

## The magic Lantern of the participation

Francesca Pasini

In his performances Marcello Maloberti puts into act a very particular form of affection, Concerning the place and the involvement of those present. He is interested above all in the gestures, the expressions of those that participate in the “work in progress” of the visual construction. Looking at his photos, he doesn't describe the actual image, but instead, he always tells us what was happening before that moment: He softens remembering a detail, and gleans great enthusiasm for the readiness with which others take hold of his idea and vision.

As if his role was to hide behind the scenes, observing from a distance and to have a synchronised reaction of surprise from those that assist and use his props.

With the performance Marcello captures the creative energy like a much suffered and wanted gift. While the Photographs synthesize the choice of the composition, in equilibrium with what has really happened and what he manages to draw out. They are images which maintain a feeling of suspension, looking at them we can imagine the unrepeatable reality that has produced them, but they do not portray the mobility, on the contrary, they are incisive, clear, as if only precision could hold the enigma of the interchange between Marcello, who imagines the event and brings it to being.

It is the enigma between the widespread perception and the forecast of a shape which is always at the basis of a work of art, Marcello however, doesn't wish to forget the spontaneity of the viewers intuition and so, always holding back, a “missing link” in his photos, one has the sensation that the germinal nucleus of his work is never entirely describable.

In the cycle of the “Circus” performances, the double rapport between the living reality, of whoever enters the tent full of mirrors, plays and dances, and the images that fix themselves in the photographs, is particularly strong. With Great enthusiasm his has told me the outcome of his visit to Palermo. “A party that involved all the inhabitants. the tent of mirrors, the music, the cars with their pulsating lights seemed to belong to that square. Everybody came, absolutely everybody, some entered the fountain to refresh themselves. I loved the spontaneous way in which they invaded the square, beautiful in its ruin, in its tense atmosphere and exceptional architecture, a sort of amphitheatre where lights, music and the reflection of mirrors all fitted in naturally”

The photographs mix faces, unpredictable poses, blades of light in a scenery that lies between Caravaggio and Rossellini. The day of the opening the video of that passionate participation will be dedicated to the people with which Marcello exchanged energy, surprise and enjoyed a joyous and intense moment of relationship interaction.

As in the other editions of “Circus”, what Marcello wanted to achieve was a collective participation, and to present his work in a way which would not result bland and banal in a descriptive sense. Photographs have been produced, which seem like still images from a summers night film, performed by the lights and their reflections, where art is the host that invites us to drink, dance and sing under the open sky. Between video and photography a sort of magic lantern is created, which re-confirms the affection for the neo-realism of the Italian cinema. The magic lantern of the participation has illuminated the relationship between art, cinema and life: The gift Marcello was waiting for with great trepidation.

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