



LANDSCAPE NOT LANDSCAPE

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[...] Already at the end of the 1980's, Giovanna Rasario was involved prevalently in landscape painting. A difficult "genre", almost a verification of the possibilities of painting itself, a sort of limit not every artist feels able to face. [...] The detached scanning of her works, a characteristic that returns often with Rasario, duplicates the horizon in a slightly discordant specularity.

The rarefaction becomes atmosphere and the colour-form gains a synthesis which flays the canvas. The composition assumes horizontality as a stratigraphic and visual element, the landscape becomes a fact ever more mental. This is an attitude solidly anchored in the history of European art. Rejected every attempt of identification with Nature, which in Europe has been amply humanized, landscapes emerge as an anti-genre. In its hypercodification, in the consideration that all has been said and painted, from which we may only attempt try to move the terms of the problem, from this excess of signification is born the vitality of a proposal, which is as new, as is heavy the burden of tradition which weighs it down. [...]

Thus, the principle task of the artist is to unveil the essence, the double nature of the landscape and in order to do this she must commit a betrayal, affirm her own vision, and project a mental state.

In effect, Giovanna Rasario achieves this outcome precisely because in her pictorial activity she has been able to travel this artistic itinerary. **Hers has not been a discovery, but a construction.**

The artist knows too well the history of art, to not reveal that her search has profound origins in her past studies, as in her relatively long experience as artist. It is precisely in her figurative background, rich with fertile contrasts, which has never been denied but overtaken with the evolution owed to any knowledgeable art, that this series of landscapes owes its rigorous formalization. We seem to be present at a decanting of the image, which from the initial stimulus divides into almost measurable essential elements. [...]

The large colour fields, the unfolding of the colours, are not only methods of pictorial technique, but of lyrical abstraction, sentimental reflections and considerations. [...]

As opposed to the techniques of the 1700's, application of the colour is the beginning, not the end, in landscape painting. The vertical development itself of certain paintings suggests the manner in which analytical research accompanies interior resonance, as every advance in knowledge in the artistic field, leads to an advance in sensitivity. [...]

If, certainly, the insistence of the artist for the proactive form of the diptych creates a sort of enlarged visual horizon, at the same time, between the two parts of the work, a continuity is created which is not only fruit of the contiguity but of a limitless expansion of vision.

The diptych in this case not only respects the binocularity of sight ("betraying" however all depth by cancelling every hint of perspective), but assesses the problem of the limits of the gaze and resolves them in colour, leaving to the observer the possibility of choice. [...]

The equilibrium of the specularity has been broken and the paintings of the artist tend ever more to become environment themselves, in the sense that they do not exist in space, but create it. [...]

From the horizontal diptych which recalls the canon of landscape, to her most recent works which go even beyond the "landscape non landscape", up to interpreting colour as an irradiating energy field, certainly the artistic path of Giovanna Rasario appears to be in continuous transformation, although she remains, for mentality and sensitivity, a figurative artist. Her contact with reality has never undergone detachment or moments of disinterest, and it is perhaps for this reason that her departure from figurative art in the span of her activity, seems an act of love for the truth in painting.

(from Giovanna Rasario, Seasons of Painting, Re Enzo, Bologna, 1996))