



La pelle fragile (Italian Edition)

Alessandro Monticelli

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Nelle sue poesie, Alessandro Monticelli usa le parole come uno scalpello. Ne trae sculture, delicate e forti, emozioni palpabili: lo stupore, il dolore, l'angoscia esistenziale, il disincanto alla vita come sopravvivenza. In un sentire intenso di vita e di dolore, l'autore esprime tutta la bellezza e la dolcezza poetica con uno stile personale e molto incisivo.

Fare rima non è sempre opportuno; è meglio, molto meglio, eliminare gli spigoli della assonanza e delle consonanze. Lo stile di Alessandro Monticelli, dunque, è libero, come libera è la forma, e libere sono le sue azioni.

L'incrocio tra le parole e il colore può essere inquietante. Qual è l'Elemento primario? La forza espressiva del verso o la campitura materica e il gesto sulla tela? La storia dell'arte è intrisa di sorprendenti interpretazioni dove alla fuggevolezza della visione subentra l'immagine e all'immagine la parola, la ritmica che, di nuovo, si fa luce e materia schiacciata sulla tela, sul gesso, nel bronzo o nell'incavo del marmo. Citiamo ad esempio Van Gogh, Gauguin, Montale, Soffici, o Savino. Il profilo letterario di Monticelli è genesi o sviluppo? ricerca o conseguenza? Le poesie di Monticelli fremono come fremono le tele prodotte assieme al compagno d'arte Pagone.

Le sue parole e le immagini si mescolano, entrambe graffiano la carta con pennellate di impasti acrilici, sono dense, acri, talvolta si aprono in campiture dagli spazi larghi, possiedono abbondanza e compostezza, misurano le cadenze del vivere, gli incontri, il trovarsi senza collocazione precisa nel turbinio della propria esistenza. Non a caso, una delle poesie più belle della raccolta è dedicata a Mark Rothko, ad un'arte d'immensità dai colori per lo più caldi (i rossi, i gialli, i marroni) ma dove si insinuano penombre e lacerazioni da cui filtrano angosce e scrutamenti impietosi.

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Luz Davis:

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