

# *Ilaria* Franza

*The cycle of life between nature,  
memory and transformation*

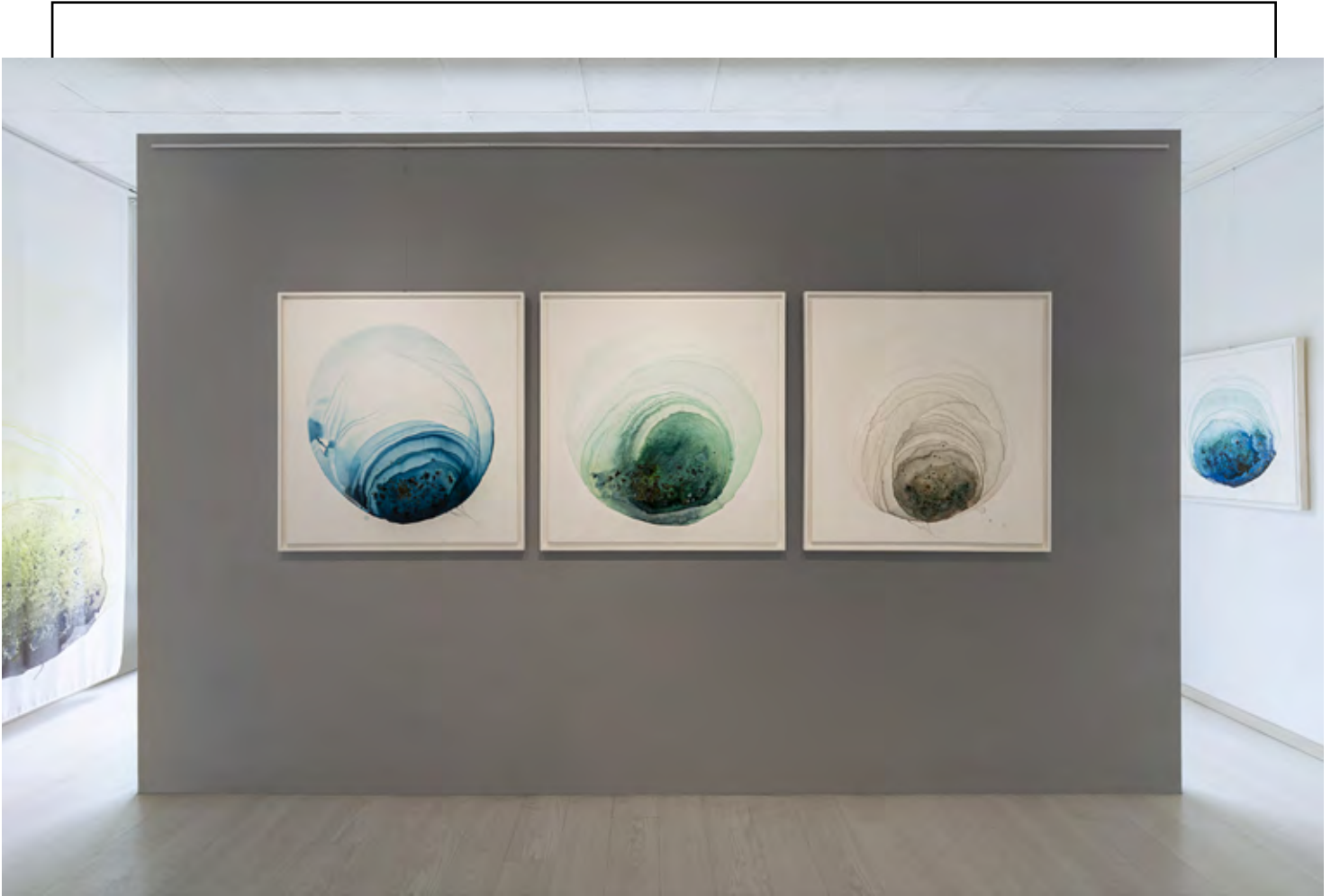
by Matteo Chincarini

In the contemporary painting scene, Ilaria Franza's work stands out for its intimate and meditative poetics, capable of enveloping the viewer in a suspended, dreamlike and deeply welcoming dimension. Her works appear light, almost ethereal, and convey a sense of tranquillity that immediately puts the observer at ease. There is never any tension, but rather a vibrant calm, a silent presence that invites contemplation and slowing down.





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The birthplace of this research is fundamental: the shores of Lake Orta, in northern Italy, where the artist works immersed in silence and nature. This context is not just a backdrop, but a living, interactive presence. Between May and September, when the natural rhythm is most intense, her works are created, exclusively outdoors.

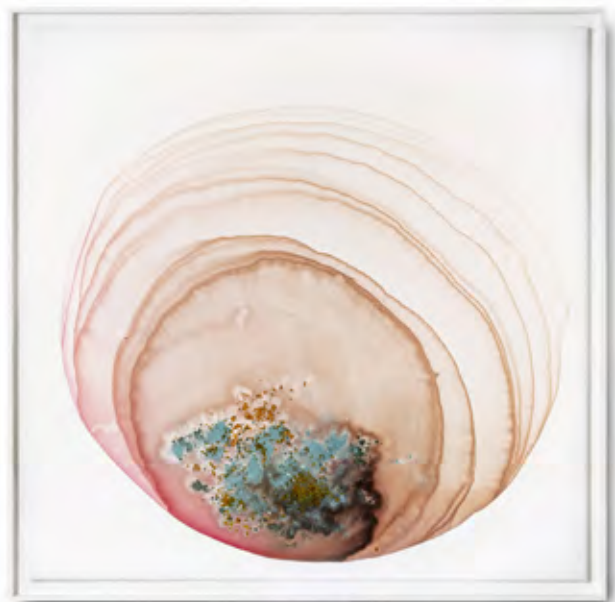
Painting thus becomes a seasonal act, a gesture that respects and follows the cycle of nature, a process that cannot be separated from the surrounding environment. The climate, light, wind and sounds of the landscape become invisible but essential elements of the work.



Gentry Portofino

Franza likes to describe herself as a “harvester of works”. This image effectively conveys her vision: every year is different, just like wine. The colours, textures and chromatic intensities change. Time, experiences and the artist’s inner state influence the final result. There is no repetition, only continuous evolution. Painting is gathering, waiting, listening. It is a process that requires presence, patience and a deep connection with what is happening inside and outside.

The working day follows a precise ritual. In the morning, the canvas is laid on the ground, exposed to the sun. At this initial moment, the artist



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Villa Sormani

imagines the colour already completed. There is no randomness, but a mental and sensitive design. The works are reasoned, meditated on at length before the act of painting. During the day, the colour moves and transforms. Franza intervenes with light, small, almost imperceptible movements, or with more sudden and intuitive gestures. The hands are the main tool: direct contact with the material becomes fundamental in guiding and accompanying change.

The unexpected, however, remains central. It is the moment when we rediscover ourselves in the face of the unforeseen, as happens in life. This dimension of surprise is not endured, but welcomed. The artist suggests a positive view of existence: the important thing is to approach every experience with openness and trust. Her works reflect this attitude, becoming spaces for visual meditation.

For Franza, painting is a form of meditation and

mental work. Every gesture is conscious, every choice is linked to an inner process. The colour tones arise from personal experiences and emotions. The artist lets herself be carried away by colours, mixing them and listening to them. Her hands guide the movement, creating vibrant and dynamic surfaces that are never static.

A distinctive element of her work is the round shape. This choice stems from a long process of experimentation and a deep need to eliminate the superfluous. The circle becomes essential, symbolic, universal. It represents cyclicity, completeness, continuity. Within this shape, the fullest part takes on a particular meaning: it evokes first times, the initial experiences of life, those that remain etched in our memory and build our identity.

The works invite us to ask ourselves existential questions: where am I in my life? How many new experiences can I still have? In this sense, painting



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becomes a space for reflection on time, change and the possibility of rebirth.

Observing Ilaria Franza's works means entering into an expanded time, a fertile silence. It is an invitation to slow down, to reconnect with nature and with oneself. Her art does not impose, but accompanies. It does not describe, but suggests. It does not represent, but makes one feel. In an age dominated by speed and noise, this meditative painting presents itself as a gesture of poetic resistance, a practice of listening and presence, capable of restoring colour to its deepest and most spiritual dimension.

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