

Lectio magistralis

Pino Pinelli (2016)

Lectio magistralis Catania, May 2016.

I am very pleased to be here.

First and foremost, my thoughts go to my parents and to my father in particular since he was the first one who encouraged me into following this natural inclination of mine.

I conducted my studies in this city. I wish to thank all of my teachers. Special thanks go to Dino Caruso, my plastic arts teacher. When speaking to my father, he often underlined my potential and suggested my debut on the Milan scene since during the 1950s, 1960s and 1970s Milan was truly the Italian forum for research thanks to the presence of Lucio Fontana and ongoing experiments that were taking shape. I arrived in Milan around the mid-1960s: establishing relations with the city and with the art environment was not an easy task. The first opportunity came with my participation in the San Fedele Awards in 1966, which was a review dedicated to young artists not yet in their thirties: from that moment on, my name was beginning to capture some attention. My first solo exhibition was staged in the Bergamini Gallery in 1968 and it aroused some interest in critics. My work was still in progress, but it began to gain a more mature definition beginning in 1973 with the monochromes.

A real “chance” was given to me by Giorgio Cortenova with the international exhibition called *Empirica*. From that moment on, it was easier for me to come into contact with great critics (Menna, Mussa, Ballo, Caramel).

The rising star of French critics, namely Bernard Lamarche Vadel, invited me to the exhibition staged at the Museum of Modern Art in Paris - providing me with the opportunity for a solo exhibition

in the French capital, staged at the Chantal Crouse Gallery. I subsequently held solo displays in Lyon, Nice, Besançon, Langres and Paris. The La Bertesca Gallery - with branches in Genoa, Milan and Düsseldorf - was the first one to display Outsider Art in Italy; it was also involved in Analytical Painting and opened up the doors to Germany for me with a solo exhibition in Düsseldorf, followed by others in Cologne, Ludwigsburg and Rottwell.

My work during the early 1970s, although part of the movement defined by Menna as “Analytical Painting”, hosted particular characteristics: it was not a picture or a sculpture, it didn't have a frame or a canvas, but it shattered the concept of picture into pieces. Walls became a part of the work - no longer passive receptacles. Elements were dispersed in space. I attempted to rewrite my own syntax of painting, with the characteristics of painting, the surface and analytical attention of colour that accommodated everything in order to transform it into something “beyond”.

During the 1980s I recovered primary colours and at times even the complementary ones, providing fragments with more texture until this became painting with the body. At the close of the 1980s my work was subjected to yet another shift, it became the skin of painting, losing its turgidity and acquiring lightness, arranging itself on the wall with extreme levity, as wishing to investigate the atomic substance of form and discovering its most secret recesses.

During most recent years, my work followed new inclinations, investigating the essence of space as a place for the propagation of colour, attempting to shift the line of knowledge.

In these years I have had the chance of participating in solo exhibitions in Italian and foreign museums: some of my works are part of the permanent collections of the museums themselves.

I have participated in very many solo displays in Italian and foreign galleries, in a couple of Biennali in Venice and Quadriennali in Rome.

I've “gambled” my life, running risks, untiringly and continu-

ously attempting to capture the mystery of light as it is the primary element of art itself.

Overcoming the label of “Analytical Painting”, my fragments are restless bodies of painting projected into space, floating in small and large formations, carrying the signs of an anxious kind of plasticity and the visual delight of a colour pulsating with luminous vibrations.

Art is seduction and fascination.

It is the invitation to the aesthetic dimension of the gaze and to the tactile vertigo of the senses.