

**RACCONTI DALLE TERRE PIUMATE  
(TALES FROM THE FEATHERED LANDS)**

Text by Arnold Braho

*Racconti dalle terre piumate*, Pietro Fachini's solo exhibition

The exhibition *Racconti dalle terre piumate* takes on tale-like features right from its title, presenting itself as a cosmogony of tales that compose the visual imagery of a land where cork forests, small insects and polychrome feathers are the subjects that constitute the on-going forces of a wild dimension.

The attempt of the exhibition is to make use of this narrative device to once again narrate a natural subject, continually subjected to its own dispossession, a living organism composed of micro-stories, traces, memories and records in constant mutation.

Pietro Fachini's painting practice is conceived as a research tool, characterized by a scientific meticulousness that is realized through the presentation of natural element in transformation, through representational modes that have an organic attitude. From the investigation of pigment, always open to learning new ways of producing colour, to the search for the living subject to represent, Pietro Fachini finds himself working not so much in nature, but with nature.

The boards that make up the first nucleus of works, and which open the exhibition, have as their subject a cork oak forest in Sardinia, where the artist has dedicated much of his recent pictorial activity. What transpires, in each of them, is above all the implementation of multiple points of observation, where the observing subject and the observed element relate through the artist's progressive exploration of phenomenologies and perceptions - natural, sonorous or imaginative. The cork trees themselves reappear under different formats and ergonomics: if on the one hand the use of perspective seems to adopt the gaze of wild subjects, such as praying mantises and feathers that appear pictorially on the cork trees, on the other hand through the zoom-in the details of the veins, represented almost obsessively as by a Flemish miniaturist, seem never to end. They appear as indecipherable cartographies.

This practice of analysis is rooted in an observation of the wild environment that has to continually adapt to other times - from the sneaking about of micro-inhabitants to sudden changes in light - and has adopted painting on paper as a documentation device, thanks to its transportability. In Fachini's monotypes, seriality is an indispensable element for the creation of an informative landscape, necessary for the subsequent painting. A continuous interplay of forces between abstraction and figuration is evident, a tension between calligraphic signs and organic elements.

Fachini focuses his attention on spontaneous manifestations through meditative processes and pictorial stratifications, developing a reflection on figuration and

its limitations. The transformation is then reflected in the artist's painting practice: while on the one hand the attempt is to be as realistic as possible through painting on board, but with an abstraction of its content, on the other hand the effort is to instead abstract the image through the search for a primitivism that maintains its recognizability through the use of the monotype.

Memory, conceived as an operation of the imagination, brings to light the possibilities of a wild world made up of apparitions, allegories with magical features, and ferocity. Gradually every fact lends itself to interpretation and resolution in terms of metamorphosis and enchantment. Everything becomes possible again, the logic that governs the world is lost: feathers adorn the forest. Someone used to say that fairy tales are true.