

Anno Tanaro

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Tanaro I is complete. Eleven paintings, eleven months to go.

One position on the Tanaro river. One light. Twelve finger paintings in twelve months. Estonian artist Keili Major presents the first work of *Anno Tanaro*, the year-long painting cycle opened on 1 June 2026 and closing in May 2027.



Tanaro I · 60×80 cm · finger painting, oil on cotton · 2026

GARESSIO, ITALY — 9 June 2026. The first of twelve paintings in Keili Major's *Anno Tanaro* cycle is complete. *Tanaro I* (60×80 cm, finger painting, oil on cotton) is the result of a month of work by the Estonian artist, based in Garessio in the Italian Ligurian Alps, built from the reference photograph taken at the canonical point on the Tanaro river during the first week of June.



Keili Major with *Tanaro I* in her atelier in Garesio.

Anno Tanaro is a twelve-month painting cycle, from June 2026 to May 2027. Each painting is executed entirely in finger painting on a fixed 60×80 cm format. Each painting depicts the same position on the bank of the Tanaro river. The position is marked physically on the bank with a stone cairn, set by the artist in May 2026. Each new work of the cycle is presented on a dedicated page of the artist's website the month it is completed.

— The form of the project

The form of *Anno Tanaro*, a single subject returned to across a defined duration, belongs to a recognisable lineage. Monet's *Rouen Cathedral facades* (1892–1894), painted from the same window across two years; Hokusai's *Thirty-Six Views of Mount Fuji* (1830–1832), one mountain seen from thirty-six positions and seasons; On Kawara's *Today* paintings (from 1966), one painted date per day for almost half a century; and Hiroshi Sugimoto's *Seascapes* (from 1980), the horizon line photographed across two hundred bodies of water with a single camera and one set of rules. *Anno Tanaro* is a contemporary entry in that conversation, scaled to one year and one river.

"The variable of the series is the year, not the place," Major says. "The same rocks. The same line of trees. The same horizon of mountains. But the water shifts, the leaves arrive and depart, the snow comes high then low then high again, the light angles roll through the year. Twelve paintings will be a record of those changes: not as a picture-book of seasons, but as a single subject seen at twelve angles of duration."

— The origin work

The cycle builds on an earlier 95×95 cm painting also titled *Tanaro*, an oil finger painting realised by Major in 2026. The work is on permanent public view in Garesio at "La Fabbrica del Cotone", a well-known restaurant set in a former cotton mill of 1882, today restored. That painting, depicting the same stretch of river, is not for sale: it remains as the founding work of the project. *Anno Tanaro* is the conversation that painting started with itself, extended across a calendar year.

— The light register and the reference photograph

The reference photograph for each painting of the cycle is taken in the first week of every month, in a specific light register: mid-morning, the moment after the shadow line clears the river bed at the canonical point, with sun elevation between 22 and 28 degrees. Wall-clock time shifts with the season, from around eight in summer to half past ten in winter, but the light is the same.

The camera position is fixed: each month it returns to the same point on the bank, give or take a few centimetres, and the framing never changes. Camera and lens are locked across the twelve months: Nikon D5300 with a fixed 16 mm prime (≈ 24 mm full-frame equivalent), RAW capture, compass bearing locked; iPhone 16 Pro Max ProRAW as a parallel backup.

— The instrument

Finger painting is Keili Major's signature practice, adopted in 2018 and her principal mode of working since, alongside more traditional realist painting in oils. *Anno Tanaro* is executed entirely in finger painting, without exception: every fingertip in direct contact with the canvas, no brushes. The technique gives an immediate contact with the material, a speed a brush cannot reach, and a paint texture, the thick impasto, that brushes cannot reproduce.

Each painting in the cycle is 60×80 cm on Gerstaecker Studio XL cotton canvas (380 g/m², 45 mm museum profile, gallery-ready and frameless). The colour is Holbein Duo Aqua water-mixable oil. No turpentine, no solvents, no fumes: a closed-loop atelier.

— The output

Alongside the twelve paintings, the cycle produces twelve canonical reference photographs (one per month, same position, same light register, archival quality), exhibitable as a parallel body of work alongside the paintings.

Calendar

Month of completion	Painting
June 2026	<i>Tanaro I</i> (complete)
July 2026	<i>Tanaro II</i>
August 2026	<i>Tanaro III</i>
September 2026	<i>Tanaro IV</i>
October 2026	<i>Tanaro V</i>
November 2026	<i>Tanaro VI</i>
December 2026	<i>Tanaro VII</i>
January 2027	<i>Tanaro VIII</i>
February 2027	<i>Tanaro IX</i>
March 2027	<i>Tanaro X</i>
April 2027	<i>Tanaro XI</i>
May 2027	<i>Tanaro XII</i> (closes the cycle)

In parallel, Major's first official solo exhibition in Italy, *Piccolo Sole*, opens in Garessio on 20 August 2026. A retrospective gathering all works of the cycle is planned for spring–summer 2027, at a venue still to be confirmed.

Biography

Keili Major was born in Estonia, where she grew up among forests and lakes. She trained in oil painting in Queensland, Australia, under master Bill Mackay, from 2015 to 2021. She adopted finger painting as her principal practice in 2018, after a serendipitous moment painting a large koi: "When I press my finger on the canvas I still feel that little jolt, like two puzzle pieces finally clicking into place." She moved to Italy at the end of 2021 with her partner Claudio Rossi and has lived in Garessio since 2023, a small medieval town in the province of Cuneo, listed among *I Borghi più belli d'Italia* and voted Piedmont's most beautiful town in 2018. She paints, teaches private painting lessons, and accepts custom commissions from her atelier in Regione Sparvaira.

The personal arc that informs her work is what she calls the *Three Forests*: an Estonian childhood among forests and lakes; a long Australian formation in the Queensland bush; and a return to forest-and-river landscape in the Italian Alps. The point on the Tanaro she will paint twelve times is, in this telling, the third forest translated onto canvas: the same constellation of mountain, water and tree she knew as a child in Estonia.

— Acquisition

The cycle is offered first as a single body of twelve works to institutions and major collectors. Individual paintings become available after the cycle officially closes in May 2027. For curatorial inquiries, exhibition proposals or private acquisition, contact details are below and in the press kit.

« *Same point. Same light. Twelve times.* »

— Press contact

Claudio Rossi

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Keili Major is available for interview (Italian growing, English fluent, Estonian native) and for guided visits to the atelier in Regione Sparvaira or to the canonical point on the river, by phone appointment.

— Links & press kit

- Project page: keilimajorartist.com/anno-tanaro/
- Artist bio: keilimajorartist.com/about/
- *Tanaro* origin painting at La Fabbrica del Cotone: keilimajorartist.com/fabbrica-cotone-on-show/
- Studio: Regione Sparvaira, Garessio (CN), Italy

High-resolution photos of *Tanaro I*, of the canonical reference photograph of the month, of Keili at work and of the *Tanaro* origin painting at La Fabbrica del Cotone, plus a biography fact sheet and pre-approved quotes, available on request to press@keilimajorartist.com.

— *End of release* —