

Spatial Painting

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In the course of the most recent years of his research Pino Pinelli has explored the possibility of revealing new equilibriums within his already tested linguistic system, with the rigour and concentration which have made him one of the most original exponents of Italian painting during the past forty years. Painting as the sum total of chromatic bodies that go beyond the painted surface. A painting that constructs spatial magnetisms of colour, soliciting techniques and materials by way of the different 'amplifications' of their relationship.

In fact, the aspiration is to measure himself with the dynamisms of space-environment by establishing variations that lie inside the painting itself, minimum settlements which play on the senses of visual thought and the diverse declensions of the persistent "modus operandi".

This is an approach with which Pinelli has supported a large part of his investigation and which today continues to solicit the vertigo of doing in being faced by the memory of works that have already been carried out and those that belong to the revelation of the not known.

With respect to this complexity of action the artist expresses such a control over the constructive elements that every new project creates surprise due to the ability of making one feel the still hidden part of pictorial ontology.

These are different perceptive processes that involve the emotive contemplation of space, adjusting to the states of gravitation which colour takes on in the exhibition space, in that particular atmosphere and not elsewhere. In some situations it is called on to materialize itself. The thought of painting allows glimpsing slight changes and shiftings of the forms with that desire to give body to the depth of the surface which constitutes the imaginative challenge that the artist sustains with the eye of the mind.

Every exhibition by Pinelli is in fact an event that is not limited to

installing works detached from the characteristics of the environment: the spatial logic of the painting is based upon the relationships that must come about by way of the direct contact with the total dimension of the place. The commitment is to modify the internal energies of the pictorial elements, there can be no other reason that differs from the way in which the weight of the colour establishes a different meaning with respect to emptiness. The artist has systematically meditated regarding this decisive interrelation, accepting the fact that by way of painting it is possible to create autonomous forms embodying a life of their own, spaces based on intervals, contiguities and measurements that activate rhythms equipped with unlimited movements.

From the reflections pondered during the so-called analytical period of the 1970s, Pinelli has never abandoned this need to invent pictorial fields by way of energetic signs in reciprocal dynamic tension. Concrete thoughts penetrate the wall by way of tactile gestures, expansive colours and shadow essentials, physical urgencies dictated by the awareness of the spatial event as germination of a diverse nature of painting made up of deviations and differences within its essence.

This orientation takes place not only by disseminating manifold monochrome units that embody the white of the wall but also by concentrating the vision on the presence of the single elements, minimal nuclei of plastic matter in which the flowing of light is condensed.

If the act of painting a two-dimensional surface was used from the beginning of his career until 1975, the artist subsequently affirmed the identity of painting as the amplification of the plastic imaginary of the basic chromatic components. The 'epidermic' value of the colour was transformed into gradients of lights that were inseparable from their perceptive totality, in this way the physicalness of the painting extends its horizon of meaning, the chromatic seduction is solidified in making us feel the vibrations and ripples that involve the eye. Within this dimension preference is given to fundamental colours which are not limited to the analytical components of perception but answer the intuitive tension which comes to bear on the physical totality of the individual fragments. The unity is strengthened in the dissemination, the complexity is exalted in the unitary vision - the painting is a surfacing of chromatic fragmenta-

tions that float on the wall like so many cells created by a same light.

On this wavelength Pinelli has followed multiple modalities for activating trajectories in the empty space which have the force to alter established conventions, a force capable of holding out against the risk of reassuring repetition. From the phase in which he shattered the perimeter of the painting to the one in which he organized manifold profiled spatial bounds around minimum elements, Pinelli's creative thought has always shown itself to be active, penetrating and revelatory, open to mutations that belong to the unstable boundaries of its own restless pulsing.

Spatial painting, consequently: as always based on the copresence between a compositional order of a geometrical kind and a matteric consistency of each single element, a dialectic between the structure of construction and solicitation of the matter which constitutes the mental measure of every work. From the confrontation of the different "environmental factors" created over the years we see the emerging of a control of the internal and external coefficients which are articulated dependent upon the totality of the perceptive field as the duration of the pictorial language when faced by its infinite solutions.

The planning of the space is the preliminary idea that Pinelli modifies depending on the spatial extension in which the individual fragments are placed, bearing in mind factors that go toward forming the value of the work: the measurements of the walls, the light sources, colour as autonomous pulsation (although also absorption of the atmospheric intensity as stimulated from the outside).

Regarding the geometrical rhythms, it should be pointed out that the value of the symmetry is not a canon that is taken for granted. In fact, the painting tries to verify its own rules by continuously calibrating the different harmonization of the elements in play. Everything takes place on the basis of the demand to question the space, something never foregone on Pinelli's part in so far as the pictorial operation is the meeting point between the conscious act of constructing and the emotional act which records life's flows, the unforeseeable throbbing of human feeling.

One can say that this internal dialect adapts to the spatial project that the artist has in mind during the preparation of the preestablished

order, also accepting a change or two in carrying out the work (in fact, leaving the situation in such a way that it is the work act itself that verifies the distances between one element and another).

The truth of the work lies in its being ideated dependent upon the energetic implications which 'fix' simultaneous movements on the wall, irradiations and intermittences, active and ambivalent presences which expand and contract on the threshold constituted by their interaction.

Sometimes the construction logic is accentuated by way of the different distribution of the empties that modify the weight of each sequential segment, also in relation to the thicknesses of the reliefs, the curving of the borders and the folding of the surface - and not without some slight deformation of the support. In other cases we are aware of a centripetal movement of pure pigments which 'revolve around' an hypothetical centre of gravity: effectively speaking, both in the case of the rectilinear courses and those with a centric structure, the ideational principle is the same. The aim is to involve the spectator with a sensorial mobility capable of soliciting relations between the quantification of the fragments and the intensity of their reciprocal action, moving from the quantity of occupied space to the quality of its physicalness.

In the case of this exhibition Pinelli develops the form of a sign which had been present in some installations dating to about twenty years ago - Pittura [Painting] of 1987. He is consequently rereading his own language, taking a specific characteristic that oscillates on the wall together with others, treating it in a different way.

The new configuration makes us think of a frontal architecture where the individual monochrome elements repeat themselves, following an alternation with a cadence of empties and fulls that create an apparent unity by way of slight orthogonal shiftings stimulated by the harmonic unity of the plastic shattering or breaking.

The signs animate the space like a musical rhythm that spreads in a temporal succession which one hadn't previously seen in the spatial solutions experimented by the artist - a further refining of the aniconic forms by which his unmistakable style is nourished.

The two large works are made up of structures of 12 and 18 elements which act at different heights, 'coupled' according to intervals

studied in a slightly irregular way in order to assist the emotional scale of the forms on the wall. There is no minimalism of a conceptual kind. Here we do not find aseptic and unmodifiable structuralism but an intuitive spatial scheme in which the fragments act according to the magnetisms established by the eye of painting.

In the 'blue' work the space dilates with the presence of two elements which to a greater degree than the others go beyond the sides of the virtual perimeter of the composition in an almost symmetrical way, more so than appears in the red installation that is instead adroitly unbalanced to the left. These choices indicate that the artist intends to incorporate the emptiness, each time transforming the relationship between painting and wall based on pure physical-tactile sensation.

The vision is turned upside down by the unconscious component of the construction thought, it moves beyond the irreprehensible limit of geometry in order to exalt the force of the chromatic pulsion that moves between the depths and the surface, between the surface and the relief, between the physicalness of dispersion and contraction within the confines of the form-colour. It is not fortuitous that the dissemination is not an end in itself: besides determining different spatial correspondences it is absorbed by the morphoplastic dimension of the fragments, by the changing aspect of the matter which the hand looks for and modifies so as to capture the light and make it something of its own.

We are made more plastically aware of this spirit of matter in the works we could define as "self-concluded diagonal theorems", monochromatic and bichromatic, in which the line of conjunction of the two triangular elements allows us to catch sight of a glimmer of light between the irregular borders (also matteric), points of disclosure of the malleable qualities of painting, a further dimension of the body that detaches itself from the plane.

Every surface is treated with that freedom of execution which completes the sense of the work, from the first idea to the last gesture that excavates, moves and elaborates the matter with furrows, clots and swellings.

Mellowed asperities which let us feel the extent to which pictorial identity - complex and interminable - is by Pinelli on each occasion appropriated, looking for new spatial meanings for his unmistakable chromoplastic equilibriums.