

it an ever more separate and irreversible thing.

The inertness of the premises adds itself to the consequent inertness of the choices and the ever narrower disciplinarity becomes auto-reification or exhibition of impossibility and of death. But it is a death which has nothing definite about it and connotes itself as the persistence of rituality of art and of its social role which precisely for this, has acquired a fundamental importance. Conceptual art has very well acted within the institutional and rhetorical terms of art, and its social and conventional meaning, but its contradiction was precisely this: an operation which loosens or cuts the relationships with a factual praxis (painting) must, in order to be singled out, resort to an even greater and an even more inter-acting conventionality, which can guarantee the identification of an act and of its esthetic intent.

I clarify immediately that to claim the factuality does not mean to give back privileges to craftsmanship and manualness in a hierarchy which by now is meaningless, but it signifies, at least for me, to give back importance to the praxis understood as doing, at a time and with a work capacity which are per se, in their immanence, verifying and dialectic.

With the greatest attention to the tools and the least necessary ability, without redundancies, manipulating wastes and bravura. That is, a doing which is verification and extension of meaning, and not just combinatorialness or pure disciplinary linguistic digression.

Perhaps one must deprive oneself of the guarantees which the avant-garde, with a typical contradiction, conceded usually, to its adepts. Perhaps, as we said, one must finally confront oneself with error (or with utopia). One must «form», not compose, with all that such a purpose involves.

Too often the so-called new painting appears to me heavily tributary of old rules or of scholastic rigors which often transform it into a case of reactionary restoration.

The rigor that serves (me at least) is certainly not the set of the various correct instrumental accomplishments, which can be read according to a conformity of theirs with an idea of perfection. Nothing seems to me more devoid of meaning. The rigor consists in the radicality of the interventions, in their weight in an economy of the work which does not allow stylistic ways out, which does not want and does not have behind it any conventionality to which one can go as a last resort. And rigor is also not to count on the static gratification of the present system which takes possession of everything by removing it in a halo of neutralizing separateness, but to endeavour to liberate, with all its possible autonomy, the provoking

capacity of the primary elements of seeing.

Painting means, that which it does.

Claudio Olivieri

**Pinot-Gallizio:
The first workshop of
imagistic experiences of the
movement for an imagistic
Bauhaus (Alba 1955-57)
and The experimental
workshop of Alba of the
Situationist International
(1957-60)**

by Mirella Bandini

Pinot-Gallizio was one of the few European artists actively inserted in the revolutionary cultural avant-garde at the end of the fifties: his activity, both artistic and theoretical, and unfortunately today practically forgotten (he died in 1964), is profoundly connected to the most advanced social problematics of the time. His actions, his declarations, provocation and always keyed to a fundamental re-definition of art — condensed and consummate in the last febrile decade of his life — synthesized a phenomenon of an artist experimenter, turned to the identity of an art-life praxis.

The problematics of art criticism and its revolutionary surmounting (which was already pressing in the programming of futurism, dadism, early surrealism and Russian avant-garde) was the common trend of the European movements to which the activity of the Piedmontese artist was connected: the Cobra group (merged in the International Movement for an Imagistic Bauhaus), the Nuclear Movement, the Lettrism. He had a role as well in the founding of the Situationist International, of which he became one of the principal exponents (and not just of the Italian section) from '57 to '60.

The friendship and collaboration with Asger Jorn, Karel Appel, Constant, Guy Debord, Michèle Bernstein in those years lead the group to program, clarify, synthesize ideologic and experimental positions that presents the genesis of some of today's artistic and social movements.

The meeting with Jorn in '55 at Albissola was determinant for both. Gallizio, by then in full maturity (53 years old), had behind him a past not as painter but as chemist, pharmacist, aromologist, archeologist, partisan, that lead him to investigate nature and life; and his introduction into the artistic space — of which the former activity was the preparation — could but be carried out only in an anthropological and social dimension. He brought to Jorn, which he rejected, a vitalistic and native impetus and an explosion of ideas and ferment.

In '54 at Albissola, Asger Jorn had founded the *International Movement for an Imagistic Bauhaus* aimed

polemically against the new Bauhaus directed by Max Bill at Ulm, uniting a fraction (Appel, Corneille) of the ex Cobra movement (1) with the Nuclear Movement (Enrico Baj and Sergio Dangelo) and with the collaboration of Matta, Emilio Scanavino as well as the presence of Lucio Fontana.

In this *Movement* the artistic theorization of the Cobra group pivoted on the free expressiveness and subjective and individual experimentation allowing for the possibility of automatism and chance (the surrealist derivation), and of the Nuclear group that had in common with it the polemic against the concrete of formally abstract experiences, were radicalized and directed by Jorn against the pedagogic conditioning of the artistic creativeness by industry pursued by the Bauhaus at Ulm.

The meeting of Gallizio with Jorn (2) resulted in the founding at Alba in Piedmont in September 1955, of the *First Workshop of Imagistic Experiences of the International Movement for an Imagistic Bauhaus* (signed by Asger Jorn, Pinot-Gallizio, Piero Simondo), with the technical direction of Gallizio, and of a periodical «Eristica» directed by P. Simondo.

It was polemically opposed by the Bauhaus at Ulm, as an «experimental workshop for free artistic research in which all attempt at pedagogic action was abandoned to direct oneself toward experimental activity», and vindicating the use of industrial machinery as «instrument and game for the free artists» rather than enslavement by it (3).

The basis of a more united organization came into effect during the Congress of the Movement organized by Gallizio, Jorn and Simondo at Alba in September 1956, and whose name became «First World Congress of Free Artists».

Exponents of the cultural currents of the avant-garde from eight nations participated: Algeria, Belgium, Denmark, France, England, Holland, Czechoslovakia, Italy and among them a fraction of the ex Cobra Movement (Jorn, Appel, Corneille, Constant), the Nuclear Group (Enrico Baj and Sergio Dangelo), Ettore Sottsass junior, Walter Olmo, Franco Garelli, Franco Assetto, Elena Verrone, a delegate of the International Lettrist (4) Gil J. Wolman and two Czech artists Rada and Kotik.

Reconfirming the opposition to the Bauhaus of Ulm, the final declaration of the Congress (concluded with the expulsion of the Nuclear group) proclaimed the necessity of: a complete construction of life with a «Unitary Town-planning» that «must utilize together the arts and modern techniques; a renewing of art away from the traditional limits; the acknowledgement of an essential interdependence between Unitary Town-planning and a new style of life that should be placed within the

view of a greater freedom and a greater mastery of nature». In 1956 Gallizio inaugurated with a conference at the Cultural Union of Turin the Workshop Show of Alba, where, with environmental intents (on the ceiling, on the ground) he showed his monotypes as well as works of A. Jorn, Constant, Corneille, Matta, P. Simondo, S. Cherchi and F. Garelli. At the beginning of 1957 he was one of the signers of the «Open Letter of the International Movement for an Imagistic Bauhaus to the Directors of the Triennale of Milan», which followed with the resignation of Ettore Sottsass junior.

In this same year, after various experimentations with painting material: natural and polyvinyl resins, rusts, pressed paper, iron filings, saw dust; studies on the chemical transformations of colors, on crystallization, on evaporation of new solvents and on the support: masonite, donnaconna, plywood, re-enforced resins, he perfected and obtained the first results of an *industrial painting* with the help of his son Giors Melanotte.

The term «industrial», according to their words, «does not mean that the artistic production is tied to the criteria of industrial production (work time, production costs) or to the intrinsic quality of the machine, but it wants to establish a "quantitative" concept of production». In the same way the term industrial does not imply the concept of work in series, because every meter of industrial painting represents an experience and an irrepeatable result (monotypes) (5). The pictorial realization on the long canvases by teamwork (of 70, 90 meters wound on rolls) was stamped or directly painted with oil paints or resins.

In the meantime, within the *International Movement for an Imagistic Bauhaus* they tried to unify the various trends on the basis of a unitary program to create a common platform of action. Gallizio, with Jorn, was one of the promoters: making contacts, stimulating ideas and programs, co-ordinating with volcanic activity trends and opinions. Preceded by the «Report on the Construction of Situations» by Guy Debord, the conference of Cosio d'Arroscia (July 28, 1957), which gathered the delegates of the movement, the Lettrist International and a Psycho-geographic Committee from London, marks the prevailing of the situationist trend, unifying itself to it with the founding of the *Situationist International*.

In this way they arrived at the formation of a front of european cultural revolution founded on a common search — of which the animators in this period were Gallizio, Debord, Jorn, Constant — of overturning and devaluation of the cultural and esthetic conditions of the time. (The real and actual

revolutionary problematics of subversion of the dominant social order began in the Situationist International in 1961, lend principally by Debord). Such common search was directed against architectural functionalism by means of the formation of a *Unitary Town-planning* (6) founded on the construction of dynamic and transitory environmental situations as well as behavioral-performances of a psycho-geographic nature (with concepts of *dérive* and *détournement*).

The very active participation of Gallizio manifested itself as he became director of the bulletin «Internationale Situationniste» (7), and supporter of the majority of the S.I. against a deviation of the italian section (with the expulsion of P. Simondo, E. Verrone, W. Olmo), in this way becoming, with his son, the sole exponent of that section (November 1957). The *Experimental Workshop of Alba of the Situationist International* became an important propelling center for ideas and achievements as well as, up to '64, a lively and frequented place for meetings and discussions amongst critics like Wilhem Sandberg, Herbert Read, Michel Tapié and Carla Lonzi and of european and italian avant-garde artists like Lucio Fontana and Farfa who were tied to Gallizio by a deep esteem and friendship. And again: Mario Merz, Marisa Merz, Giulio Paolini, Luciano Fabro, Piero Rambaudo, Michelangelo Pistoletto. In the Workshop of Alba the «industrial painting» on rolls to be sold by the meter, was set up in the early months of '58. In May of the same year at the Notizie Gallery of Turin, the 1st Exhibition of Industrial Painting was held, with canvases on rolls and fashion models dressed in painted canvases; and behind some of the canvases which were hung on the walls was an apparatus — the thereminphone, developed by Prof. Cocito of Turin — which emitted sounds of various wave lengths depending on the distance of the visitors.

The same show, brought subsequently to the Montenapoleone Gallery in Milan, presented as well a painting titled: «La Haute Couture - in memory of Christian Dior and the bourgeoisie», defined by Gallizio as «the sum of the period of pictorial decomposition of the last fifteen years».

At the same time the concept of devaluation of painting was being developed by the artist using various techniques: «flashy» colors on canvas covered with vinyl glue composed of a mixture of black explosive powder; painting in teamwork; painting in «collision» by covering others' paintings. And with theorizations, of which in those years he covered pages of his note-books: *odor paintings; emotional graphism; creative anarchism;*

theory of exchanges; theory of critical ignorance and «viol mental», defined as «methodological use for a search of point zero in function of critical ignorance in a possible theory of a viol artistique as a basis of development for a *creative situationist dérive*».

The concept of situationist *dérive* (defined in no. 1, 1958, of the *Internationale Situationniste* bulletin of which Gallizio was director) is closely integrated in Unitary Town-planning theorized by Constant and Khatib, as «a way of experimental behavior tied to the condition of the urban society; technique of active passage through different environments». And then a constructive-performance behavior in a psycho-geographic key, contrary to the usual notions of voyage and walk.

The concept of *détournement*: re-use in a new unity of pre-existent artistic elements, which in this way become devalued, and of «ultra-détournement», or rather the extension of this practice in all the aspects of social life in a surmounting of art, is the other pillar of the situationist theory. The industrial painting of Gallizio is an «art applicable in the construction of environments» of the Unitary Town-planning, like psycho-geography, the game, the control of the new techniques of conditioning, the construction of situations, the cinema (8).

During '58, the italian section of Situationist International recognized the free algerian government; and was signatory of an appeal at the International Congress of Art Critics in Brussels (9); it promoted a campaign for freeing Nunzio Van Guglielmi, who was about to be declared insane and interned for having slashed a painting by Raphael at the Brera Museum.

In May of 1959, Gallizio, after an exhibition at the Van de Loo Gallery in Munich at which the painting by meter was sold unwound from the rolls with the slogan «1 meter of art from 40 to 90 DM», constructed at the René Drouin Gallery of Paris an environment completely covered by three long painted canvases — a total of 145 meters of painting — which was titled *The Cavern of Anti-material*. Inside, a fashion model wrapped in a roll of painting represented «temporary reality». During this stay in Paris he made team-work paintings with the painter Soshane. These environmental works of industrial paintings were at the same time set up at the show of 30 maquettes of spatial constructions of the Unitarian Town-planning by Constant at the Stedelijk Museum of Amsterdam and at the show of *peinture détournée* by Jorn (20 «pompiers» paintings and repainted impressionists) at the Rive Gauche Gallery in Paris in simultaneity with actions by three situationist artists around radical art criticism and the

centrality of the Unitarian Town-planning.

As Constant wrote then: «The most efficacious experimentations tend toward a unitary habitat, not isolated and static, but tied to a transitory unity of behavior. The town-planning as it is conceived by the professionals today, is reduced to the practical study of living quarters and traffic, as isolated problems. The total absence of performing solutions in the organization of social life impedes the town-planning to raise itself to the level of creation as testifies the sad and sterile aspect of new quarters. The situationists planned the city-environment of the future, above all dynamic and in relation to psychological effects that can be produced and should be taken into account».

«We refuse the construction in a determinate environment; every static and unalterable element must be avoided; we think that the variable and mobile character of the architectural elements is the condition of a flexible relationship with the events that will be lived. The present technical inventions will have an important role in the sense of their utilization for superior performing ends» (10).

The global theorization of this revolutionary-situationist front in the culture as synthesized then in the *Manifesto of Industrial Painting, for an applicable unitary art* was written at Alba by Pinot-Gallizio in August 1959 (11) and contained the slogan «against independent art, against applied art, art applicable in the construction of environments». (Here published.)

The fertile contribution of ideas, of comparisons and of theories of Gallizio at the Situationist International sustained and discussed at the Congresses that gathered the various European sections for more than four years, one can say, culminated with the realization of the environment at the Drouin Gallery of Paris and with the drafting of this Manifesto, and represented a milestone not only in the ideological history of recent avant-garde art, but in the European artistic area of those years, comparable only to the coeval actions of Piero Manzoni and Yves Klein.

In 1960, after his exhibition of industrial painting at the Stedelijk Museum of Amsterdam, and following the radicalization of Debord on the elaboration of a critical theory of neo-capitalistic society and on the consequent problematics of the revolution — that foresaw the surmounting of artistic creativeness in a revolutionary social creativeness — Gallizio, his son Giors Melanotte and Constant were expelled from the Situationist International. In the global contestation of society now promoted by Debord, the Unitary Town-planning represented then a kind of reformism destined

«to perfect the conditioning that should rather be abolished». In this new turn of S.I. the utopian town-planning was subordinate to a total revolution of life or rather to the proletarian insurrection. The break with the artistic wing followed then in 1962 with the expulsion of Jorn and the German group Spur as well as the Scandinavian; the fundamental interest of S.I. was directed until 1969 toward the organization of a social revolution, whose subject was the proletariat (Worker Council) (12), as they tried to do during the French May. In 1961 Gallizio began interiorizing his painting with cyclic mythico-popular narrations: the *Gibigianna* (the blinding with a mirror), the *Story of Pythagoras*, *The Crystal Nights*, etc., on large canvases — even up to 12 meters long — that develop thematics of single paintings, in a kind of epic and vitalistic *épopée*. The experimentations of the last period, stimulated by his friendship with Carla Lonzi, such as *The Blind Night*, «an experiment of eyes closed to the search for spontaneity of the sign» (1962), the black object-painting and the packagings, that allowed to foresee a new turning point in his artistic activity, were interrupted by his sudden death in 1964.

Mirella Bandini

Notes

(1) The Dutch Experimental Group (Appel, Constant, Corneille) founded in 1948 around the magazine «Reflex», was consciously against the De Stijl group, and counted among its adherents Danish artists as well. In 1949 it transformed itself into the International Movement of Experimental Artists around the magazine «Cobra», whose director was Christian Dotremont. After three years of febrile collective activity, on the occasion of the Second International Exhibition of Experimental Art at the Palais des Beaux Arts of Liège in 1951, the artists separated and after three years of individual experiences, a meeting took place in Italy at Albisola in 1954, and there was a renewing of contacts on a more advanced base. After many useless attempts to establish a collaboration with the new Bauhaus we understood the inevitability of a fight to defend our points of view. In this way the *International Movement for an Imagistic Bauhaus* against an imaginary Bauhaus was created, because we consider purely imaginary the conditions of relationships between the school of Ulm and the first Bauhaus... The New Bauhaus, fallen into a doctrinaire and conservative formalism, has demonstrated itself hostile to any attempt at self-expression and its scope is to create order only in already existing things». (Asger Jorn from «Images and Form» M.I.B.I. Bulletin, no. 1, Milan 1954.)

(2) In Gallizio's diary this was noted: «1955: meeting with Jorn and a turning point in the freedom of research».

(3) These declarations are parts of a manifesto-flyer printed immediately after the foundation of the Workshop and published in the collection of texts by Jorn «Pour la Forme», Paris, 1958, and in «Eristica», 1956. This magazine, which published only one issue in Alba

in July 1956, is the second bulletin of the *International Movement for an Imagistic Bauhaus* (M.I.B.I.). Besides the texts by A. Jorn it contains the texts by P. Simondo and E. Verrone.

(4) Between 1946 and 1952 the *Lettrism* in France, founded by Isidore Isou, and begun with a complete opposition to the contemporary artistic movements — of which it analyzed the continual decline — proposed the creation of new forms in all fields. In 1952 the left-wing Lettrists, with the affirmation of the situationist minority represented by Guy Debord, Michèle Bernstein, Gil J. Wolman, Mohamed Dahou, organized itself as Lettrist International, expelling the retrograde faction. Their information bulletin was the magazine «Potlatch». Psycho-geographic research was for some time elaborated by Lettrist International, set up with the concept of «dérive» in the new Town-planning both by Gilles Ivain and by Abdelhafid Khatib.

(5) In «L'activité de la section italienne», Bulletin of Internationale Situationniste, no. 2, December 1958.

(6) In Unitary Town-planning, central axis of the situationist ideology between '57 and '61 (then overcome by the problematics of the organization of a proletarian revolution), there are many writings by Constant, Debord and Khatib of that period. Guy Debord in the «Report on the Construction of Situations», Paris 1957 (translated into Italian and published in '58, edited by the M.I.B.I. at Alba; as well as a text of a conference recorded on tape by Debord in the office of Famija Albeisa in Alba, April '58), after a concise analysis of the bourgeois-capitalistic society and the role of the minority trends of the period of ebbing of the revolutionary movement, said this among other things: «Our central idea is the construction of situations: that is to say the concrete construction of momentary environments of life and their transformation into a higher fervent quality. Our aims of action on the urban scene attained in their latest developments the conception of a Unitary Town-planning. It defined itself above all in the use of the combining of the arts and techniques, as contributing means to an integral composition of environments. In each of its experimental cities, Unitary Town-planning will act in a certain number of fields of force, which we can indicate temporarily with the classical term of district. Each district may lead to a precise harmony and break with those nearby, or may play on a maximum break of internal harmony. Besides, the Unitary Town-planning is dynamic, in close relation to states of behavior. The most reduced element of UT is not the house, but the architectural complex, which is the joining of all factors which condition the environment, or a series of opposite environments related to the situation constructed. The spatial development must keep in mind the affective reality that the experimental city is determining. This new architecture will not be based on free lines and forms in the way it is used today in lyric abstract painting, but on the effects of atmosphere of the rooms, the halls, and in the streets, atmospheres tied to gestures that are contained in it. Architecture must proceed by taking as material, emotional situations rather than emotional forms. Therefore, it will comprise the creation of new forms and the «détournement» of known forms

of architecture and town-planning as well as poetry and cinema. The psycho-geographic research — study of the laws and the exact effects of geographic environment, consciously willing or not, on the direct action of affective behavior of the individuals — has therefore a dual sense of active observation of the urban agglomerations of today and the hypothesis on the structure of a situationist city. The proof of a new way of behavior has already been obtained with the "dérive" which is the experience of alienation through the rapid change of the environment, and at the same time a means of study of the situational psycho-geography and psychology. The application of this possibility of performing creation must extend itself to all the known forms of human relationships. The immutable character of art is not part of our considerations».

(7) The first issue of this quarterly, edited by the section of the Situationist International and directed by Guy Debord, came out in June 1958. In July 1959, the S.I. also decided to come out with a new series of the information bulletin «Potlatch», already the organ of the french group of the Lettrist International between 1954 and 1957 (see note 3).

(8) «No painting is sustainable from the situationist point of view. This type of problem is no longer considered. And going further we say that a given painting can be applicable to a certain construction». Constant, in «Internationale Situationniste», no. 2, 1958. «In a society without classes you can say it will no longer have painters, rather situationists who, among other things, will make painting». G. Debord in «Report on the Construction of the Situations», 1957.

(9) This appeal in the situationist opposition to cultural eclecticism is a sharp attack on art criticism of the time, accused of «not having ever been able to conceive a cultural totality and the conditions of an experimental movement which exceeds it incessantly».

(10) Constant: «Le grand jeu à venir», in «Potlatch», no. 1 (new series), July 1959.

(11) Published in the bulletin of Notizie Gallery in Turin (directed by Elio Benoldi, Enrico Crispolti and Luciano Pistoï), no. 9, October 1959 and in «Internationale Situationniste», no. 3, December 1959.

(12) See Guy Debord, *La società dello spettacolo*, Bari, 1967. For a recent review of this movement see *I situazionisti* by M. Perniola, Rome 1972.

Giuseppe Spagnulo

by Gillo Dorfles

1) Political premise to a plastic work of art

Perhaps it is precisely the unfaltering will to keep his creative activity and his political-social involvement united that has allowed Spagnulo frequently to achieve plastic results whose meaning, also in a political sense, is peremptory, I would say, tangible. And it is no small achievement during a period when most of the time, art for art's sake has gotten the upper hand over art for life's sake, art for society, for behavior.

On the contrary, Spagnulo would aim to transform his artistic activity — today we say — «message» which is understood not just beyond and

outside the intellectual élites, but which may be a warning and an example in opposition to a certain sickening consumerism in which our technological society agitates itself. That this message is achieved through structure — in the past made of wood and prevalently «organic», today, usually made of metal and most of the time built with waste material, and scrap iron and steel — is the best demonstration of how Spagnulo has understood that the epoch of the anecdotal and sugary «art engagée» of the realistic type (even if apparently revolutionary) is passed, and that it is only with an actual language that it is possible to achieve a greater comprehension, a not just cerebral but also «passional» effectiveness.

Look at some of the most genuine examples of his involvement: *Black Panther* (1970) and *Diagonal Ascent* dedicated to Angela Davis, as well as the diagonal tubes dedicated to the Londonderry uprisings (1972): «primary structures», we should say (if we wanted to label these works according to the schemes of the critic's jargon), but actually much more than that since their «semanticness» is not just iconic (for that part of an adherence to an analogy with the events from which the structures draw inspiration), but it is also translatable into precise ideological contents; his work calls to mind, if anything, certain south american artistic trends (like to so-called «arte de sistemas») which with all probability the author was unaware of and which derive from a similar will of those artists — from Argentina, Peru and Brazil — to fight against the systems and the political situation of their countries with those arms that today's art, even if only of a conceptual nature, offers them.

2) Identification of the denoting and connoting moment in Spagnulo's most recent works. Already in the past, Spagnulo had given a remarkable importance to the nature of the media he used: certain wood sculptures of 1965-68 (I recall his exhibition at Salone Annunciata in 1965 and his successive participation in the Premio Lissone of 1967) were in fact created according to the fate of the material with which they were made, by exploiting the knots and the anfractuosités of the wood; and for this reason they acquired an even too explicit organic nature, where the «naturalness» of the media prevailed on its expressive valence.

Then followed the series of imposing metal structures often gigantic, made by juxtaposing pre-fabricated elements, or often pre-found, like the «telescope» structures as *Black Panther* (1970), *The Big Flag* (1972), etc., where the unstable balance of the big metal mass originated a feeling of panic oscillation that made them especially significant; or, in *Diagonal Ascent*

for *Angela Davis*, it created a virtual space — free but enchained — within the powerful arms of the painted beams...

In all these cases one could not speak of «sculpture» in a traditional sense, and not even of a type of sculpture based on «found objects» or scrap metal used as mechanomorphous symbols (such as for instance, those of Colla or David Smith). In these cases as well, they were forms that wanted to suggest something rather precise (as the very titles indicated). There was then, in many of these works a relation between (plastic) *signifying* and (expressive-conceptual) *signified*; and once more one could notice how an «abstract work» hardly figurative, could harbor sufficiently precise and communicable «contents». A quality that we would like to define as provocative of not yet decanted images, but also as a result of meditation around the material and its intimate expressive implications. And here I believe, is the substantial difference with many works which in the last decades had already used scrap iron or the technological product in order to shape themselves. While in those cases the technological element was lived as *objet trouvé*, as ready-made, in the case of Spagnulo that element is the integrating part of a work in progress, which starts from a natural premise, similar to the one from which the work of modern technology starts, by turning it toward a different, more than that, opposite end. And in fact if we take into consideration the series of his latest works, based on lacerations, broken pieces, metal circles and cylinders bent and twisted, we will have the definite sensation of a violent and «personal» intervention which has acted in-depth over the amorphous material and has bent it to his creative will. The heaviness, the massive nature of the metal, on one side, and the fact of having been «ravished» against its very static nature (with facility, obviously apparent, which in the eyes of the onlooker presents itself as a personal and «easy» intervention of the artist, as if he had made pliable and ductile *with his own hands*, the compact mass of steel), constitutes perhaps one of the reasons of interest for these works (1971-73). Works that present themselves in their «nascent state», that is, still being developed, in a first phase of their metamorphosis from a piece of scrap to a concluded work. And after all, the very technique used proves that the result of these works corresponds to the operative moment of the same. To obtain them — I believe it is opportune to get into these details — Spagnulo used the oxyhydrogen flame with which he has cut and broken the metal sheets or the pieces of beams and cylinders. Then after having made them white hot, with the