



Vicente Macellari

Buenos Aires is the point of origin, the source which still murmurs to my imagination. I was born there in 1989, to the imagery and idiosyncrasy of the whole stretch between the hectic *barrios porteños* of the city, through its expanding urban sprawl, and out to the extensive greenery of its surrounding pampas and rivers. It still distillates its impressions at a distance. Being an artist for me started as an aspiration for participation in its mysteries.

It was there that about fifteen years ago, painting seduced me with the exuberance of colour and gesture, and at the same time offered a way to impersonate all those characteristic energies surrounding me.

In my atelier in the suburban Beccar I found, hiding in the medium, a path of inspection of the creative act and hence of myself. That led me to a quest for the stripping away of what did not stand true, constructive-destructive sessions in which I questioned my initial intentions. Embedded in this process there was the function of crafting an intimate sensibility.

Supported by a job as a literature teacher, my sedentary atelier life was fulfilling. But working undercurrents led me to seize an opportunity and move to Berlin in 2018, reshuffling my world. While absorbing the city's multifaceted downpour of stimuli, I continued painting my way from a small room in Britz-süd to a proper atelier in Lichtenberg. Against so much novelty, the whole time the medium stayed relevant in my exoteric process, which progressed oscillating, I fathomed, between expressionism and symbolism.

In my research for shedding some light onto what I was doing, I came across J. E. Cirlot's "Diccionario de Símbolos", and basked in understanding when in the introduction he related explicitly, although by contrasting them, these *-isms*:

*"The formula of expressionism, when confronted to the material world, with objects, tends to destroy them and subdue them in a chaotic current of psychic character, that dissolves figures and incorporates them to its power in states of free rhythm. Symbolism on the contrary, isolates each form and each figure, but links together by magnetic bridges all that possess a "common rhythm", that is to say, a natural affinity".*

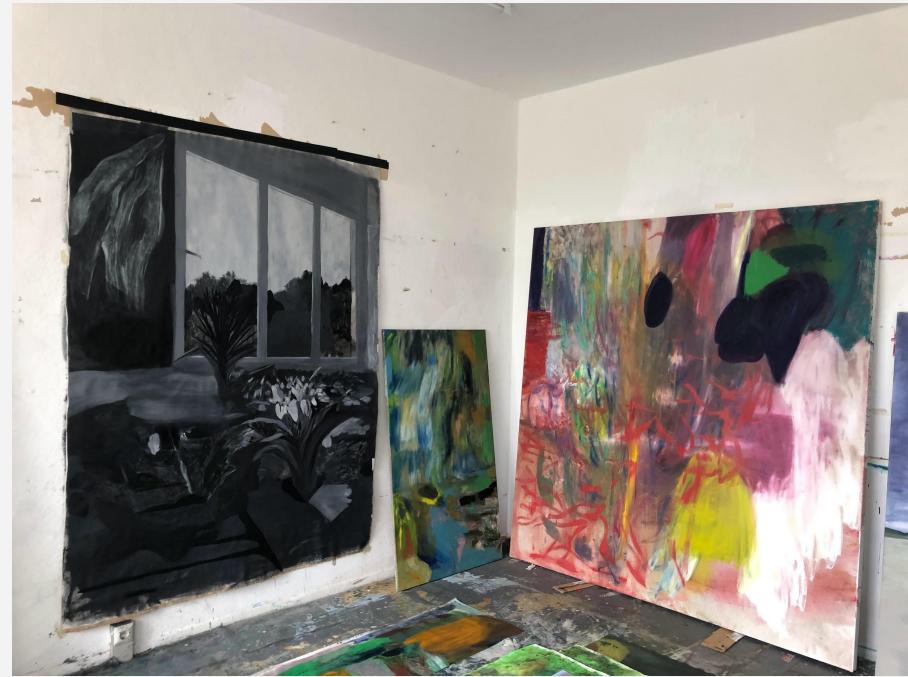
This was like an echo. I considered my work as having a double intention: an attempt at translating an ungraspable dimension of the world (1), edged with a drive for catharsis (2). By blending these seemingly disputing currents, I produced analogously evasive works. I'm speaking here of those canvases which offered stubborn resistance, those which could breed breakthrough, and hence were crucial for my process. They prepared the ground for further works which came easier in their aesthetic purpose.

At the end of 2021 I relocated to the mediterranean light of Marseille and, having to restart again, painting has moved slowly since. And although it's also taking less intricate paths, like indulging in landscape paintings, my latest big works done in a borrowed atelier in late 2023, show a continuation of the process of digestion and reflection. *solve et coagula*.

Artist at PRAXIS gallery (Buenos Aires - New York), 2012 - act.

Selected for the national painting group show at Palais de Glace, Buenos Aires (2012, 2013, 2014, 2015).

Studio in Lichtenberg, Berlin (2019 - 2020)





works exposed in atelier Thermor (Marseille, 2024).



*errantes* (2023),  
acrylic on canvas,  
160 x 200 cm



*pastura* (2024), acrylic on  
canvas, 160 x 190 cm



*pintura metafísica*  
(2020), charcoal,  
acrylic and oil on  
canvas, 160 x 160 cm



*restos himalaya* (2024), acrylic  
on canvas, 80 x 120 cm



*alter himalaya* (2024), acrylic on canvas,  
105 x 120 cm



*un refugio* 2023), acrylic on  
canvas, 160 x 160 cm



indotto  
dall'apparizione di  
una foglia (2022),  
acrylic and oil on  
canvas, 140 x 90  
cm



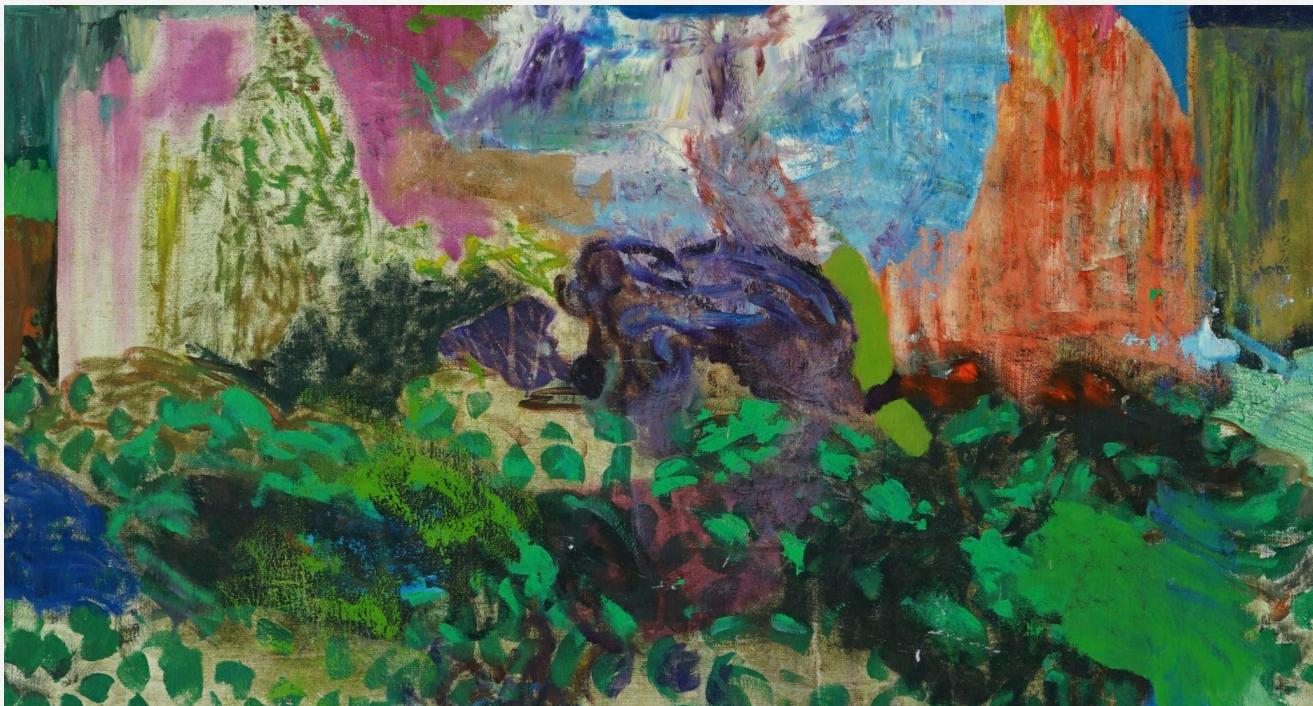
*acherusia temprano* (2019), acrylic on canvas, 220 x 220 cm



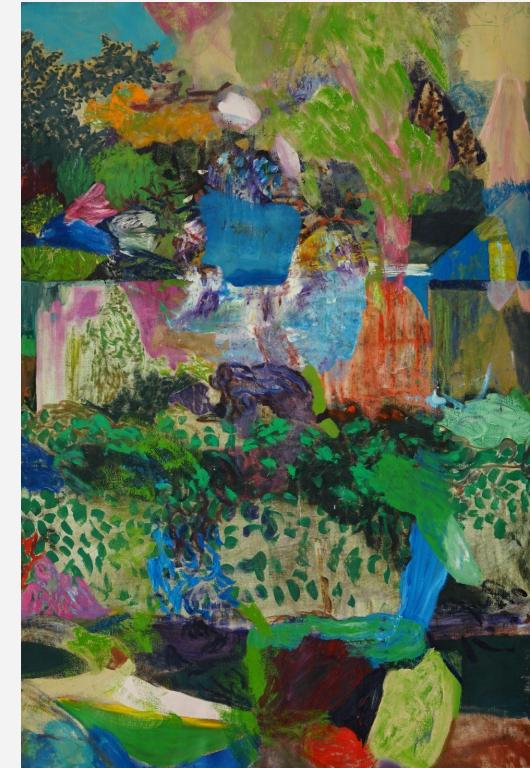


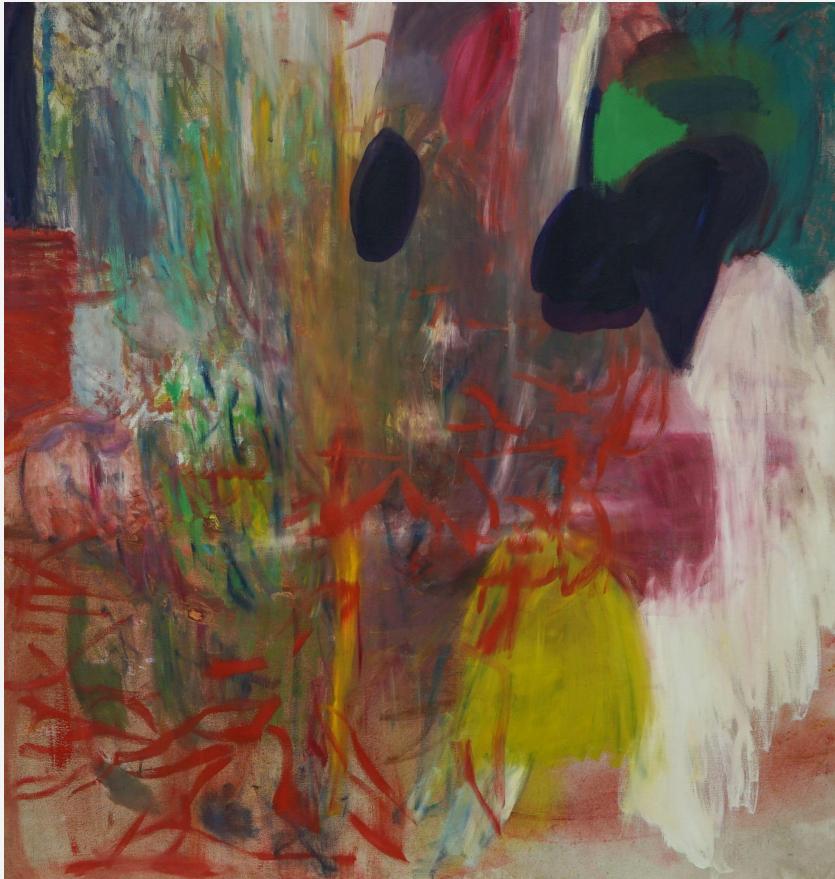
*lecho verde* (2020), acrylic  
and oil on canvas,  
218 x 142 cm





*lichtenberg acid scene* (2020), acrylic and oil  
on canvas, 160 x 210 cm





*katana void* (2019), acrylic and oil on  
canvas, 200 x 200 cm





*nox solvente* (2023), acrylic on  
canvas, 160 x 180 cm



*studio im dunkeln* (2021), acrylic and oil on canvas,  
160 x 217 cm

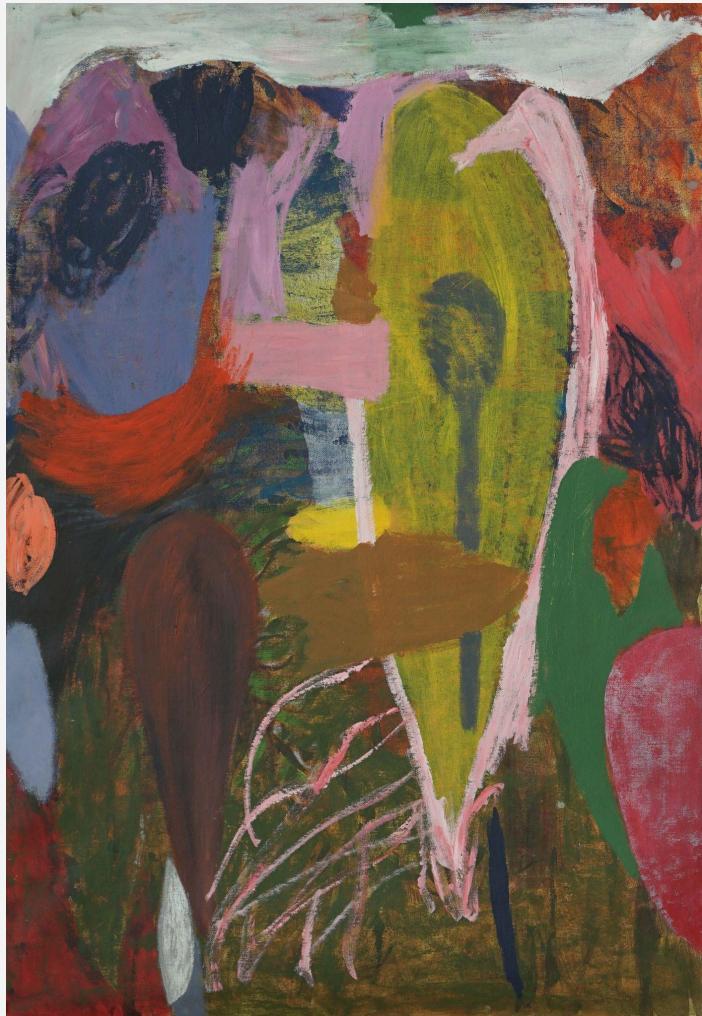




*nordseestrand* (2020), acrylic and oil  
on canvas, 180 x 140 cm



*they gather round* (2018), acrylic on canvas, 215 x 120 cm



*vessels* (2018), acrylic on  
canvas, 120 x 80 cm



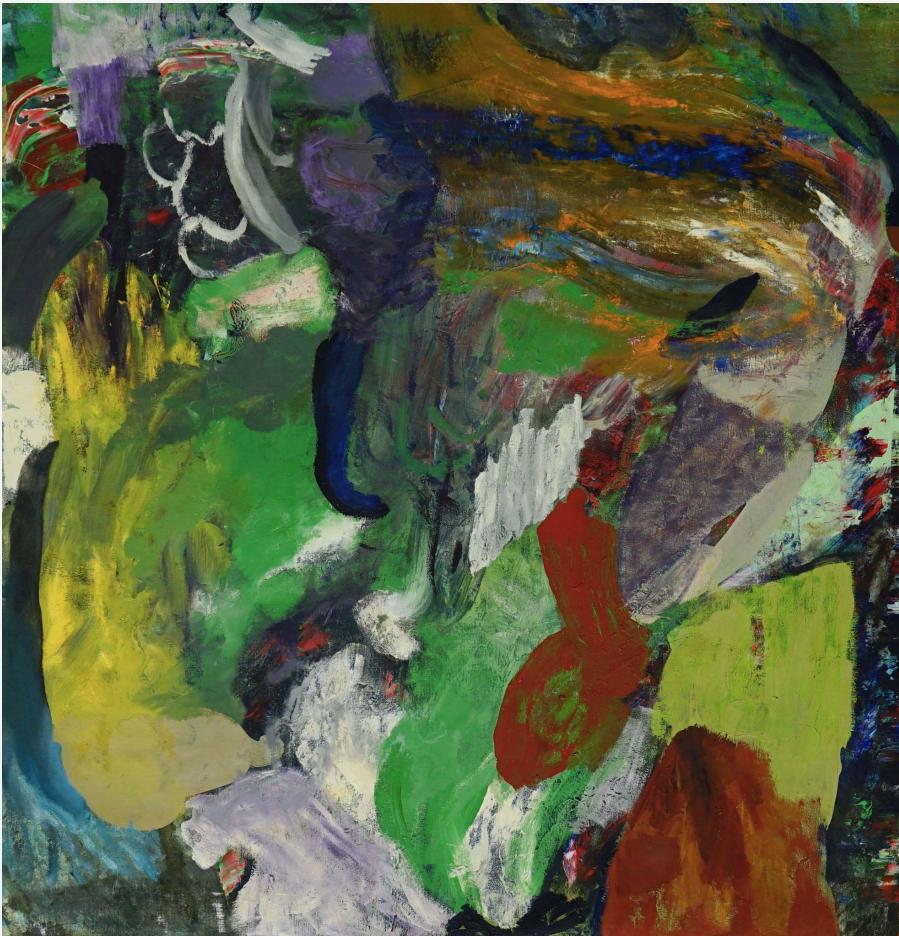
*delta rojo* (2018), acrylic on canvas, 105 x 90 cm



*fuego tundra* (2018), acrylic on  
canvas, 150 x 150 cm



*sumo style* (2020), acrylic and oil on  
canvas, 130 x 84 cm



*metamórfica* (2020), acrylic and oil on  
canvas, 130 x 130 cm



*fragmento invisible* (2018), acrylic on canvas, 84 x 70 cm



*antorchas azul* (2018), acrylic  
on canvas, 97 x 87 cm



*deidades suburbanas* (2016),  
acrylic and oil on canvas,  
210 x 210 cm

dealt by Praxis (BA).



*el gran glitch* (2013), acrylic on canvas, 200 x 150 cm.

dealt by Praxis (BA).



*maelstrom verde* (2016), acrylic on  
canvas, 150 x 200 cm.

dealt by Praxis (BA).



*visitantes* (2016), acrylic  
and oil on canvas, 150  
x 90 cm.

dealt by Praxis (BA).



Works from the residency  
in the printing workshop of  
Enrique Flores (Oaxaca,  
Mexico - 2016).

dealt by Praxis (BA).

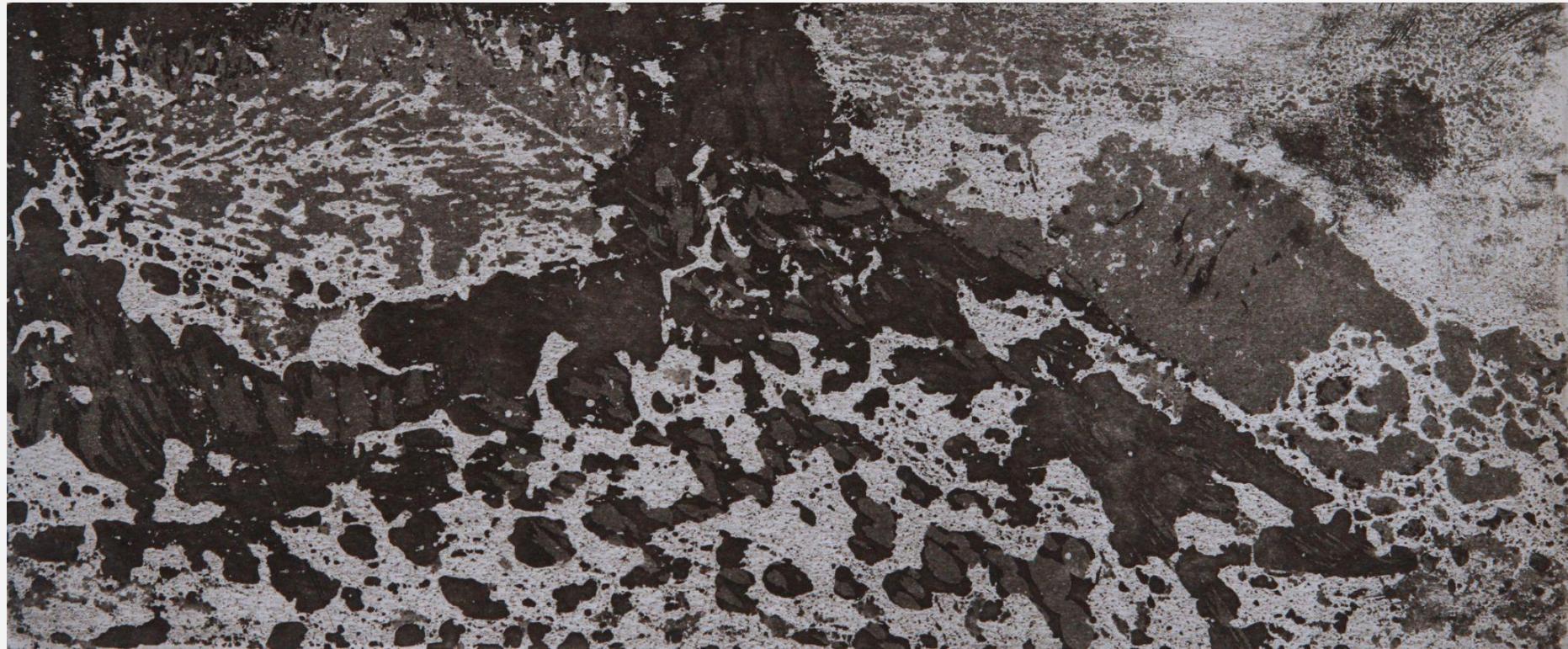
left:

*deidades* (2016), etching, 35 x  
50 cm

right:

*poetisa* (2016), etching, 35 x 50  
cm





*casa en llamas* (2016), etching, 28 x 12 cm