

## **It's Hard to Place Him**

By Vincenzo Sanfo

In the world of art, there are certain people that are hard to place, the so-called irregular ones, i.e., artists who do not belong to art currents or schools and who are hard to classify, for example Domenico Gnoli, Lucian Freud, just to cite a few.

Madaudo belongs to this vast category and through his painting he does not allow us to place him in any school or movement because he does not want us to consider a movement what normally is defined as illustrative painting.

A type of painting that often does not have a home and which certain curators or museums do not take into account until the last moment when, after becoming famous through photographs, that same type of painting suddenly, who knows why, becomes "in".

In virtue of this tradition of non-classification, Madaudo's painting has the great merit of being free from any type of conditioning and of being able to answer exclusively to itself, and consequently, of being faithful only to that supreme rule of art which is quality.

Thereby all of Madaudo's works are conditioned only by this one never-ending source through a continuous and exhausting quest for formal data deduced from a completely personal vision of moments, tales, figures, situations, that he elaborates bit by bit through a slow spreading of color, and with the search for other elements that can be added to an already full and succulent palette over-flowing with fragments of cloth, nails, wood and anything else his fantasy suggests, creating a type of painting that is often impossible to reproduce and ready to reveal itself only before direct viewing and, because of this, it is more captivating.

To speak about Madaudo's work involves speaking about an art vision that is inspired by a newfound harmony between contemporary art and illustrative painting, thanks to Achille Bonito Oliva who, through the happy intuition of Transvanguardia, has cleared the path for a great number of artists. While Transvanguardia uses reference codes that often become deformed into a brutalization of the image during its elaboration of myths and art history, instead for Madaudo the same quest goes down the path of formal perfection in pursuit of elements that link culture and expressive methods together, the latter deriving from forms and solutions through the introduction on the pictorial page of foreign elements, in a concoction of painting and collage, that derives from a careful alternate reading of the lessons taught by Schwitter with echoes of Klimt.

And it is in these two directions that all of Madaudo's painting unravels in a barbaric and panicky sense of art that refers to a world descending into Byzantine pictorial decoration, passing through Art Deco until it gets back to its Eastern roots.

It is precisely that Eastern world that has set up its home on these canvases together with its dimension and image, the offspring of a Changing World, which is still capable of inspiring enchanted and sensual pages like the ones created by Madaudo through hard and inspired work these past months.

Therefore, if it still were necessary to understand how modern and vital it is today to talk about illustrative painting, it would be enough to mention the vision of these paintings to be sure that there still is a future, a great future for illustrative art, and this future certainly passes through Madaudo's work.