

MASSIMO FACCINI

HEALING ART _storm

Massimo Faccini, surgeon for choice, painter for calling, has been interested, for years, in color, in mark and above all in gesture meant as the “anatomic process” of seeing, or vivisection of the image, which reveals itself through apparently instinctive, but actually, structured in a compositive grill, following horizontal and vertical lines, almost “sutures” between representation and abstraction. Faccini as a medical student approached the study of Human Anatomy exam with a ‘visual’ technique, he memorized tables not by repeating them out loud but graphically reproducing them. He did the same during his specialization courses and while studying Anatomy and Surgical Technique. Drawing has been his expressive vent since he was a kid, then painting became an instinctive necessity, a psyche’s liberating impulse to him, painting is almost a reappropriation of an emotional space in which recurring elements coexist, such as badgers, horses, or more abstract images, as in *Adrasto e Arione or Meles-Meles (Il Giardino)* (2021), coexist.

In this swing between expressionism and abstractionism, his painting becomes cognitive gesture, inglobating the painted and the unpainted areas, where the relation between conception and manual skills is not the final purpose but the mechanism to bring relevance to the subjective ways in which the connection, between conceiving and realizing art that manifest themselves through work’s check, happens in a stable tension with a vital act in painting.

The secret lays in his gesture, in how the paint brush, soaked with oil color, traces spaces on jute or linen canvas in order to discover the different relations between structure, color and his organization on the surface. To understand how his painting exercise becomes a perceptive and sensorial *operation-act*, we can observe the exhibited pieces of art chosen by the Anna d’Ambrosio’s Milan research gallery, Amy d Arte Spazio, they do not follow a chronological order but a formal-chromatic and material one; the exhibition is divided in three parts to be seen and not to be narrated. Brush strokes are dense, dynamic, and suddenly pass from surface to depth up to catch color’s internal mutations, in a sequence of impulsive and controlled gestures through a tense image that exposes gnoseological complexity. According to Faccini, painting is a result of a learning or an emotional diagnosis; it is a method of rethinking color as a foundation of being. Exhibited works represent Faccini’s maturation in artistic research in order to reveal a despotic balance between gesture, shape and structure of seeing as a source of multiple relations with color’s emotive experience. A quick glance to *Figura zoomofica, Metamorfosi, Post Markus* and *Lezione di piano*, all painted in 2021, is enough to capture something uncanny in his brush strokes, apparently uncontrolled, aggressive, clear, and deep: cutting as a blade, capable to collecting color’s primary elements that become gesture of seeing in the depths of who knows what, unknowable, almost a *medium* of perception on the ridge of emotions.

This first personal exhibition by Faccini finds its origins in a dialectical discussion and from an exchange of ideas, shapes, and figures on painting with gallery owner Anna d’Ambrosio about spontaneity, material sensibility and light-color relationship: art and therapy, coinciding aspects in controlled compositions. Painting, for him, is an alive organism in which the color is blood of perception that becomes vision, instead gesture is a psychic automatism, as well as the diagnosis of an interior expressive urgency which becomes existing reason and manifests itself in a free and independent system. It’s a moving in time and space painting, in and out canvas, structuring an objective language that evokes emotional processes which are not objective. His gesture contains and releases itself from compositive bonds in order to affirm color’s supremacy, characterized by his brush stroke which seems “to attack” our sight, enabling us to unknown explorations of invisible emotional spaces. Faccini writes in his diaries, between one business meeting and another, «Figurative painting, ad embryonic image. The progressive decomposition represents the evolution of recognizable signs». How does Faccini act in painting? Which compositive choice does he operate between one brush stroke and another? Which is the body of the painting out of gesture?

These are ongoing questions of the pictorial exercise that raises the issue of an image, to transform into color the border line between consciousness of the visible and the perception of what escapes understanding as the sum of acts and ideas, synthesis of project and work, inextricably linked to practical-theoretical behavior. In the ambiguity between abstraction and figuration, in the gesture that fills the canvas and sets the color, the possibility of dilating the gaze into the void - a space of the possible as it is seen in the work *Quasi autunno quasi sera (paesaggio marino)* of 2021 - and returning to focus on physical signs as interference points between surface and depth, are intertwined.

From full to empty, the gap from West to East is relevant in the series of six veline, works on paper, similar to gauze, collected in the last room of the exhibition, where ink and graphite follow a process of subtraction, of resetting of painting as an extension and breakthrough of the surface and they draw and bring to us places, landscapes, suggestions of visible and invisible events, concrete and dreamlike, with a clear line in continuous movement, even if it seems apparently static. They are small works of art, imaginary cardiograms of rhythms and variations, perhaps beats of a dream called life, autographed by Faccini: almost a constituent ideogram.

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