

“MY UNIVERSE”

text by Irene Disco

Expression-emotion. One can attempt to sum up Giordano Macellari's art with these two words, to place such poetry into defined artistic lines (the history of art, like every humanistic discipline, is constituted of movements, lines, tendencies; and Macellari is not exempt from such "filing"). However, it is but an attempt, since the artist has not withheld and concentrated his multiform imagination within defined stylistic terms and has rather launched it into expressive metamorphic creations.

He advances contemporaneously along two thematic and formal lines: the figurative line of the portrait and that leading back to the much celebrated and now distant "informal".

The artist obsessively celebrates the female body as the theatre of the self. He explores nudity in a vibrating and participatory manner, his eye "observes" and emphasises the purely feminine connotations, like the expression in the eyes, the mouth, the breast and genitals.

The colour and the light are essential instruments of Macellari's language: the bodies are drawn with smooth curving lines and thick pastes of colours. Among the chromatics, white emerges, as the light on the naked skin. The significant line is clear, material, it seems like the extension of the subject's psychic aura.

Vittoria Coen, in her essay on Mattia Moreni "Mattia Moreni- individualità in esposizione permanente" (contained in the catalogue of the exhibition "Mattia Moreni- trasgressione come regola. 1945- 1995", Turin, Sant'Agostino, 2001), writes: "There is, I think, in his whole partnership with art, an uninterrupted "love-hate" relationship. Violent hate and love for the woman, often desecrating the image, as Picasso did, as De Kooning did (...)" In his works Macellari expresses the same love and hate for the gentle sex, his continual existential research in the meetings that life offers. The memory of experiences and passions that he has lived is alive on the canvas, as is also the sentimental torment, the attraction-repulsion of the meeting. He does not want and he is unable to stop, his "universe" is constituted of numerous characters who interact with his, without crystallisation of the relationships.

"Il mio universo" is also the title of a series of the artist's works. In his "world" biomorphologic motives are repeated: circular, spiralling and twisting elements continually reproduced, like a dance carried out with the particular "dripping" technique, definitely not yet as immense and violent as in Jackson Pollock. The brush stroke is energetic and swift, the colour is bright and vital. Macellari's gestural abstraction remains, in any case, characterised by the thematic relationship with the feminine "universe".

The emotion of experience and the expression of the visual penetrate one another in a chromatic and female vitality that pervades his entire artistic production, the fruit of a marked perceptive sensibility.