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GIANNI MADELLA

*The emblematic image*

curated by Claudio Cerritelli

**Tuesday 12 November 2019, 19 - 21 opening**

13 November – 20 December (Tue/ Sat 15,30 - 19,30 and by appointment)

Antonio Battaglia Gallery in collaboration with Enzo Spadon opens with pleasure the personal exhibition of Gianni Madella (Mantova, 1931). The title of the exhibition *The emblematic image* is taken from the catalogue's text by Claudio Cerritelli. This text outlines all Madella's pictorial poetry and the artist's work with the historic Galleria Morone 6.

*Twenty years have gone since Enzo Spadon presented again a number of 'non-validated' artists he had followed through the years. Among these Gianni Madella played both a singular and a hardly decodable role within his generation context. [...] Besides, Madella has always been out of his generation debates. He's been ironic and negative to stylistic commitments, he's been far from artistic consensus, but interested into asking the identity of work like elusive image, like a structure able to hide secret discoveries. Madella's work can undoubtedly be considered a research about what can't be easily found. His work is about questioning on the ways the matter takes form through a process from present towards the past. It is consequently a change of direction able to avoid the validation of theoretical categories in order to affirm the unshakeable autonomy of his pictorial feeling. Madella doesn't work within the certainty of the image but explores its endless appearing that gives births to itself and takes form. He is attracted by the presence of forms and colours, simulacra of thoughts that come before every codified story.*

(Claudio Cerritelli, *The emblematic image. About Gianni Madella's painting, 2019*)

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A selection of artworks from the 1970s, *the Thrones, the Screens, the Masks* is exhibited. *Black dome* (1970) has the shape of a dark toned dome with marks of lights and colours. The dome stands out on a clear background, where abstraction and figuration coexist in the same pictorial surface forming a mysterious image. This is a peculiar aspect of the artist who takes suggestions from ancient to contemporary art to trace marks, shapes and colours of pure and vibrant matter. All these elements make up new, surreal, abstract, indecipherable and timeless worlds where the viewer can find himself. This exhibition is an opportunity to rediscover the artwork of Gianni Madella, a silent artist, after a long exhibition pause that he decided to take and also due to an ideological artistic contrast that cost him a solitary way beyond any possible labels given by critics and market.

This exhibition will be shown also at Palazzo Sarcinelli in Conegliano (Treviso) from 9 November to 8 December, by Associazione Culturale Oltrearte.

Gianni Madella was born in Mantova in 1931. After taking his degree at Adolfo Venturi Institute in Modena (decoration class by Spazzapan Professor), he had been attending for four years Virgilio Guidi Professor's classes at Bologna Art Academy. Thanks to this Master he could meet contemporary artists in a very free way. In a first time he looked at Fontana, Burri e Rothko, than he addressed his attention to Fautrier as well as De Pisis work. On these artists' artworks and on Pollock artwork he developed a series of sketches. From Fautrier he inherited a magical way of treating the matter, like his "spolvero" works where he insert mythology. From the second he took the capability to control his impulsive gesture. Guidi was like a classical medium between these two mostly for the topic and the style of *Tumults* and of *Human and cosmic architectures*. Moving to Milano Madella took part to an anti-modernism and anti-abstraction pictorial movement. He didn't like his generation who was from his point of view too much interested in the aesthetic of objects and spaces. He didn't want painting to be hedonistic; so he suggested forms full of energy and spirit. The image meant to him an important cultural archetype. He therefore took inspiration from late Medieval and Humanistic forms, from Giotto and Beato Angelico to Giacometti and Licini; these forms on his canvas become wings, thrones, domes and columns.