

Like a visual music

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Galleria Cardi, Pietrasanta (LU)

Painting with body, a tactile seduction

Through the measured balance of the works chosen for this exhibition, Pino Pinelli continues to create a rhythmic emotion of the space through the multiple relationships between unity and dissemination, developing a tactile dimension of painting that is the foundation of his artistic vision.

Among the various possible definitions (painting-painting, analytical, reflective, plastic, parietal, environmental), the one suggested by the artist himself (painting with body) is the most suitable to indicate an operation that, starting from the basics of colours, reaches a different spatial identity.

Pinelli does not conceive painting beside the construction of its body and there are no potentialities of colours, if separated from its physical presence; the identity of tactile forms is stated in the plastic dimension of their setting.

This mental process is connected with a precise methodology in operating: starting from a small cell to activate a cosmic vision; acting on a circumscribed element to overcome its own limits; transforming every single form through the dynamism of its own spatial chains.

In Pinelli's art there is no representation but a visual energy transmitted to the viewer through the elementary truth of senses; the analytic act of building, constantly brings the planning rules beyond the limits of codified language.

The persistent dream is that of enlarging a fragment of matter countless times, "as with my third eye - said the artist- I would like to reach the atomic substance of the form, as an element of strength and constitution of a different kind of painting". The mind's eye guides the fusion between light and matter, activates the life of colour in the environment where it acts, and never moves away from the desire of changing every perceptual rule, through slow, emotional steps.

Chromatic bodies modify through textures soft as velvet but at the same time haughty as should be the reasons of a painting conquering space, amplifying its sensorial extension.

Pinelli's analytical dimension is quite different from the zeroing procedures which deny all subjective traces and all corporeal vibrations of colour; the development of vision requires a particular sensitivity, capable of seeing through the fibres of matter, recognizing in them the original sources of thinking and doing. Similarly, the tactile experience of colour is far from the conceptual assumptions of painting and it is not based on theoretical assumptions unrelated to feeling, directly falling into the unknown upheavals of one's depth.

Different procedures animate the surface as a pure plastic fact – projecting and modelling are two joint moments that Pinelli has regenerated over the years, initially exiting the perimeter of the frame, thus breaking the picture's boundaries and then venturing into the infinite relationship with the wall, in an uninterrupted dialogue between physical and mental energies that expresses vitality in its continuity.

Doing painting implied the acquisition of technical steps that, from the attention on a single fragment, became the imaginative ritual of dissemination, pushing painting to gravitate into the environment, drawing wide gestures, flights suspended in white and the trespassing of light into empty space.

In order to give substance to its unique spacial journey, Pinelli used completely handcrafted tools (spoons, combs, knives, wooden sticks and other objects modified for his purposes), essential means for digging and stratifying, exploring caves, creating grooves and bumps, intervening also with gloved hands – invention procedures without which the matter would risk to remain inert, without life of its own, deprived of meaning.

Unity of the manifold, in the womb of colour

In the long history of Pinelli exhibitions, there are many paths of action, linear tracks and dynamic curves, oscillations between open and closed forms, geometrical morphologies and organic rumbles, strategies that respond to the necessity of pushing painting beyond itself, organizing the single fragments in imaginary constellations, dynamic aggregations, emotional tensions spread on the wall, constructive means for environmental involvements.

As always, the tactile vocation of the body of colour is the persistent detail, so much so that every interaction of the forces in the field refers to it; the offset between the surface and its spatial amplification is always constant.

From the beginning, the physical vibration of fragment intensifies the "looking and

touching,” in a continuous oscillation between the inside and the outside, through the particular way in which the conventional means of “painted painting” differs from it.

This plastic-chromatic conception generates tensions in the plurality of forms, proceeds with chromatic polarities and their consequent disseminations, through both sensorial and analytical values that modulate the space in an always different way.

Pinelli explores the boundaries of what is possible – he places the pictorial signs to capture the sense of what lies beyond, evokes their expansiveness going along the musical scales of colour, seeks resonances generated by the protrusions of matter, by the pulse of its tangible unveiling “in the hidden womb of its unconsciousness”; and so he defined the restless condition of his ‘modus operandi’.

The artist focuses on essential measures that are part of a whole, he establishes specific logics for each work, anticipating that they could fit into an order of relationship with other configurations, as a ‘continuum’ mental space where each element can infinitely multiply.

The unity of manifold is what Pinelli seeks as a functional guidance to the variation of the shaped fragments, blended and malleable mixtures, matters worked in order to let colour and support interpenetrate in the large flow of vision, in becoming weights and counterweights in space.

One certainly can read every single fragment as a quality of its dense layering or in its imperturbable fixity, one can perceive the changing energy of a frayed flake or the structural composure of a geometric icon. Every single detail, contained in the microphysics of fragment, can therefore be explored, but one could never stop his look completely within the margins of these morphological experiments, as the meaning of the work lies in the spatial synthesis of each individual element and in the whole of movements that propagate, evoking what lies beyond, surrounding them.

The chromatic-plastic method of Pinelli is not a system of definable and programmable object-signs but it is nearer to a logical and intuitive adventure, open to the invisible potentials of places, incessantly subjected to the doubts of reason – affirmation of a painting taking shape and defining itself on occasion of its meeting with the space. Even when it is measured on the basis of a project-planning, it fulfils its true nature in activating a perceptual, moving field, restless

and able to overcome the literal data through the disruption of its own constructive paradigms.

Pinelli is always interested in new spatial hypothesis and seeks undiscovered guidelines, renews the constructive logics within their origins, explores the essence of space as a place where colour propagates and tries, above all, to “move the line of knowledge” – the knowledge of painting and of its history as a filter of present time.

The dimension of “being” includes, within itself the history of the past, the nourishment of ancient and contemporary artists (from Lorenzetti to Matisse, from Piero della Francesca to Mondrian, from Malevich to Fontana), indispensable vehicles for those who travel along the imponderable streets of art, “like a blindfolded warrior always seeking light,” as Pinelli stated with proud modesty.

Chromatic notes, music writings

Each show is a moment of concentration and reflection upon the evolution of experience, a verification of the project inseparable from the characteristics of the place, a condition for thinking painting through endless variations of colour and light.

Pinelli is consistent with the old assumptions from the seventies and prepares his solo shows “only after possessing physically and psychologically the entire gallery space that must be at his complete disposal”, a choice due to that area of pushed tactility towards which any choice of field converges.

On occasion of this exhibition the artist decided to concentrate the path of his works not only on the persistence of a single colour but also on the variations of white, grey and black, with a poetic license enabling him to differ from these luminous values with two notes of red, two “drumbeats” - as he defines them- among the measured orchestration of the different spatial sequences.

The rhythmic cadence is developed in relation to light changes, orderly calculated in the succession of diptychs, triptychs, and related variations of composition; works produced at different times (from 1999 to 2015) and yet reciprocally harmonised with the pace of the new exhibition space.

In the three rooms of the exhibition, the works are arranged as fractions of a unique perceptual process; plural routes and spatial progressions reach the peak of their unitary tension: an extreme rigour accompanies the evolution of chromatic phrases dictating the musical trend of vision.

The relationship between music and painting, colour and sound, composition and rhythm, means to Pinelli an allusion to the analogic contact between different languages; there are no links demonstrable through precise structural correspondences, there are, instead, intuitive parallels made of separations, slips, continuity and differences.

The setting of works harmonises the morphogenesis of light on the edge of mutual magnetisms, measures and distances, body weights and intermittencies, fusion of fullness and emptiness in the total dimension of the visual field.

The fact that the chromatic bodies follow the direction of the suspended horizon or the vertical developing of the wall, is due to Pinelli's intention of acting within the orthogonal dynamics of space, moving the compositional extensions (duets, trios, quartets) among these fundamental coordinates.

Gaze reads surfaces as pages of a tactile score and similarly it observes and remotely controls them, perfectly lined up as they are on walls, considering equidistances and intervals that generate precise colour sequences.

Among the different sized works, several sensations, relieves, internal folds, lumps and swellings, burning heaths and roughness of matter, linear cadences and unshaped stratifications, telluric movements and measured tensions, follow each other: contradictions of a painting that seeks itself in the folds of the known. Nothing is ever presented as definitive, there are no unalterable perceptive values, the constructive instinct gains strength in accordance with its changing, light reveals itself between discontinuous layers, whose transit incorporates space.

In the exhibition project, the modulations of fragments do not reconstitute the diffused polychromy of the previous installations. There are no radiating pulsations branching off dramatically, spacial writing rather reflects upon the value of minimum shifts, atoms of light levitating in a spacial melody, a unitary song that unfolds through a plurality of harmonic, silent sounds.

Thus the dominant choice of "white-grey-black" indicates an idea of space conceived as well as a research of pure essences of light, structural rigour of the colour-light, through minimum elements, gradual vehicles of expanding brightness and possibility for the analytical seed to always be an active thinking of painting.

The exhibition route, variations and resonances

In the first room, on the left side, Pinelli counterposed nine rectangular panels divided into three compositions made up of as many pieces (white-grey-black),

where parallel and regular grooves accentuate the direction of the horizontal sequence.

The imperative force black is attenuated by the apparent neutrality of grey, which, in fact, contains the sum of all colours and attenuates their opposing tensions, while the function of white seems to be separated for whiteness and incontestable purity.

On the opposite side lies a vertical work, made up of three adjacent elements (black, grey, white), whose matter is smooth and corrugated, manipulated with a slight overflow from the support, to convey an idea of the weight of the edges. Not surprisingly, the combination of the three elements highlights the importance of the inner edges fraying, skimming and retracting, according to a typical way of Pinelli that let the perimeters pulse, attracted as he is by the stimulation of void towards fullness and vice versa: protrusions of colour towards what surrounds them.

A work dedicated to red is placed on the central wall, with a structural value already highly assimilated in the past, geometric icon cut on the middle line and consisting of two overlapping elements enclosing an empty rectangle in the centre, memory of the broken border and of the broken painting that regenerates in its irreversible identity. The plastic strength of “red paint” (with vertical grooves) underlines the absolute balance between the different weights of the lateral works, fulcrum of the tensions that are expressed and harmonized as a prelude to the vision of the second room on the right, consisting of two contiguous walls, oriented towards the same angle.

Even in this situation, the focal point of the front wall is occupied by a “red” work, similar to the previous one but with horizontal grooves; the rectangle is also broken and suspended between the fullness of colour and the magic of white.

On the right, four pieces that deal with the rounded shapes are aligned, bi-colour and monochrome convex shapes that alternate measured combinations of black, grey and white. The curvature of the surfaces looks “ploughed” by thin, regular grooves, proportionate to the size of blocks, as a keyboard touched by the artist with modulated rhythm, diffused in an endless and timeless light.

The musical values of Pinelli’s art are more than a vague analogy or a simple metaphorical transposition of colour-sound, they are physical vibrations, flooding senses, vehicles to bring painting and music together through the common parameter of rhythm. In this hypothesis, the progressive extension of the chro-

matic qualities in its whole, represents an intuitive spread of forms based on temporal progressions of geometric rhythmic, necessary for travelling the articulated appearances of light with mind steps.

The most important thing is that painting unfolds between the candour of white and the modest light of grey and even more, that painting can lose itself in the mysterious depths of black, awakening invisible areas with light pulses, keeping up the rhythm of vision – a full extension with minimal changes.

The different degrees of black grey and white are tuned on the horizon of a straight line, moving from wall to wall with rhythms proportionate with the progression of an-iconic forms, perfectly balanced in the sizes they occupy.

After digesting these rigorous plastic hints, our gaze takes us into the third room; on the big wall stands a large dissemination made up of twenty-one fragments, arranged in three horizontal lines, slightly oriented upward, as if about to fly away like a swarm of thoughts directed elsewhere.

The harmonious development of elliptical shapes feels the simultaneous breath of the individual elements, there is no disruptive movement but a more controlled one compared to that of other installations; there are, however, the same atomic energies that emanate from artworks, transforming structural values in emotional journeys of the visible.

Even if the installation already in itself provides the necessary trajectories, the overall trend may change, unlike its organic interior: everything is always determined by the mood of painting, by the displacement that the place evokes, as an identity that renews its capacity of relationship.

Constructive thinking is reflected in himself through the penetrating power of black; pigments are transits of a shining darkness, pregnant moods of depth, restless movements of the form, beyond its more calibrated balance.

Dynamic dissemination is strengthened by the other works located in the same room: three large diptychs (white-white, black-white, white-grey), haughty surfaces that suggest a different frontal impact, supreme icons inhabiting space as insurmountable thresholds. These works embody all that painting can state through physical determination, as an original need of putting into play the “kinaesthetic” potential of the manual gesture. The wisdom of this emotional gesture questions matter, tents and rustles it, dominates it in every malleable point, soft and yet rough, smooth and porous: a matter that is the origin of all spacial dreams that the artist always leads to the origin point.

The physiological action of colour determines the quality of the surface-support, furrowed and modelled through changing effects; Pinelli employs, in fact, silver powder to create moments of brilliance, so the touch of matter acquires reflections and glows, effects enhancing the different resonances of a same colour.

While in the great bi-chromatic works one perceives the attention towards the contact line between light and light (white-black, white-grey), in the works dedicated to white-white one can feel a physical flow immersed in the restless becoming of itself and collapsed into the infinite light of the non-colour. There are no interferences which are not internal to the transversal movements of the flowing grooves; only the shadow of matter, worked on its edges, allows them to perceive the suspension and to intercept the detachment from wall. In this dazzling dimension, every transfiguring details passes through the filter of the physical appearance of light waves; one can perceive the restless paths of the hand shaping the surface, with its tremors and its futility, as if the artist wanted to stretch the colour skin to the imperceptible edge visible, beyond the extreme sound of white.

In front of these visions of pure energy, the viewer never feels the sensation of being able to exhaust the spatial-temporal resonances of colour but he expands his listening, through other ways of reading, other vibrations, other conjunctions. Precisely because of these lingering possibilities, the art of Pinelli continues to be a synaesthetic journey turned towards the viewer, so that he can be touched by the seduction of a boundless visual music and can expand himself in the plastic sounds, wrapping the colour and never leaving it.