

LETIZIA FORNASIERI

It is not the subjects that define the meaning of Letizia Fornasieri's works, but rather the visual approach to observed reality: a theme that belongs to the history of art itself, initiated in the modern era by Cézanne. The extremely up-close aspect of the natural subject (through which the liquidity of the color is perceived), the imperfection of the details, and the materiality of certain thicker points embellished by flat brushstrokes reveal a problem that is entirely internal to painting: that of 'distance'. In all of Fornasieri's paintings – even those that depict the interiors of houses, glimpses of streets, or portraits, in which at times it is only a reflection in glass that defines the image – the point of observation of reality is crucial, as it contributes to creating a more intimate and mediated relationship with what is portrayed.

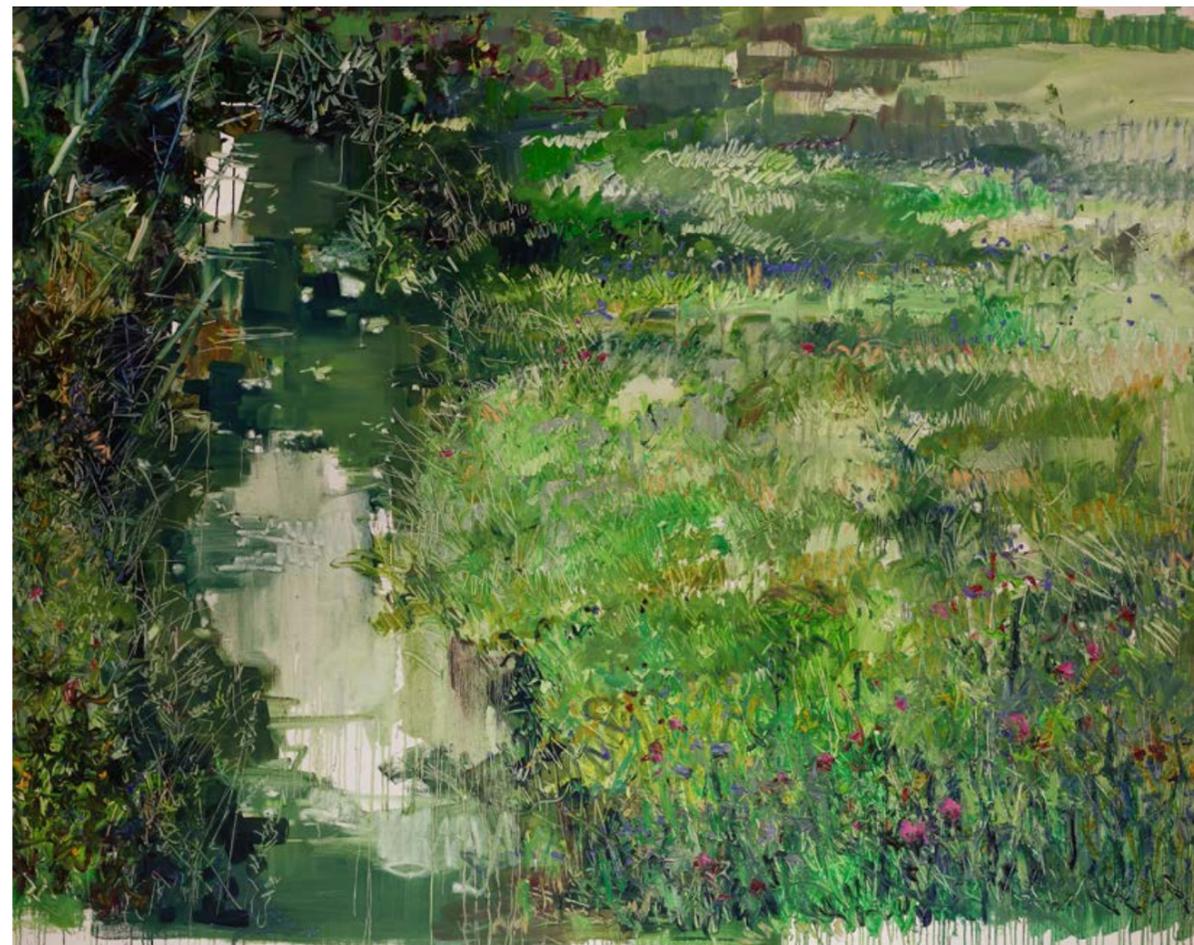
While her up-close observation of the natural and immediate object is reminiscent of the legacy of Lombardy landscape painting – not least in those works in the series devoted to the Siena landscape which, like this one, depict the countryside of the Po Valley – Letizia Fornasieri's work does not fit the 'realism' of this trend. Her approach to the real figure is mediated by a problem which we might define as photographic. Before beginning

the 'Rogge' series, to which this painting belongs, Fornasieri experimented in several of her works with the use of photography placed on canvas and reworked through painting. After abandoning this technique, she returned to pure painting, while employing a support which possesses the 'photographic memory': a very fine-weight canvas, which enhances the luster and liquidity of the colors and accentuates the reflections and the sense of precariousness of the image. In this way, the artist is able to express that reality is always mediated, as our gaze is always conditioned by our existing in reality.

ELENA DI RADDIO

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Roggia grande, 2017
Oil on canvas, 148 x 190