

# The passion for painting in the work of Giordano Macellari

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When a painter defines himself as self-taught many art enthusiasts immediately feel a natural wariness towards him: indeed, it seems impossible that an innate bent could fail to be cultivated by rigorous academic studies, following the teachings of a master who introduces his pupil to the knowledge of the many technical secrets associated with the art of painting.

However, there are plenty of exceptions to this rule, as demonstrated by the unusual route by which Giordano Macellari came to become a painter. Having reached maturity, he abandoned a satisfying career in the footwear business to dedicate himself entirely to painting. The Italian artist, *from Sant'Elpidio a Mare*, works as though possessed a Dionysiac frenzy, his brush racing over the canvas as it concisely establishes the outlines of the figures, before later commenting the preliminary sketching with rapid colour markings.

The painter invests great passion in the idea of his work and makes slight variations on the posture of the body from canvas to canvas, starting with his model, so that if his paintings are observed in sequence the viewer has the impression of looking at a series of frames. A kind of kineticism thus distinguishes Macellari's paintings, which mainly concentrate on the representation of the human body, and the female body in particular, composed of curved lines rendered with a voyeuristic satisfaction that sometimes achieves an explicit sensuality.

The same primitive force and creative drive animate the rare religious subjects that the artist has only recently started to depict. Here too a strong corporeity can be perceived, underpinned by a pleasure in painting that seems to be generated by an inexorable inner force that never ceases to fuel Macellari's fresh and spontaneous creativity.

We sincerely hope that this irrepressible force will never abandon him because it represents the most interesting aspect of his work in the world of art.