

Giuseppe Pinot Gallizio *

(Alba, Cuneo, 1902-1964)

For many years Gallizio turned Alba into an important center of continuous artistic and pictorial innovation. He imparted his vitality, first to the Laboratorio di Esperienze Immaginarie, founded with Asger Jorn, whom he met in 1965, and then to the Laboratorio Sperimentale, closely linked to the Situationist International, during the period immediately following.

Through his own intellectual adventures, Gallizio was able to articulate a series of concepts and categories whose goal was to regenerate art in a continuous cycle of destruction, creation, and new readjustments.

His training in pharmacology and chemistry led him to develop, with Jorn, a system for interpreting and using colors derived from plants. After the political battle against the art market, through *Industrial Painting*, painted by the meter, using mechanisms typical of artisanal production, his scientific passion brought him to a personal interpretation of contemporary concepts in physics such as anti-matter and anti-world, understood as a universe of anti-particles in a continuous exchange of energy with particles of the world. Gallizio used these concepts in a spiritual and generative sense to free art from traditional mechanisms of composition. In 1959, at the Drouin Gallery in Paris, he created *La Caverna dell'antimateria* (*The Cavern of Anti-Matter*), reviving the linear dimension of painting by the meter in the creation of an environmental work.

The immediately subsequent phase finds him engaged in the development of the narrative aspect of painting, which was never truly absent from his work. Reutilizing part of his *Caverna* canvas, he returns to the traditional layout of the canvas, to create fablelike series. These include *La Gibigianna. Un racconto in otto quadri* (*La Gibigianna. A Tale in Eight Paintings*), 1960, acquired by the CRT Collection.

Over chalky grounds that look like fresh plaster, the corporeality of the pigment describes compact tracks, creating figures embroidered with timbric colors and tightly outlined in black, in comic book style. Each painting is articulated by poems in stanzas by Maurizio Corgnati, which recount the story of the King of Pipes.

Perhaps it is precisely in tackling the language typical of children's stories that Gallizio consolidates his idea of creative spontaneity, which was central to his ideas in 1963, when he was invited to participate in the Venice Biennale, and the year of his death: "This letting oneself come and go, this distributing oneself futilely in the air. I don't know if you have the idea of swimming, of the pleasure one has in feeling oneself go in the water. This is spontaneity." (Pinot Gallizio, Rai documentary, Lonzi, C., ed., 1963, in *Pinot Gallizio. Il laboratorio della scrittura*, Bertolino, G., Comisso, F., and Roberto, M.T., eds., Milan: Charta, 2005). (EV)

Additional Works in the Collection

Meeting in the Heat, 1956, monotype on paper, 31.91 × 23.64 inches

My Heart in the Alphabet, 1956, retouched monotype on paper, 31.91 × 23.64 inches

Untitled, 1958, oil and enamels on canvas, 38.19 × 51.18 in

The Witchcraft II, 1960/61, oil, enamels, metallic pigments on canvas, 86.68 × 189.12 inches

Untitled, 1961, chinese ink on paper, 19.70 × 27.58 inches

Untitled, 1961, chinese ink on card, 18.91 × 26.00 inches

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