

Born in Milan in 1942, Chiesa attended the painting school of the Castello Sforzesco in Milan in the early '60s, and kept on painting for the rest of the decade. In the '70s, his job took him abroad in several countries, such as North Africa, Western and Eastern Europe, and Asia. Meanwhile, he kept feeding his passion for painting. Finally, in 2004 he retired in Civenna, on lake Como (close to Bellagio), where he could intensify his dialogue with nature and landscape, in isolation, helped by the light and colours of the lake.

Through meditation and a passionate study and practice of painting, Chiesa has begun a journey towards his roots, fed by a contemplative gaze on the reality of the landscape at large, seen as atmospheric vibration rather than conventionally naturalistic depiction. The relationship the artist has with nature and landscape is first of all emotional. In his research, the artist tends, almost obsessively, towards the endless possibilities of atmospheric vibration. Through these, space loses any physical texture, and light frees itself from the frame of shapes and contours to fluctuate freely in an intimate space, sign of the instinctual and emotional relationship between Chiesa and what he sees and feels. Indeed, these landscapes are not quite portrayals or views, but rather visions born not of an escape from reality but from its progressive exploration. Thus, Chiesa's peculiar "naturalism" acquires that vital energy that is a constant trait of the best Lombard pictorial tradition.

Clearly, Chiesa's compositions are essentially chromatic and luminist. Indeed, colour and light turn space into a dynamic and elastic reality, within which apparently still objects in fact are stirred by an inner undeniable energy. Volumes are mere appearance, hints of outlines that could suggest a metaphysical horizon, if their crude essentiality were not actually the symptom and result of the artist's deep exploration into the primordial forces of nature. It is in this healthy atmospheric tension that the true merits of Chiesa's production can be found, in his ability to upset the traditional pictorial balance, abolishing, in his most poignant works, the distinction between planes, and conventional perspective. Space, therefore, seems to live in an organic, aerial dimension, without volumetric or plastic "supports," as impalpable, intangible, yet extraordinarily present reality.

For Chiesa painting has, or has to have, a vibrant physical reality in order to be a concrete expression of life and feelings worth living and fighting for.

Teodosio Martucci - Artecultura

(transl. Gloria Pastorino)