

## Marco Gastini

(Turin, 1938 - 2018)

Gastini's work has developed completely within the realm of painting: "The question is one of painting," he wrote in 1973, "of painting and making paintings. Saying painting and saying making paintings signifies setting up a discontinuity, focusing one's attention, concentrating."

Gastini initiated his pictorial research while the international period of *Art Informel* and Abstract Expressionism was coming to an end. At the time he began the works comprised of stains of lead and antimony arranged on a white wall in the exhibition space, barely fifteen years had passed since de Kooning had written his famous phrases in which he indicated how the space necessary for his expression and pictorial action was what he could contain between his two stretched arms. This was the same period when Richard Serra, in the United States, was creating *Throwing Lead*, a work where he hurled molten lead at the intersection between the wall and floor of the exhibition space, and Paolini was about to draw on sheets of drawing paper affixed to the wall the points of *Vedo (la decifrazione del mio campo visivo)* (*I see – The Deciphering of My Field of Vision*), which would be transposed to the wall itself only two years later.

Gastini creates the stains, defining the shape with careful attention to the composition. They are not the result of the mere falling of the material, but are modeled like small sculptures and possess the living energy of a brushstroke, of a lump of paint that pushes beyond the closed rectangle of the canvas and conquers both the physical and the mental space of the white wall. In the case of the work acquired for the CRT Foundation, it is the corner of the room, where one wall meets another, that is offered up to the map of pictorial energies that the stains create. It is as if the stains, in their arrangement, were generating a mobile tension that seems to make the space explode and implode, from and toward the corner. Both tensions, however, open up the physical reality to the mental infinity of painting: "The stains were already pictorial facts," Gastini said in a 1974 interview with Paolo Fossati, "they were forms of condensation, of tension, they floated suspended, they were space and attracted everything like a magnet. There was that sense of attraction, as if the stain were a reality made visible in the relationships of the space and as if it were a signal of separation, the stain is other than that which lives in the space and as such it can be welcomed." (EV)