

“Your cups of sunshine onto my path”

text by Irene Disco



“Oh mujer - carne y sueño- ven a encantarme un poco, ven a vaciar tus copas de sol en mi camino” (Oh woman - flesh and dream - come and enchant me a little, come and empty your cups of sunshine onto my path) Pablo Neruda.

Giordano Macellari not only celebrates the cups of sunshine of women, but also the private feminine reserve, their playful malice. He celebrates this because it is enchanting. It is enchanting because the woman herself watches and performs the unresolved mystery of seduction. This provocation leaves no eye indifferent, as a naked body shows a defenceless - and disarming - personality.

Bodies speak a universal language, while at the same time concealing the mysteries of emotions: these are engulfed, forcedly pushed through signs, colours, momentary gestures.

Female nudity is praised obsessively: the artist prefers close-ups, superficial details since the emotion oozes from the skin, caresses it and condenses on the canvas in colourful buds. This nudity also affects the artist, who unmasks his deepest passions and the wounds they cause: the glorification of the cups of sunshine becomes a passionate participation, a conflict with the “black nudes”.

For the first time, Macellari has accomplished a series of works whose characters are bathers in red and white against the black background of the canvas. Their silhouettes emerge as though from the dim half-light of a room: it is easy to imagine at the time they were painted the roundness so dear to the artist highlighted by the dim light of a dying candle and him rushing to imprint onto the canvas the signs of nudity before darkness interrupts his painting. These are instinctive artistic creations, guided by an emotional impulse in total freedom of shapes and colours. Macellari demonstrates the abilities of a personal evolution in his formalistic approach: the aspatiality of the colour black entraps within it the shapes attempting to rebel with a dynamic energy of signs. The artist also insists on the rapidity of his work, which allows him to throw onto his canvas the most instinctive of his abilities.

Dwelling on the “Black nude” which depicts a white feminine shape from behind, one's thoughts immediately go to the great nude painted in 1808 by Jean- Auguste- Dominique Ingres, for a suspected yet involuntary resemblance of the contents. Some two hundred years separate these two bathers. Ingres' “Bather of Valpinçon” is the triumph of ideal beauty, a great nude from the back, an equilibrium of sensuality and coldness worthy of Neoclassicism.

The lady in Macellari's nude is a new Italian Venus, superb and malicious, light and confident: no longer the curved posture of Ingres' lady, but rather the self-confidence of the new woman. This uninhibitedness is demonstrated by the body, temple of emotions and temptations.

Expression - emotion: these words faithfully guide the artistic path covered by Giordano Macellari in his discovery of women and the cups of sunshine on his path.