

With particular intensity Consagra also devoted himself to painting, starting in 1963 when he experimented with the use of nitrocellulose lacquer and anilines, in abstract figures that stand out singly or are aligned in several rows, like members of a choir. The background is always coloured and its chromatic timbre creates the limitless space in which the imaginary forms take position. Unlike the practice of sculpture, painting for Consagra was pressing in its course, a manual practice whose time of execution coincided with the lived time of existence. “Painting is provocative and you can’t let go. There’s always something you can put differently. The paint changes while you are working: the colour is never stable, definitive as you would like, and you have to go after it and pursue what you cannot yet know.”

(from Pietro Consagra, *Dipingendo*, 1991)