a rainbow spectrum is shown. The text "SYNAESTHESIA: COLOUR AND SOUND" is centered in white, bold, uppercase letters.

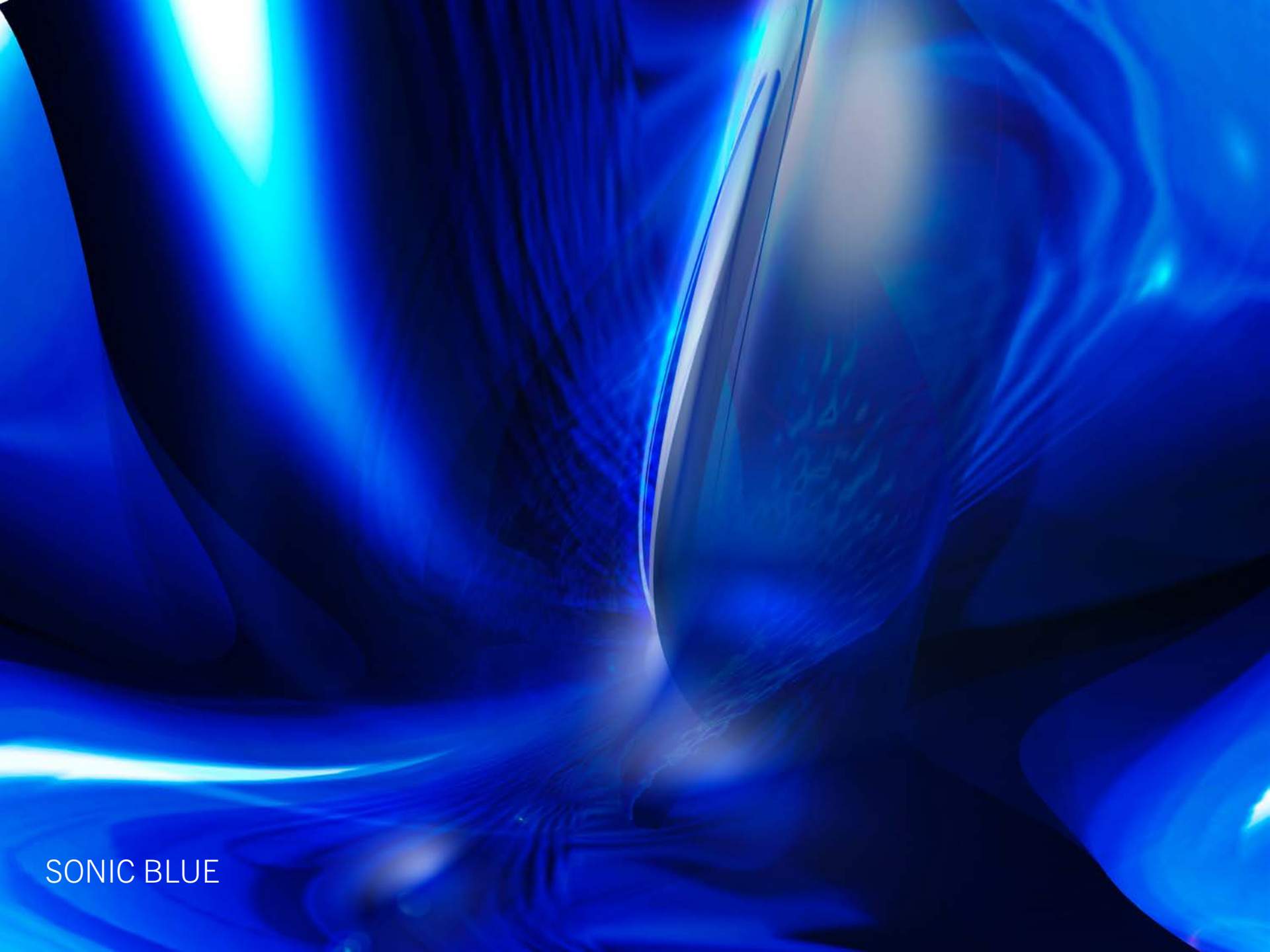
**SYNAESTHESIA: COLOUR
AND SOUND**



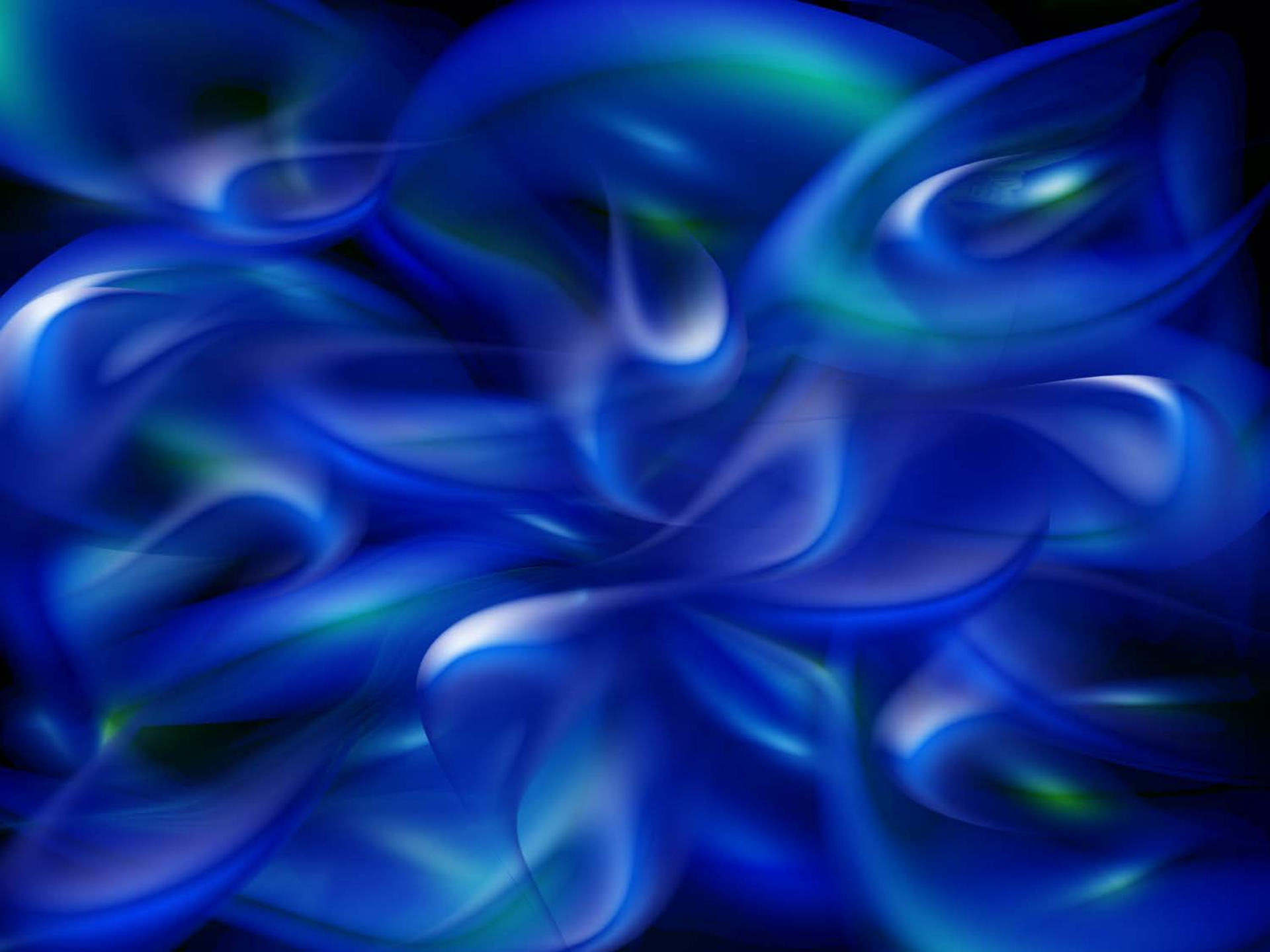
Soundscapes

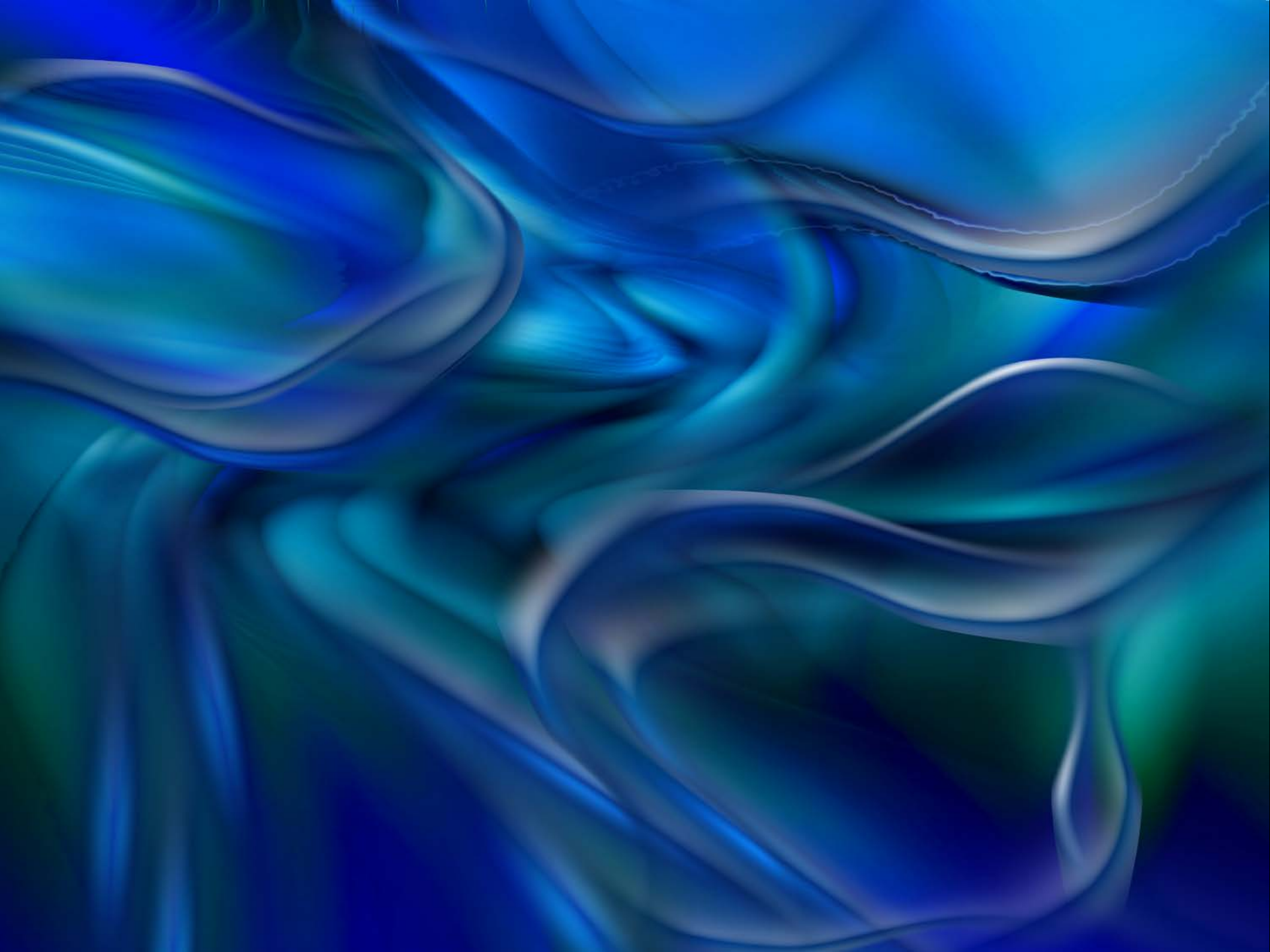


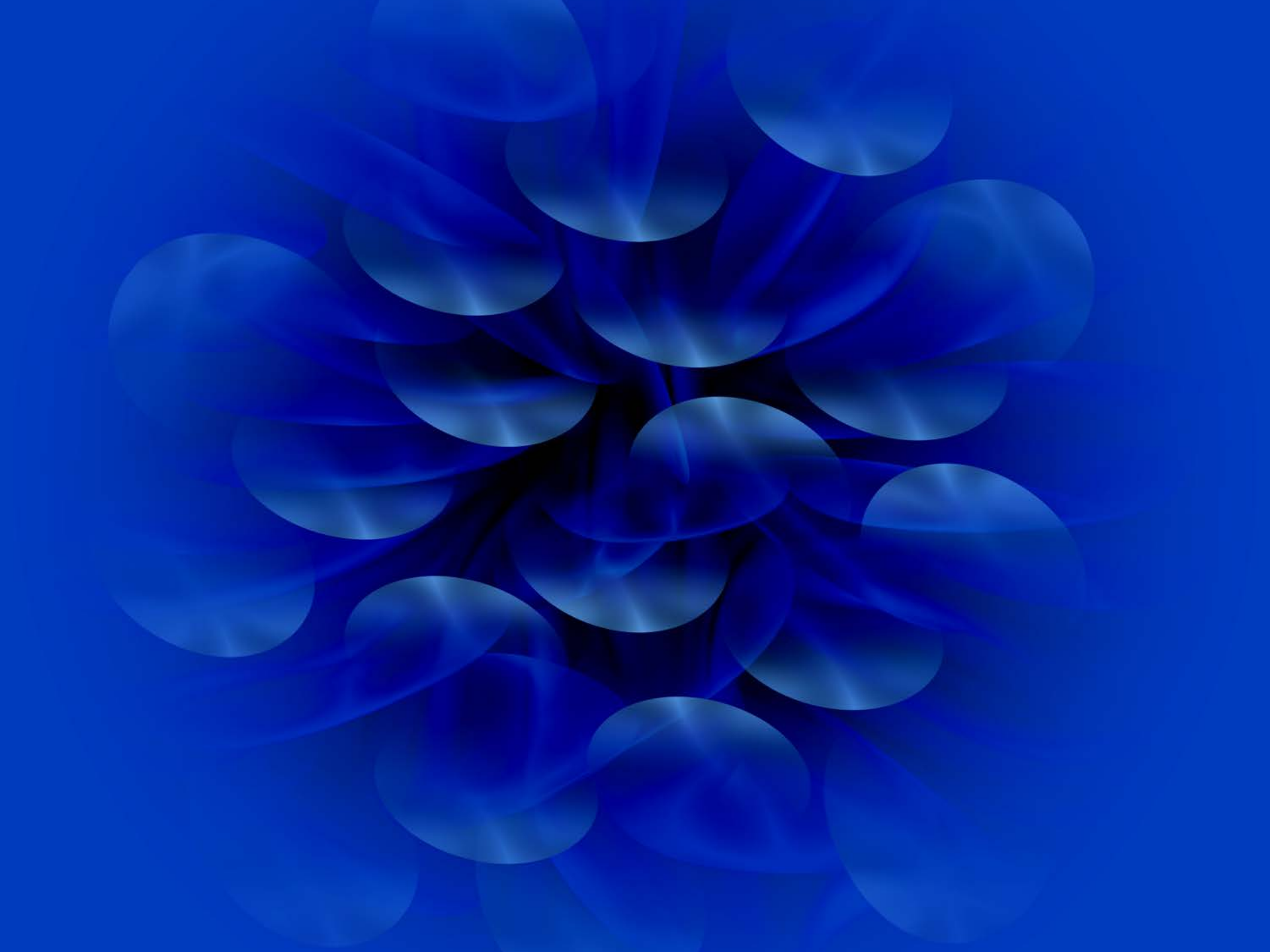


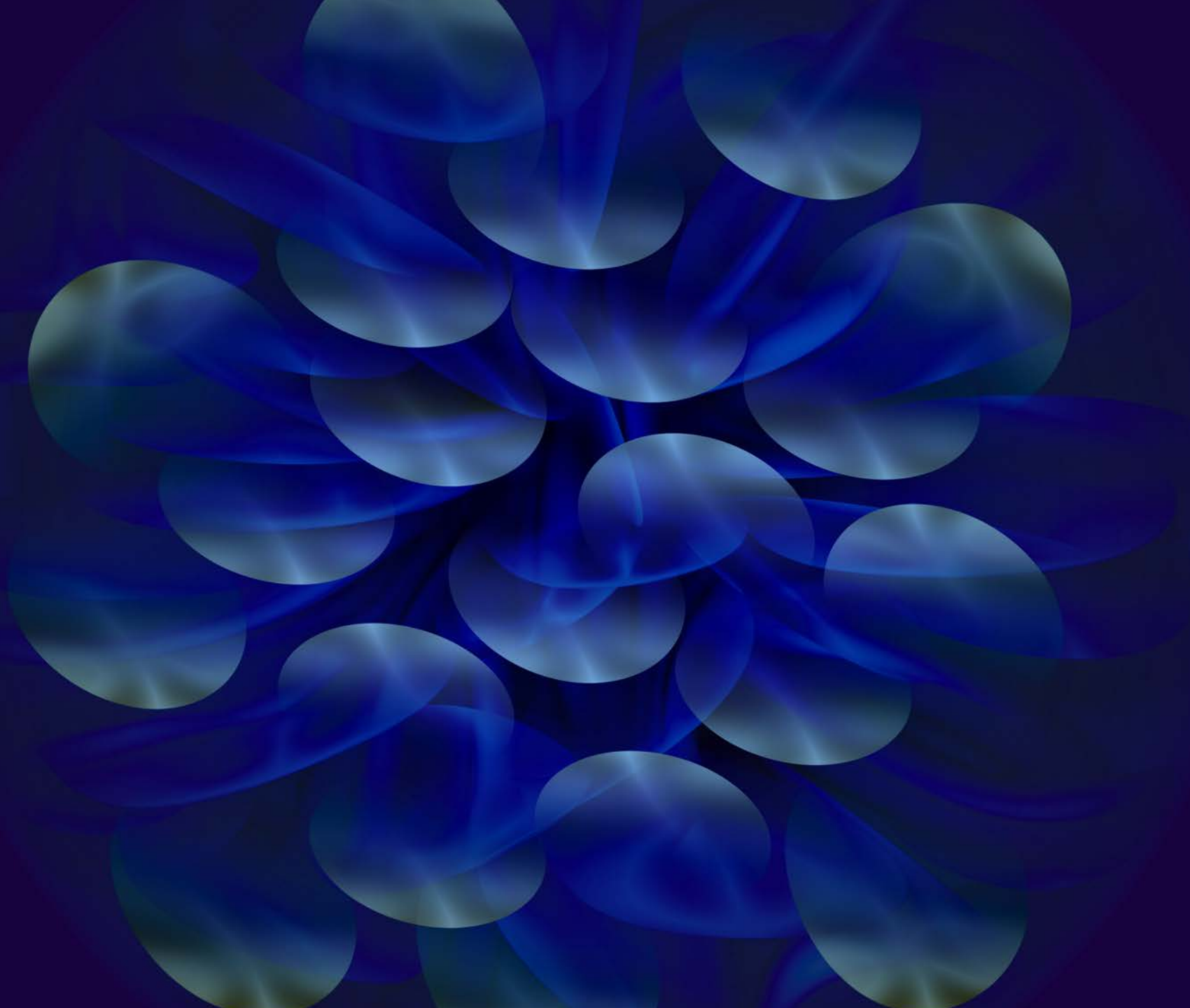


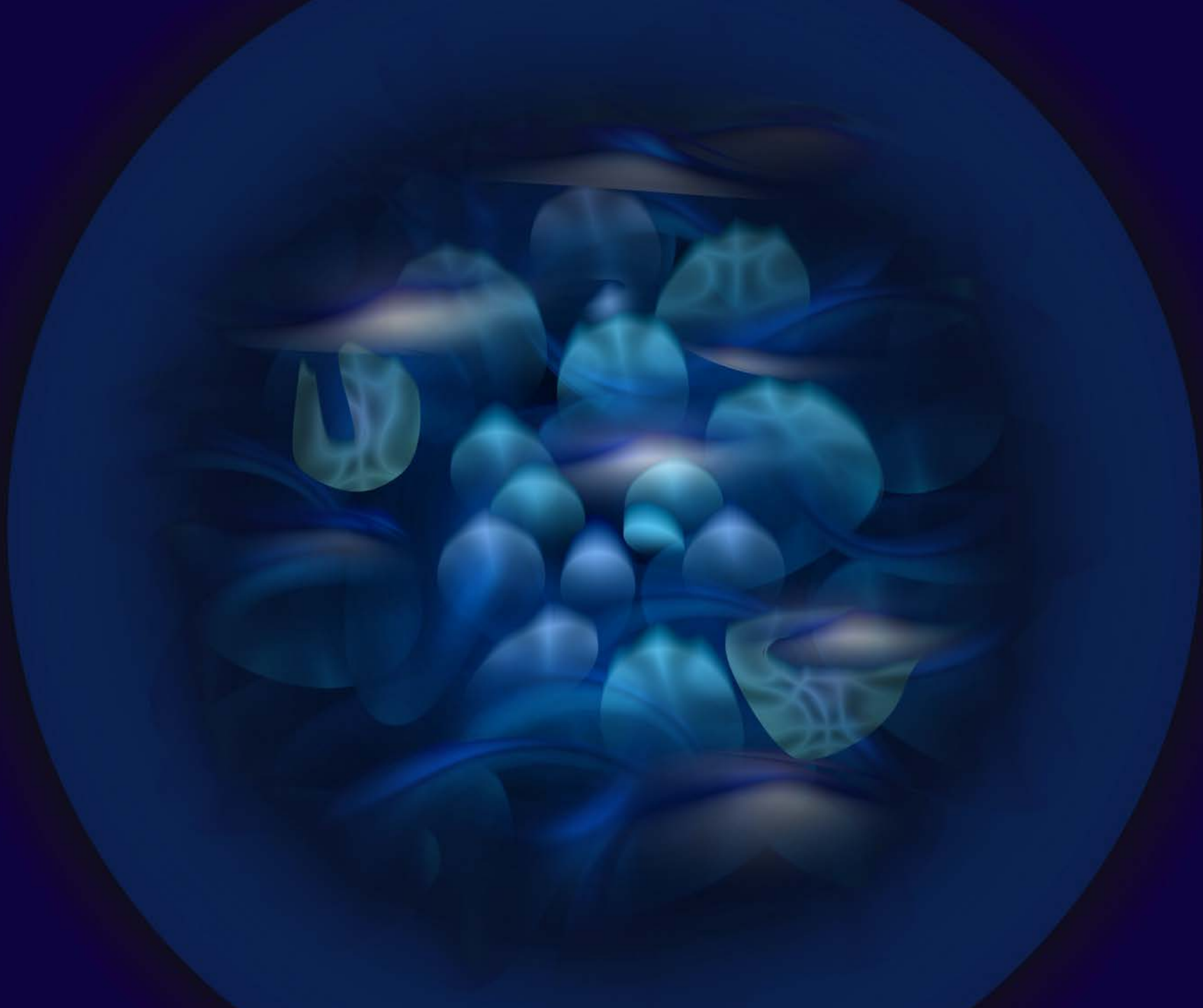
SONIC BLUE



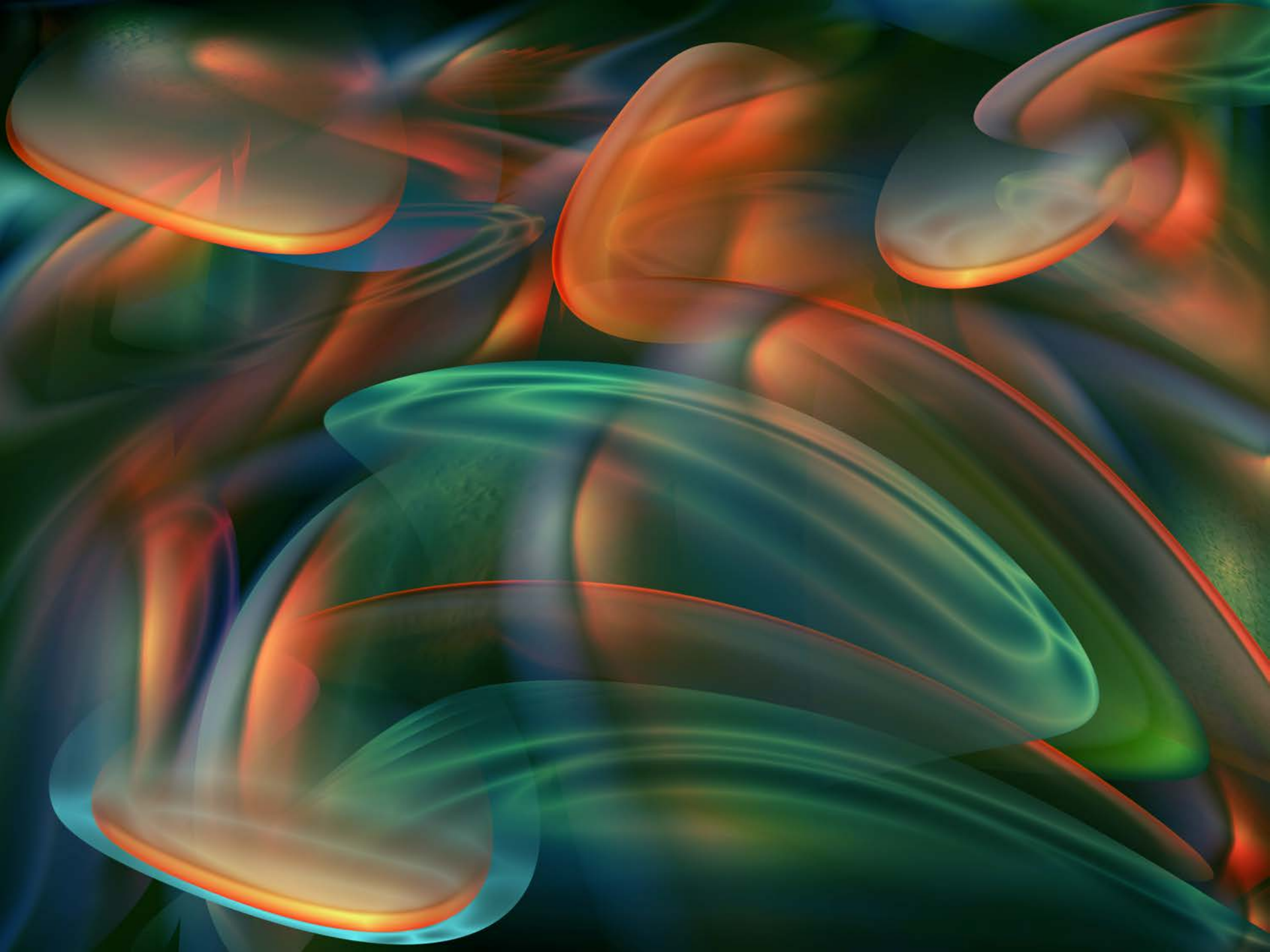






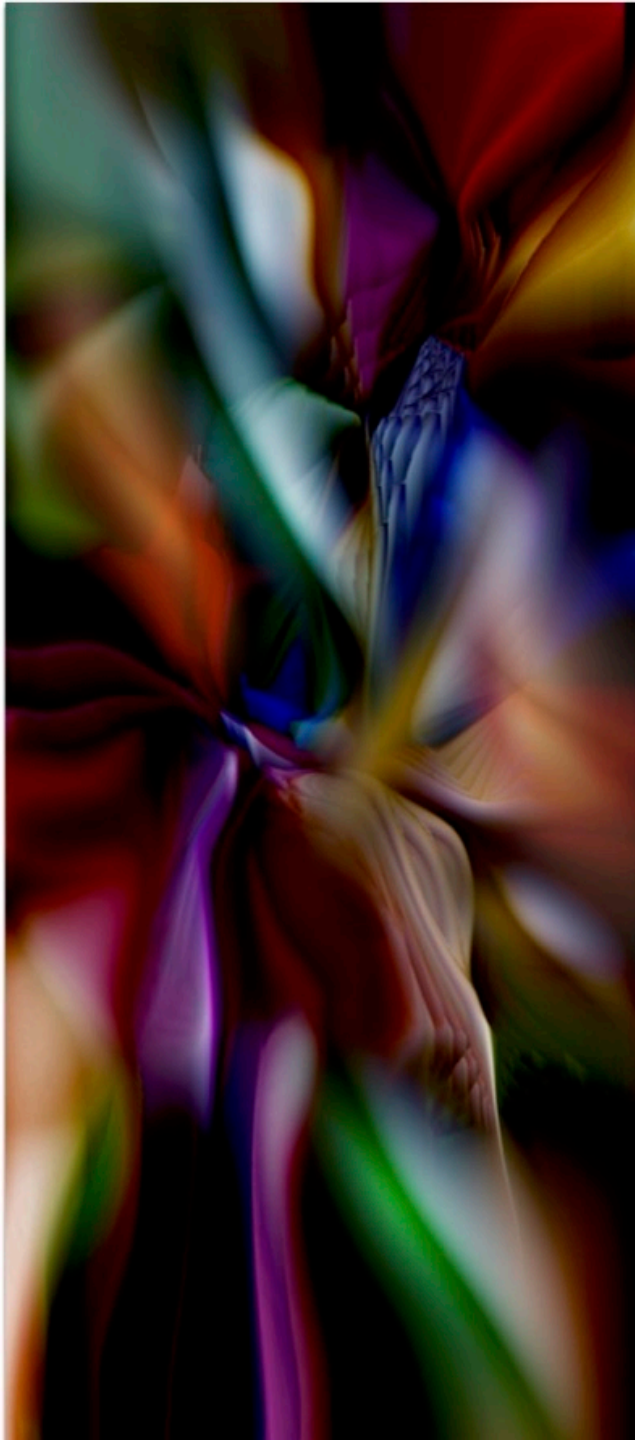
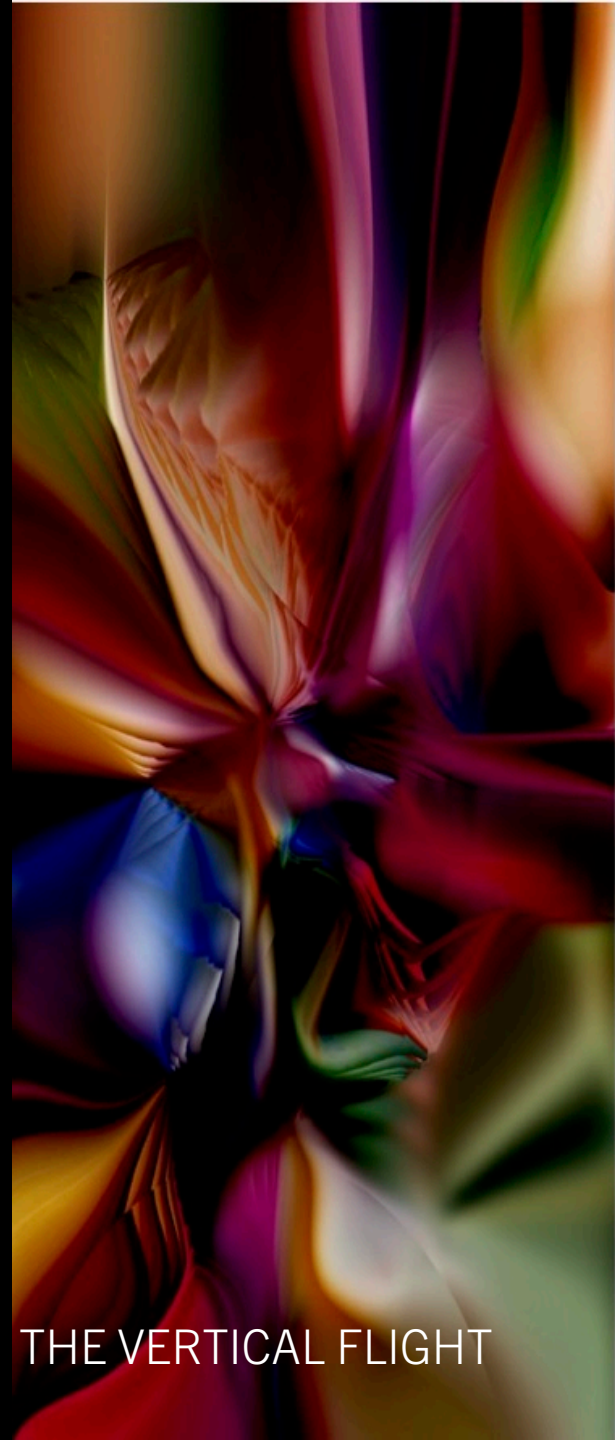












THE VERTICAL FLIGHT



VISIBLE/INVISIBLE



**FERNANDO
QUESADA
CELLULAR
SPACES**

The Art critic Fernando Quesada wrote about this research : "The viewer is not simply subjugated or seduced, he allows himself to be seduced, he succumbs to his own free will, contributing his physical-physiological system as a tool for building that nonmaterial sensitive space ..." ... "In a cellular portrait, the body escapes its own cutaneous limit, even energetic or thermal, of its presence, to project itself freely on the architectural support, annulling its materiality and replacing it with a new, more flexible and immaterial limit.

The inside-out body thus becomes a tool for the sensory construction of the space of unlimited possibilities, whether they are merely aesthetic or more specialized, ritual, therapeutic, religious, or hypnotic. The value and importance of Bonollo's work does not lie at all in its effects, which are mainly therapeutic for the portrayed person, nor in its material or aesthetic qualities for the non-portrayed external viewer, but rather in its possibilities as a tool, in its constitution, as a system with its own laws.

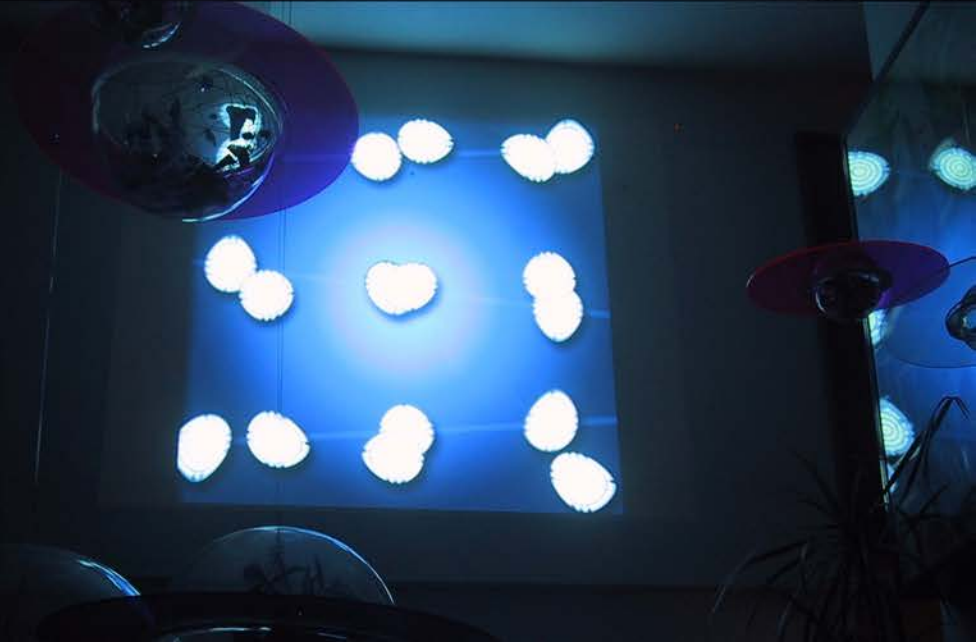
A person is standing in a dark, multi-colored digital space. The space is filled with various projections and screens. On the left, there is a large, glowing blue and purple structure. In the center, there is a large, glowing orange and yellow structure. On the right, there is a large, glowing red and pink structure. The person is standing on a dark blue floor, looking up at the projections. The overall atmosphere is futuristic and immersive.

FERNANDO QUESADA CELLULAR SPACES

The spaces that can be generated are sensory channels projected in multiple directions and with different intensities, spatial burrows through which the body navigates without escaping the rules of the metric system of reference. These spaces deny architecture, replace it with the body itself without falling into analogy, metaphor or any linguistic trope. In the increase in the responsibilities of the artist it follows that the artist must go far beyond the colonization of material spaces, the nomadic and critical-discursive furnishing of institutional "spaces for art", until it comes to proposing authentic "spaces of the art". The work of art must be able to impose its presence on architecture until it is nullified, for which there must be an initial predisposition of the material space itself towards its own extinction. In Bonollo's work there is only body and space.

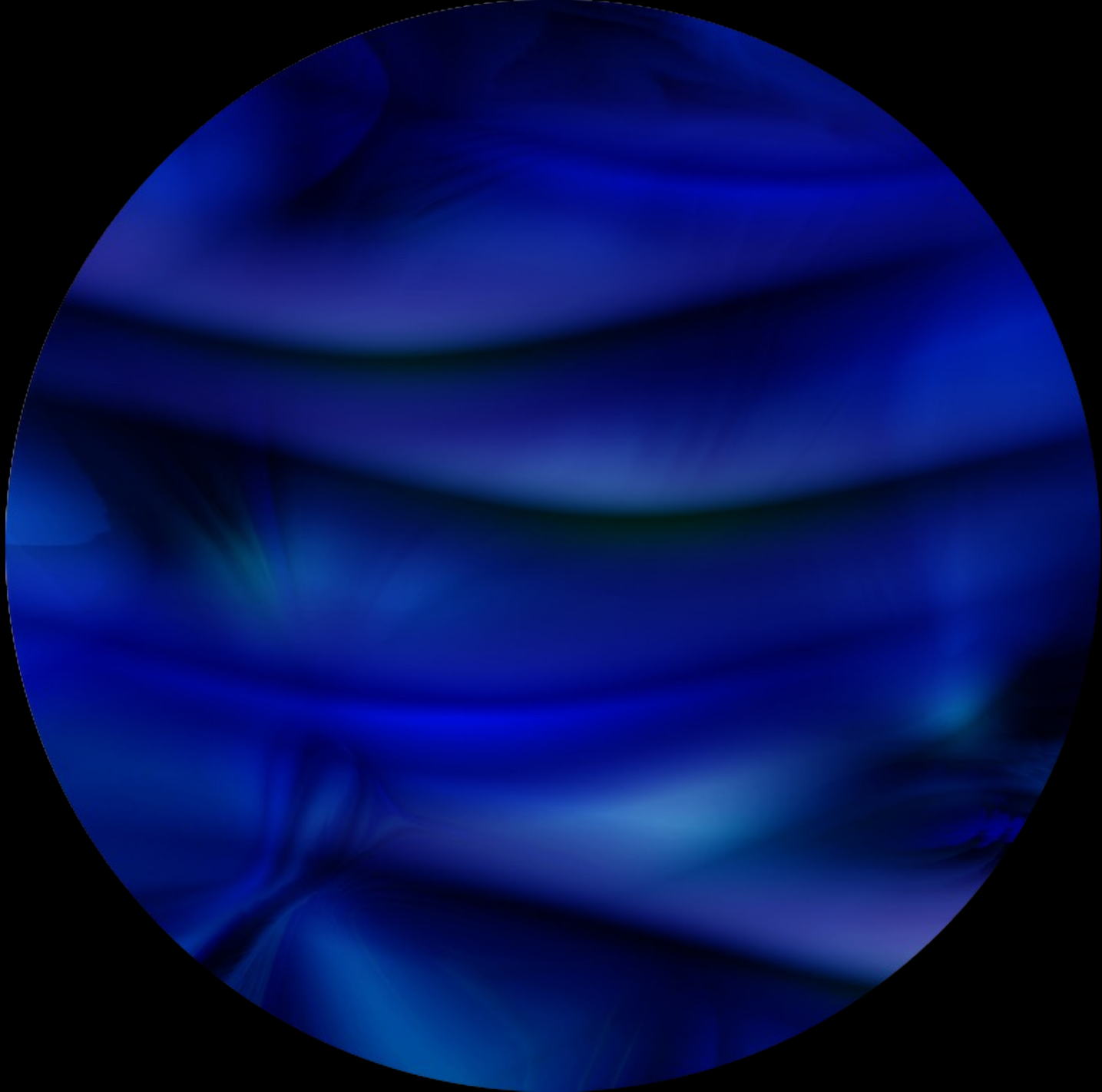


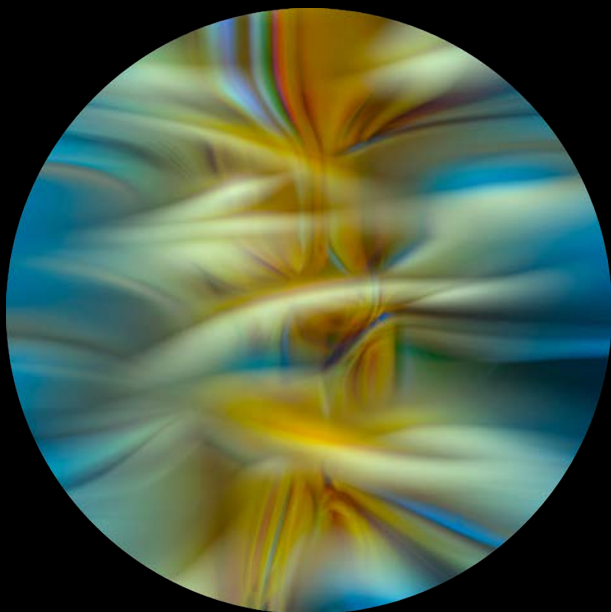
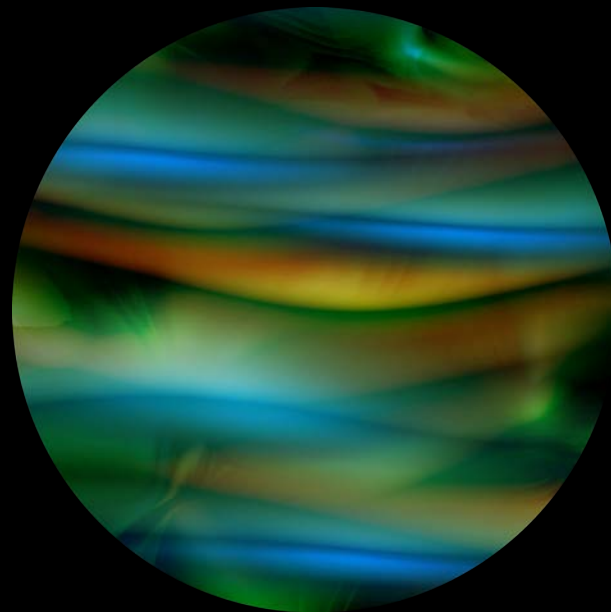
PERSONAL PLANETS

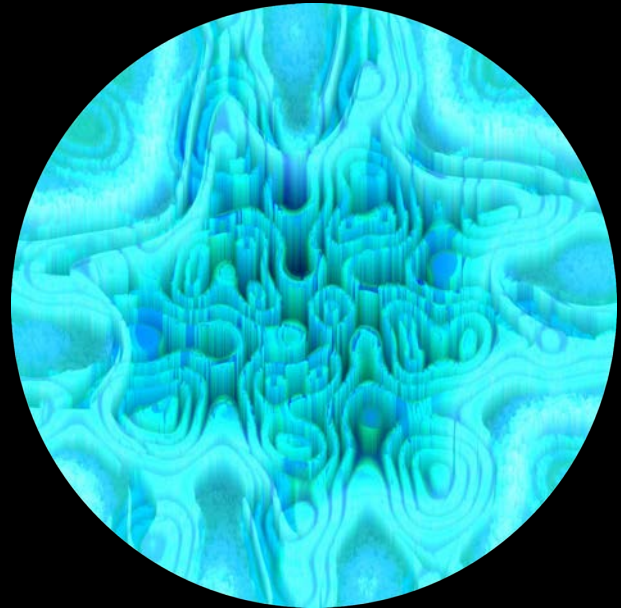
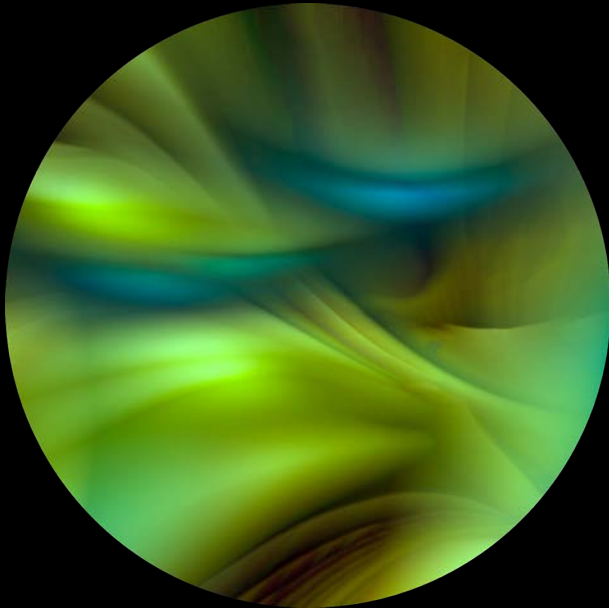


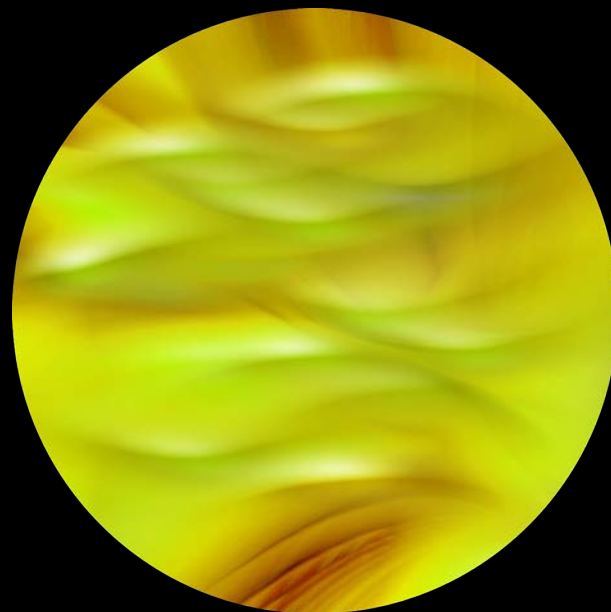
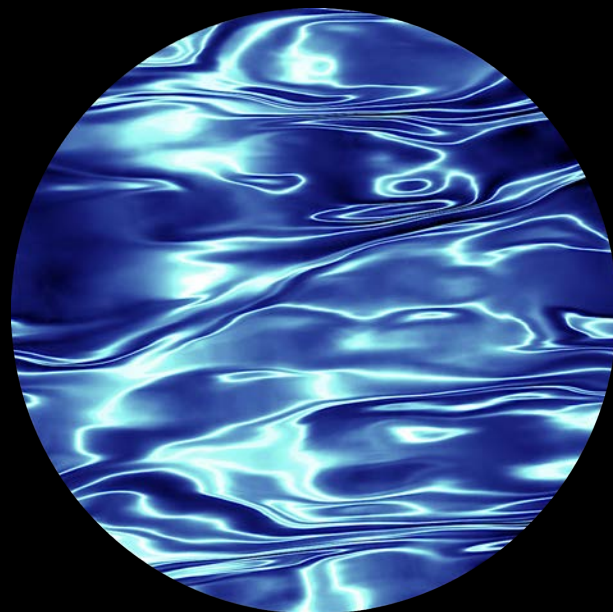
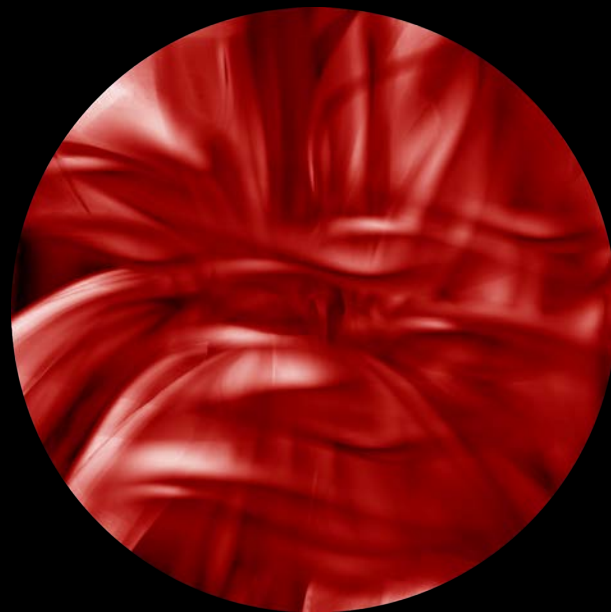


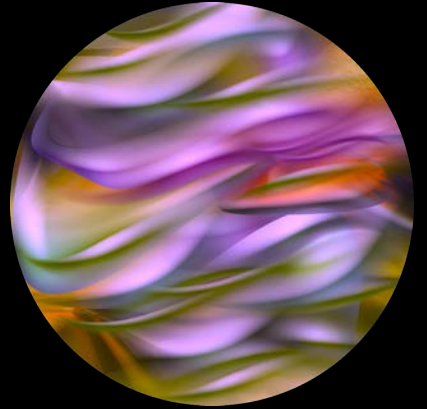












SIDERAL PINACOTEQUE

Thanks to Eldo Stellucci, whom I follow with passion, I discovered that there is a close relationship between the drive of desire and the stars.

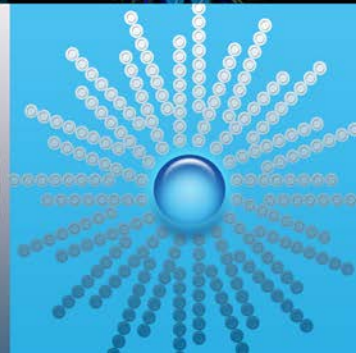
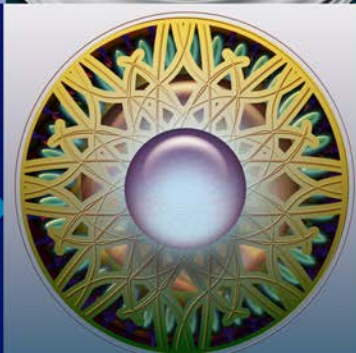
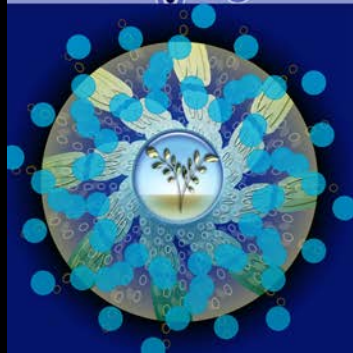
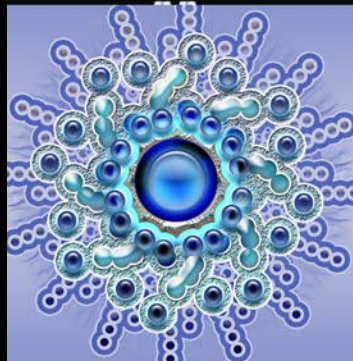
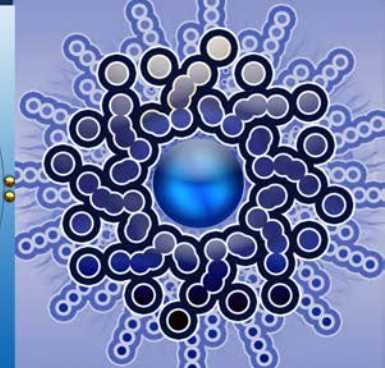
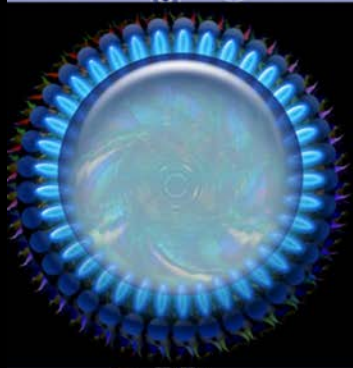
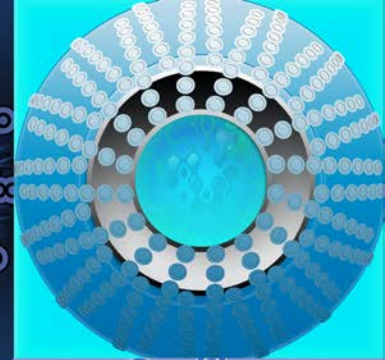
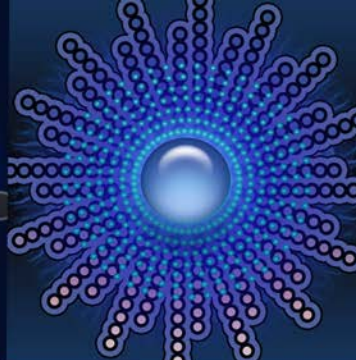
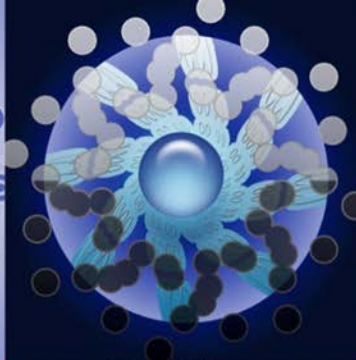
To begin, he also reminds us that the soul is *Naturaliter desiderante...*

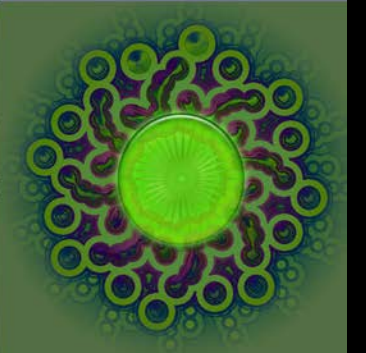
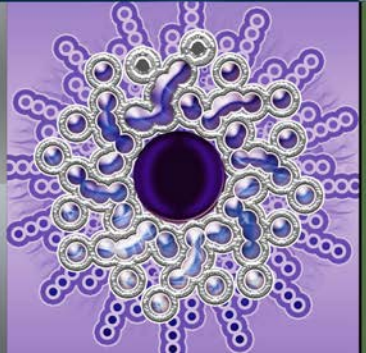
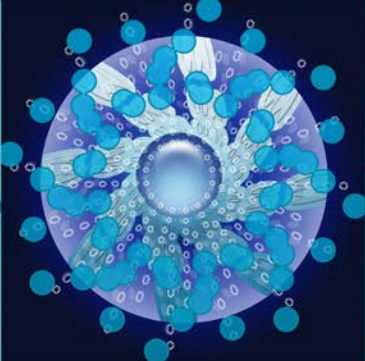
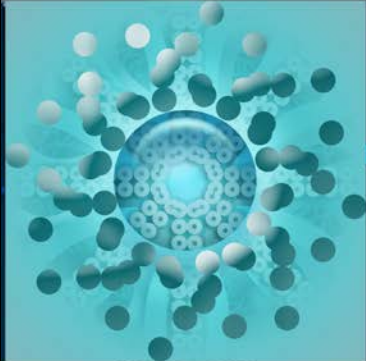
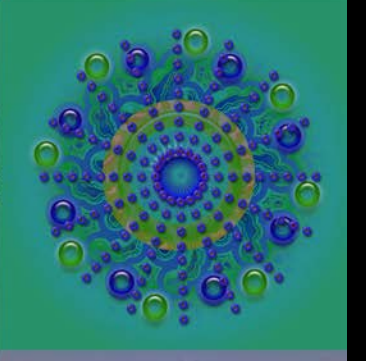
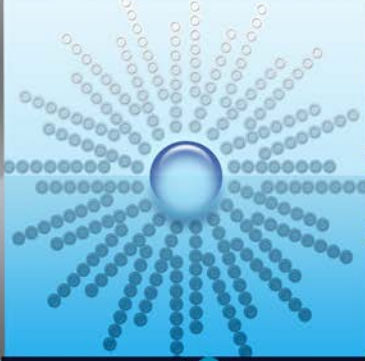
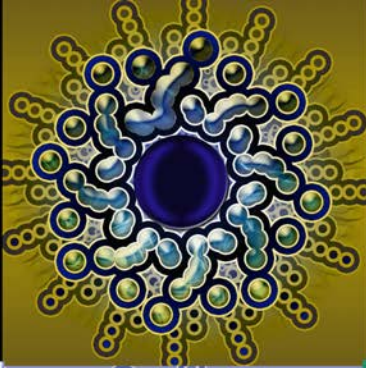
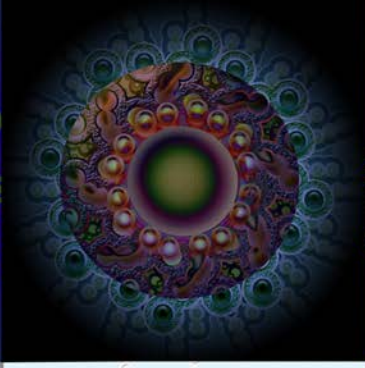
The origin of the word DESIRE oscillates between two perceptual and symbolically apparently different but complementary visions.

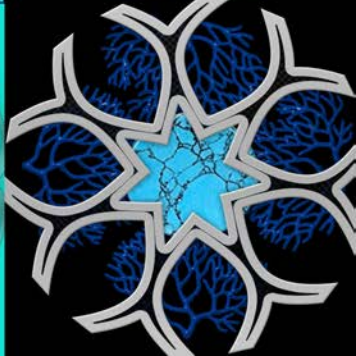
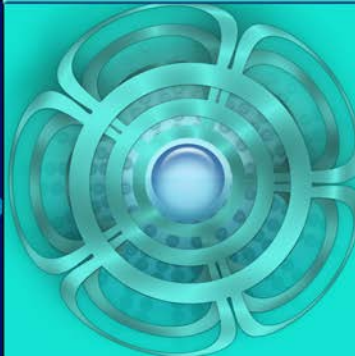
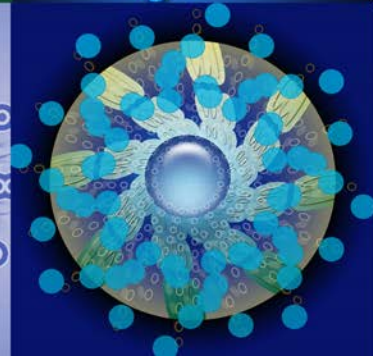
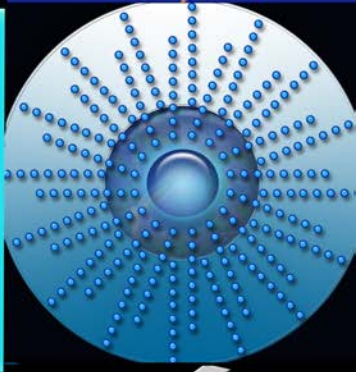
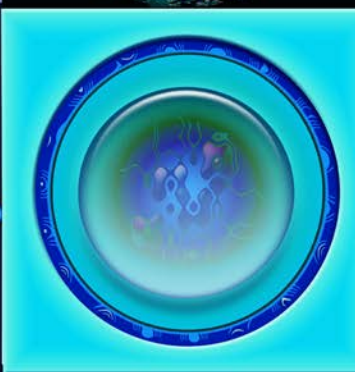
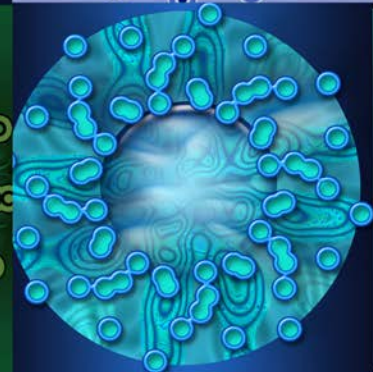
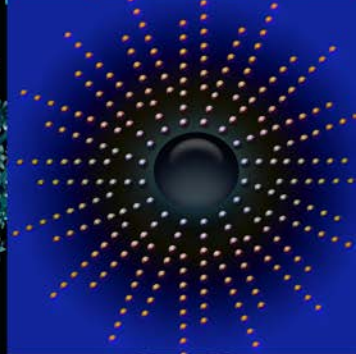
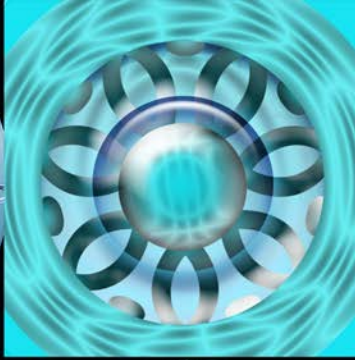
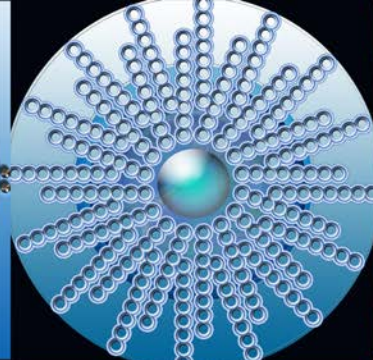
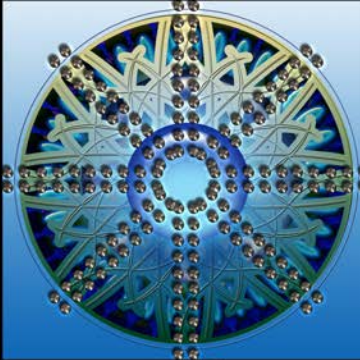
In one of these, in its Latin derivation, it is composed of the preposition "de-" in the privative sense and the term "sidus," which means 'star.'

To desire, in this sense, literally means "lack of stars," in the sense of "feeling the lack of stars." In the current sense, it suggests the perception of a lack and the tension towards a passionate search.

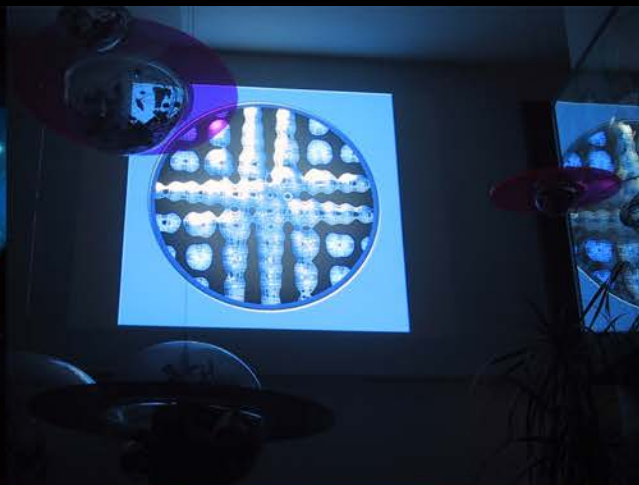
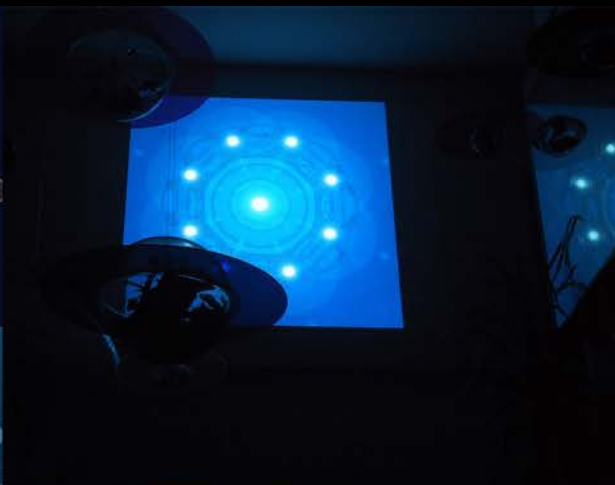
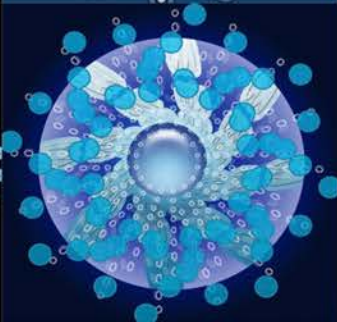
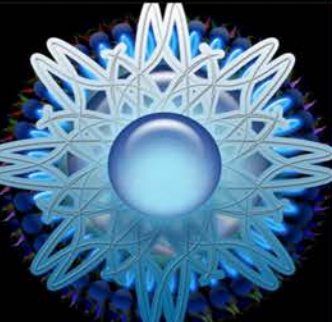
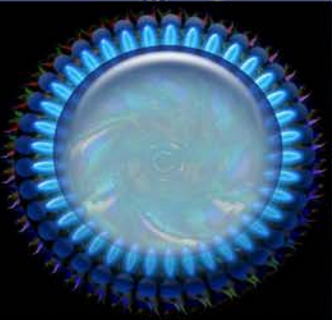
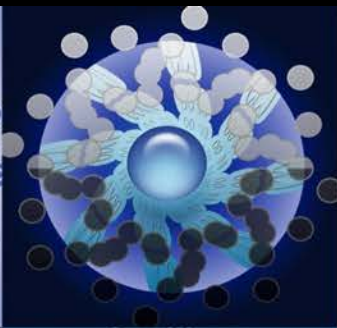
At the same time, the second meaning extends to the Latin ablative, which takes us from one place to another, towards a precise location, suggesting a direction oriented towards "carefully fixing the stars," looking upwards, perhaps towards that place from which we descended... (Eldo Stellucci)"





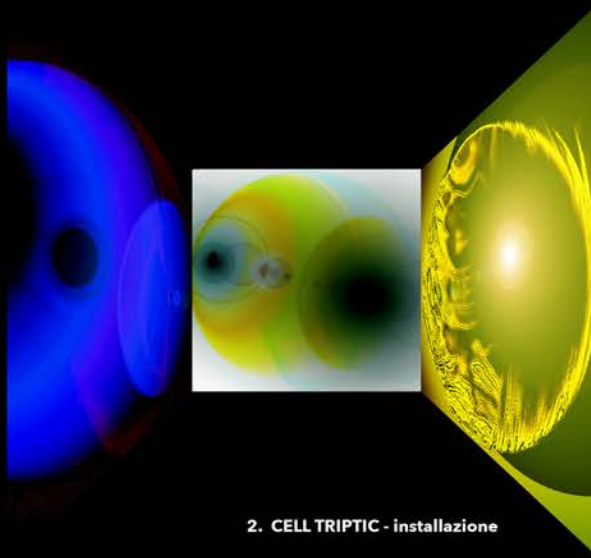




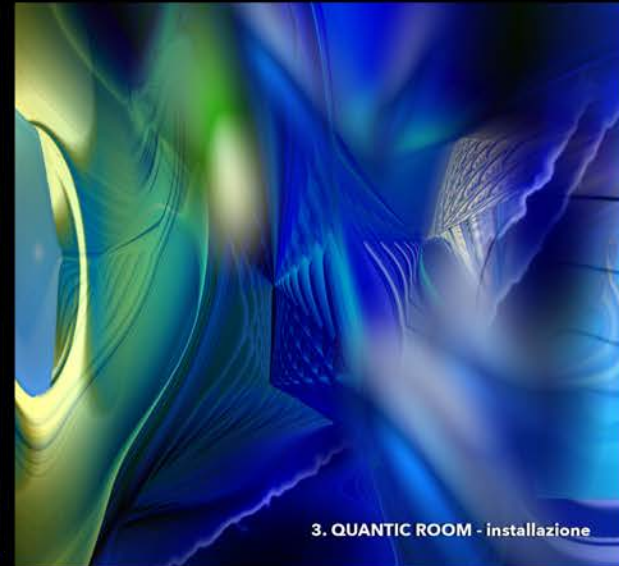




1. SPAZI SENSIBILI INTERATTIVI



2. CELL TRIPTIC - installazione



3. QUANTIC ROOM - installazione



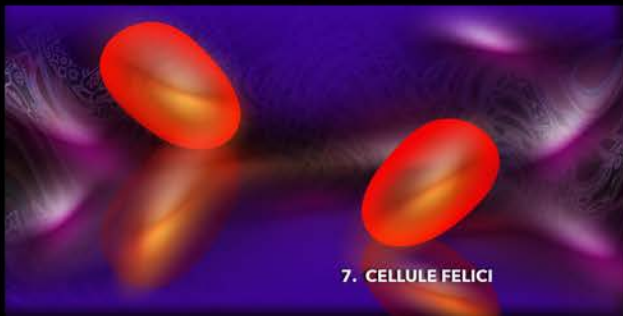
4. BIOLOGIE TRASFORMATE



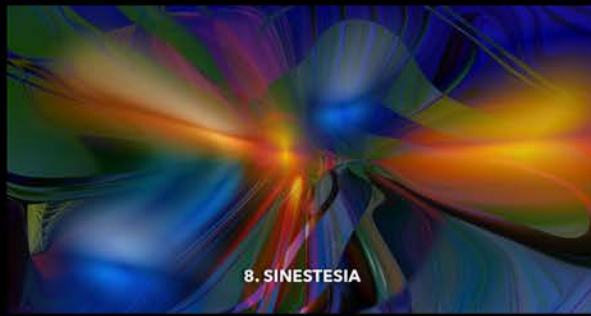
5. PAESAGGI CROMATICI E SONORI



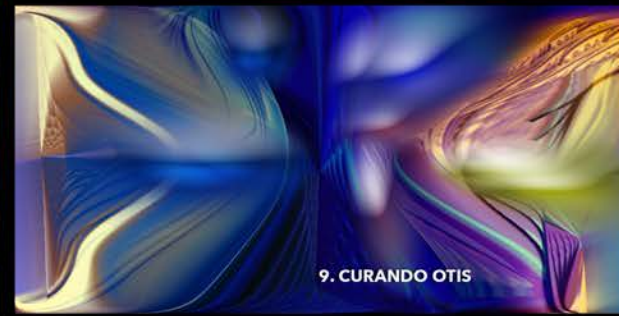
6. IL CORPO IMMAGINATO



7. CELLULE FELICI



8. SINESTESIA



9. CURANDO OTIS



CLAUDIA BONOLLO/SOPHIA CROMATICA

Claudia Bonollo is a multifaceted artist. She has always integrated her artistic crossing with research on the creative act in all its possible forms, with a particular emphasis on colour and eco-friendly and empathetic design, alternating between research and experimentation in every field of creation.

Founder and Director of Atelier Cromatico, International platform for art, culture, and colour research. Multidisciplinary laboratory for conscious chromatic exploration.

ATELIER CROMATICO - International platform for art, culture, and colour research. Multidisciplinary laboratory for conscious chromatic exploration

Founded in Madrid in 2002 and led by the Italian architect and artist Claudia Bonollo, Atelier Cromatico is an international organization and a cultural platform for research. It is a hub for cultural promotion, originally established as a laboratory for a new artistic landscape, and has since become a meeting point for artists, architects, art lovers, historians, philosophers, psychologists, and more. The activities are structured around workshops, themed dinners, creative nights, masterclasses, seminars, exhibitions, video screenings, all guided by two fundamental criteria: the belief that research should be approached in a multidisciplinary manner, and the importance placed on experimentation, transforming each participant in our initiatives—whether a teacher, student, or visitor—into a researcher.

Recently, it has also become a private gallery that opened its doors during the Open House Festival in Madrid. We are thrilled to have been selected for such a prestigious festival in Europe.

Sophia Cromatica represents our latest venture in colour research.

CLAUDIA BONOLLO/SOPHIA CROMATICA

Also in 2023, Claudia Bonollo realizes a long-imagined dream by creating an artistic alter ego: Sophia Cromatica, who signs all the new colour experiments.

The new Instagram profile @sophiacromatica is attracting the attention of numerous galleries and art-collectors.

Sophia Cromatica's latest research has been exhibited during Madrid Design Festival, Cruza Carabanchel Festival – Madrid (first Edition), Seminar CREATividad y SOStenibilidad – Pensar como una montaña (Thinking like a Mountain) at La Casa Encendida (www.lacasaencendida.es) and Open House Madrid in the Atelier Cromatico - International platform for art, culture, and colour research.

Multidisciplinary laboratory for conscious chromatic exploration (21st, 22nd, and 24th September 2023).



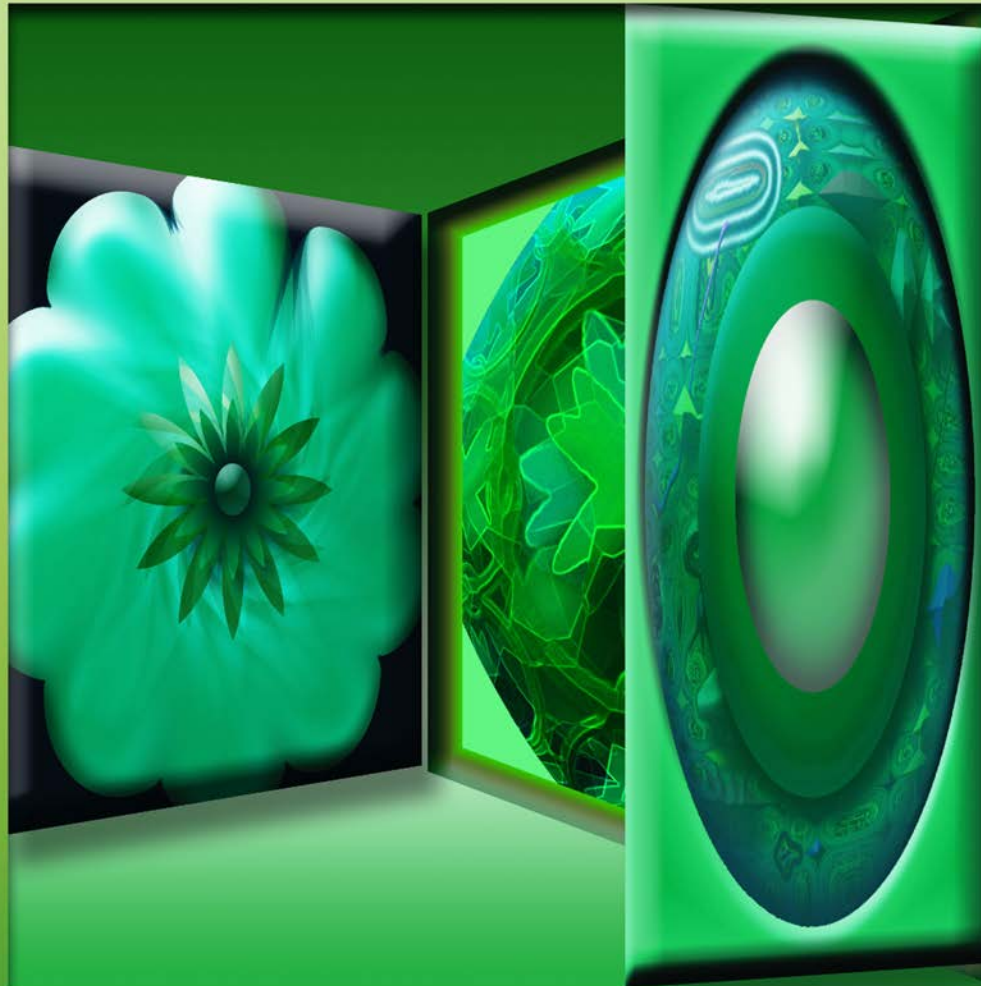
SOPHIA CROMATICA

Sophia Cromatica is a contemporary ancient soul. From her early artistic beginnings, her compositions have explored the depths of metamorphosis. Her paintings are visual mythologies.

The cross-pollination between various languages and media, with colour as the absolute protagonist, gives rise to total installations where the viewer becomes an integral part of the work, enveloped and engaged in a meta-narrative of colour and light. The arabesque is the common thread of possible timeless crossings.

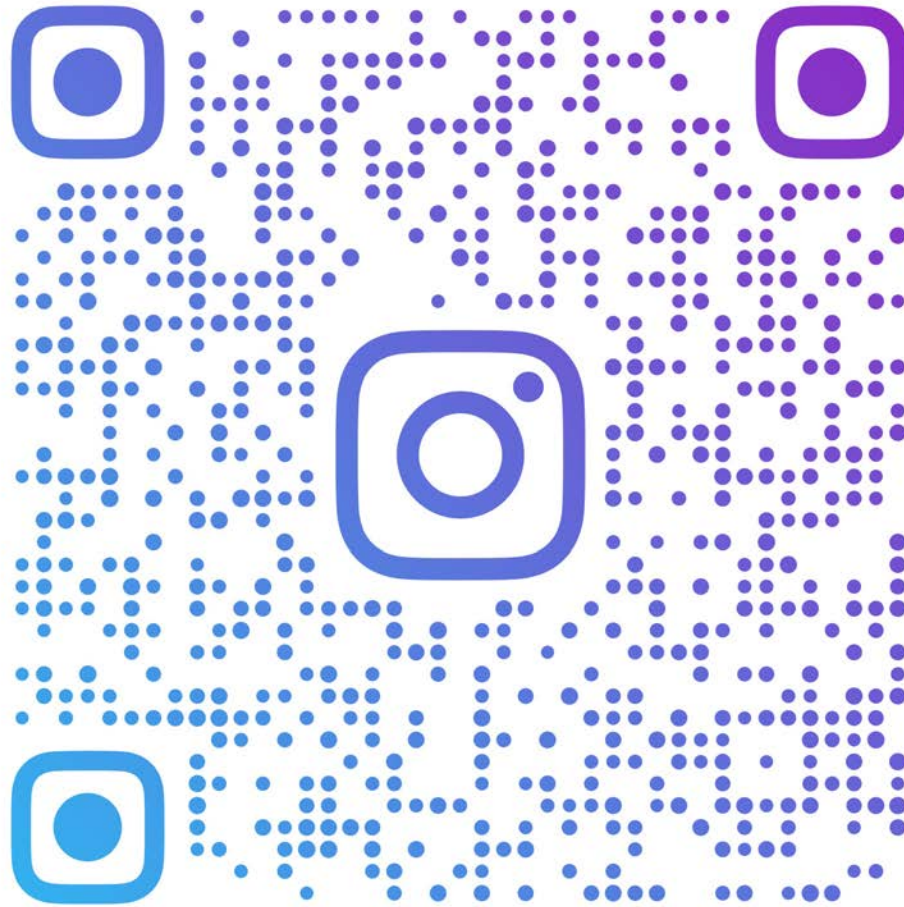
In her ethereal spaces of colour, one ascends to another dimension, a spiritual body and a celestial land, "in the world but not of the world."

<https://wordpress.com/page/creativeinsomnia.wordpress.com/4718>



Atelier Cromatico

plataforma internacional de investigación
artística y teórica sobre el color



SOPHIACROMATICA