

The observation of nature has been a constitutive element and, I would say, always present in my activity as a painter, by now for some decades.

But over the years I have passed from the observation of aspects of reality with a very close-up point of view - I have in mind works with still-lifes or interiors, characteristic aspects of elements of street furniture, the banisters of metro stations, bus stop and tram signs, and the figures of people intercepted while they walk along the streets of Milan – to a view that has, instead, a certain distance with regard to the things looked at.

This show resulted from an interest in the rural areas of our Lombard plains.

Above all I have been “enraptured” by the beauty of the waterways that act as the canals for this area of the countryside.

Beauty and amazement for a work so long present on our territory, the origins of which can be dated back to the works of monks in an area I have learned to traverse attempting to discover its values present in a distribution of water that reaches every piece of cultivated ground on the plains.

These are values that not only indicate a calm industriousness, without speed, one consisting of hours and days when each cultivated area had available a given amount of water, but this irrigation system highlights an order in the open space and in the time of the year.

In this way were born the works that have as their subject the irrigation ditches, of which I like the running water, the shade of the banks, the sluices. I have learned a great deal from people specifically appointed by the community who regulate the flow of water into the fields.

And so in the show are present plants that are, so to say, “aquatic”. I went to see Doctor Galasso of the museum of natural history in Milan for him to point out to me the plants that grow along the trenches or irrigation ditches that still have beautifully coloured flowers.

In this way there came about the 17 small canvases in which I have painted these plants that grow in humid soil.

They all have their fine Latin name!

Of course the most showy plant is the Nymphaea alba, of which there are various versions in the exhibition.

I was also very surprised to discover that agricultural firms, many rearing cows for milk, have a particular care for growing plants that are purely “decorative”, such as wisteria, hydrangeas, and roses, and this has convinced me in my idea that the countryside is not only used in a functional way for the cultivation of the fields, but also shows a need to exhibit the “beautiful”, flowers, the shrubs for decorating.

Goldfish too, their Latin name being carassius auratus, in the aquariums in front of the Acquario pavilion, are a part of the show. They are the element that have most struck me, for their colour, their speedy darting, and then because “goldfish” evoke situations from our childhood, joyful situations, ones of levity in fact.

So what I am looking for in painting is the moment of loving contemplation of what there is, of what I have in front of my eyes ad that calls to me.

Every real thing has the capacity to ask us a question, the question of why that thing is there with us.

And the question “insists” if we want to be at the level of the specificity with which we arrived in the world, an answer.

Wandering around in the building of the Acquario, I discovered the outside area, the pavilion: a marvel of underground basins with violet and rosy white fish, and then mallards and moorhens.

And so some birds who live on our plains have found their place in the pictures: the geese with their swaying movements and the swans I saw last January the second in the countryside around Zibido San Giacomo.

And now a thought about the technique with which I created the works in the show.

I began to paint as a young girl, by myself, and in fact I was in Year 8, when my dad gave me my first box of oil paints.

My studies then led to go the Brera Academy, and so my painting has its origins in looking at such masters as Cézanne and Van Gogh, and then on up to the Expressionists and such French artists as Vuillard and Bonnard.

I learned to “steal” what the great masters left for me, from Monet to Matisse, Braque, Pollock, and Franz Kline.

Mine is an oil painting that takes from our great tradition, whether European or North American.

So I do not propose any “novelty” at a linguistic level, but I believe that truthfulness to what went before us must be an element present in today’s work, truthfulness to a search for the secret of things, this is what our great masters have taught me.

And then, I paint only what I can, with the means I have learnt to use, even if for the development of these paintings I have availed myself even discretely of the images supplied by iPad, always, however, maintaining an autonomous layout of the image with respect to the perspectival one supplied me by the photographic image.

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