

Pietro Catarinella
IMAGOMORPHOSIS
Project Room

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Prometeo Gallery Ida Pisani - Via Ventura 6, 20134 Milano

Pietro Catarinella puts back into operation something that comes from the art of detritus. He takes up issues that have been investigated from Kurt Schwitters to Robert Rauschenberg and beyond, reconsidering assemblages through recycled materials, presences sought in the waste of everyday life. The project foresees the reactivation of "objets-images", apparently destined to an inevitable end, within an actual Merzbau in continuous becoming, where the imagomorphic flux relates with the gaze of the users and the space, to be reconsidered every time an element is added in the setting up and in the rearrangement.

At the beginning, what interests us most are the dimensions of the work, its relationship with space, the situation in which it will find itself, where it will be placed. All the rest is openness to the possible in chaotic form. It is therefore a question of setting dynamic possibilities in motion. In this action other unavoidable factors enter, sometimes even sought before anything else, such as chance, the indeterminate, the postponement, and more that is left to the imagination or perspicacity of the spectators. The jumble that is formed in the superimposition of numerous images and words makes sure that not too much importance is given to the single subject, or theme or meaning.

Catarinella enters the flow of images that flow daily, and lets himself be crossed. He enjoys the flow and the countless drifts that can be triggered. In the continuous scrolling he draws something from the speed, especially the overlapping of visual elements that inevitably mix together. The gesture is part of the flow: it chooses, approaches, discards, reconnects, acts, temporizes, moves. Given the speed with which we measure ourselves every day, the artist looks at the shaping of agglomerates, and above all he measures himself with the enigmatic presence that is hidden in the interweaving of images.

The choice of moving the chaos of our contemporary images and the no longer fantastic flow of the monstrous, on still and transparent surfaces connected in series - as if they were layers of a beyond in suspension between spaces and times - creates a short circuit that seems to contradict every assumption linked to the conceptual construction of the work. And in this lies the sense of ambiguity, of underlying irony, of contradiction in terms, of the joke.