



# Pietro Reviglio

curated by Alessandro Botta

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Pietro Reviglio wishes to thank all the people that  
have collaborated with him over the years and  
those who have worked on the production of this  
monograph.  
[www.reviglio.com](http://www.reviglio.com)

COVER IMAGE  
*Sea of Darkness* (2019), detail

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## Foreword

This monograph collects and extensively illustrates the artistic production of Pietro Reviglio, showing its main features through a large range of works from 2005 onwards. Divided into three distinct sections—photography, painting, and filmmaking—which respond to the often chronologically overlapping plurality of artistic languages that Reviglio has investigated, the flow of images is broken by a long and articulated interview carried out with the artist in April 2024.

This contribution retraces through words and archival images his past and present artistic path and exhibitions, as well as his experiences and encounters—real or imaginary, as kindred spirits—that were essential to his formation. The interview, which unfolds following a narrative flux and often contravenes the strictly chronological order of facts and events, assumes in a few of its parts the quality of an artist statement and unveils, in depth, the premise and fundamental motives of his work—a work constantly poised between the lucidity of the scientific method and the irrational (if not even mystical) approach to existence and the universe.

Curated in its graphical design by Paola Gribaudo, the book features toward the end a text by Professor Antonaldo Diaferio that investigates more specifically the genesis of Reviglio's filmic works, interpreting and discussing them from the vantage point—or rather through the telescopic lens—of an astrophysicist (it should not be forgotten that Pietro Reviglio, after his studies at the University of Turin, obtained a Ph.D. in Astronomy from Columbia University in New York in 2008).

It is hard to circumscribe, or limit within the more conventional boundaries of the arts, Reviglio's figurative research. Photography, painting, and video language are only pretexts to manifest, through primary signs, violent images, colors, and metaphors on time (and its relativity), the profound irrationality that surrounds us.

Reviglio's personal and existential experiences intertwine in a wider, cosmic vision of the universe. The artist leads us into a world made of peremptory images and messages that take us to the evanescent boundary of reality, where he dwells, suggesting to us how—perhaps through the language of art itself—it is possible to interpret that unknowable world that exists inside as well as outside of ourselves.

Alessandro Botta

# Photography





On the previous page:  
*Dance of a Knife* (Murder of a Painting), 2008  
digital photography

*Red* (Murder of a Painting), 2008  
digital photography



Opposite page:  
*Green* (Murder of a Painting), 2008  
digital photography