

MADONNE PROTESTANTI, TERZO ATTO

PROTESTANT MADONNAS, THIRD ACT

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In Paolo Porelli's artistic research, the anthropomorphic figure is the main theme, declined from time to time in pictorial language, drawings, or ceramic modelling and placed at the centre of a coherent operational methodology open to continuous sampling and reworking of reality. The installation *Protestant Madonnas* insists on this principle of evocation and manipulation. *Terzo Atto*, a project originally conceived by the artist in 2019 in the Dutch workshops of the EKWC (European Ceramic Workcentre), from which both the particular orange glazing - the colour of the royal House of Orange - derives and also the title that refers to the predominantly Protestant religion of the Netherlands. The group was exhibited for the first time at the Firma van Drie Gallery in Gouda, subsequently at "Éthos Keramikos 2022" at the Museum of Palazzo Doebbing in Sutri and now installed in Faenza at the Ridotto del Teatro Masini during Argillà Italia 2022.



The figure of the Madonna of Civitavecchia, the classic devotional simulacrum of the collective imagination, is removed from its original context but in continuity with its nature as a souvenir from a religious pilgrimage, as a miraculous icon of popular consumption, appears reproduced and replicated in over two hundred copies, made by casting from a mould made of a 3d model. A multitude of small sculptures whose identity oscillates between the poles of the "primary" and "secondary". The serial nature of the statuette is in fact contradicted by the gestural action of the artist through a series of interventions aimed at deforming the figure, one of the essential concepts of Porelli's work, the transformation of the stereotype into an archetype.



The closed and defined structure of the clay cast undergoes, while in its plastic state, a complexity of cuts, perforations, deflagrations, but also combinations with other elements, in a proliferating process of successive states of decay that borders on abstraction. A metamorphic process which, on the one hand, destroys the shape of the mass-produced object, on the other "primaryzes" it, revealing individuality and the great evocative force of archetypes in the living ceramic material.

"In Freud, in *The Interpretation of Dreams*: the primary and secondary processes are the processes that regulate the functioning of the psychic apparatus. Primary process: process of the unconscious system characterized by the free flow of psychic energy. Secondary process: process that concerns the preconscious and the conscious. Psychic energy does not flow freely but is more limited and controlled.

