



ALONE TOGETHER

PUCKER GALLERY

The Art and World of
ENRICO PINARDI
(1934-2021)

BOSTON

TRIBUTE TO A TEACHER | TRIBUTE TO A FRIEND

Back in the fall of 1993, I was a new graduate from art school when I joined the Pucker Gallery as an Art Handler. This was gallery life before computers were on every desk, phones still had cords, and I was witness to the arrival of the first Pucker Gallery fax machine. Even though I had learned volumes in four years of art school, that training amounted to very little in relation to the daily function and success of an art gallery which had already been in existence longer than I had been alive. But here I was, in the heart of Newbury Street and I wanted to do well.

My first introduction to Enrico Pinardi is slightly blurred by over twenty-five years distance but I remember meeting Enrico at an event within an event. It was perhaps during a summer group exhibition, when many of the gallery's local artists would come to see the works on display, catch up with the staff, have some wine, share thoughts on new works, and enjoy a few hours downtown. For me, getting to know these artists was a particular thrill as I wanted to understand how they had achieved the level of professional exhibiting artist. Most artists would exchange pleasantries, a small bit of chit chat, and then press on. This is not how I recall meeting Enrico for the first time.

In my mind I see Enrico breezing through the summer crowd, shaking hands with everyone and showing off a brilliant smile. All the while wearing a cape with a jaunty

hat perched atop silver hair. Even though I was new to the Gallery with little to offer a seasoned professional like Enrico, I remember he spoke to me at length, asked me my opinion on the state of the exhibition, and spent time getting to know me.

This memory is tinged slightly with light-hearted exaggeration. It was summer, so there may not have been a cape and his hat might not have been overly jaunty, but I see Enrico in my heart this way. This is how you see your heroes when they can no longer stand before you.

Over the years, I had many opportunities to spend time with Enrico both in the Gallery and at his studio. These visits were an essential part of my art masterclass. He was a voracious creator whose mind was constantly in motion, but his frenetic pace was balanced with order and an eye for quality in everything he did. To spend your days mining the depths of an inner world while translating it all through the highest level of craftsmanship is the most noble endeavor. The work would be diminished, however, were it not accompanied by his generosity of spirit committed to sharing the wealth of his knowledge and experience with others to cultivate the next generation. For his professionalism, his friendship, and so much more I will always be grateful.

—DAVID WINKLER

“MEMORY IS MORE PERMANENT THAN MATTER.”

—Brother Thomas

Certainly, the art and the magic of Enrico Pinardi has given us all dear memories of a remarkable person. He was always generously present—as an artist, teacher, friend, and husband.

When we met by chance at the Metropolitan Museum in New York, he was playing the pied piper leading a very large group of students through specific collections. Knowledge shared with laughter and good will. His students adored him because he gave of himself to them totally. His ability to communicate, to gently and enthusiastically guide and encourage his students, was a gift.

His art meticulously flowed from his inner world of often sinister questions and statements. A mystery presented as if life is a dark game. Ghostly figures peopling dramatic set designs. Shocks and surprises around the corner or behind the curtain.

There is an underlying humanity and irony to his vision. Each work on paper or canvas draws us in and makes us wonder about the goals of this magician and the meaning of our lives.

What a treat and privilege to have worked alongside Enrico and shared his art. May this exhibition serve to preserve and uplift your appreciation for this master.

— B.H. PUCKER



CHAMBER | Oil on canvas | 26 x 36" | P206



PAWN | Oil on linen | 48 x 60" | P88

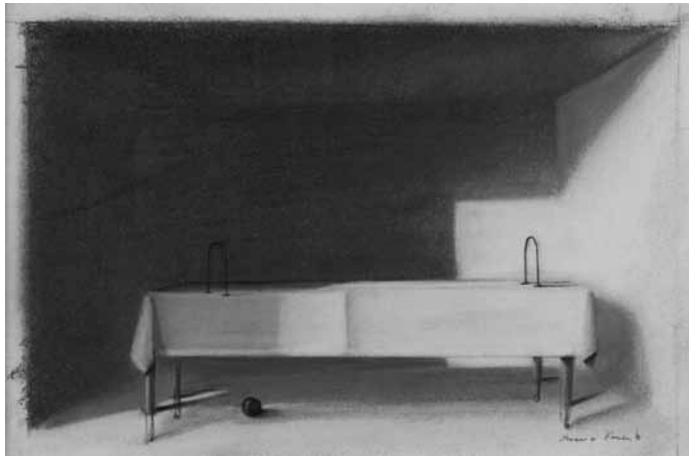


TABLE GAME III-THE ARCHES | Pencil on paper | 5.5 x 8.5" | P38



BETRAYAL | Oil on board | 11 x 14" | P129

“ ON THE SURFACE,
THIS SERIES FALLS
BACK ON SOME
FAMILIAR THEMES
AND FIGURES FROM
SOME OF MY EARLIER
WORKS, BUT HERE I
AM RESPONDING TO
AN URGENT PULL TO
ADDRESS THE RISE
OF TECHNOLOGY
AND THE FALLING
OF NATURE. MY
PERSPECTIVE IS LESS
CONCERNED WITH
ROBOTS BECOMING
MORE HUMAN, BUT
THAT HUMANS ARE
BECOMING MORE
ROBOTIC. ”



VIAGGIO | Oil on panel | 16 x 20" | P296



THE LAST STAND | Oil on panel | 16 x 20" | P298



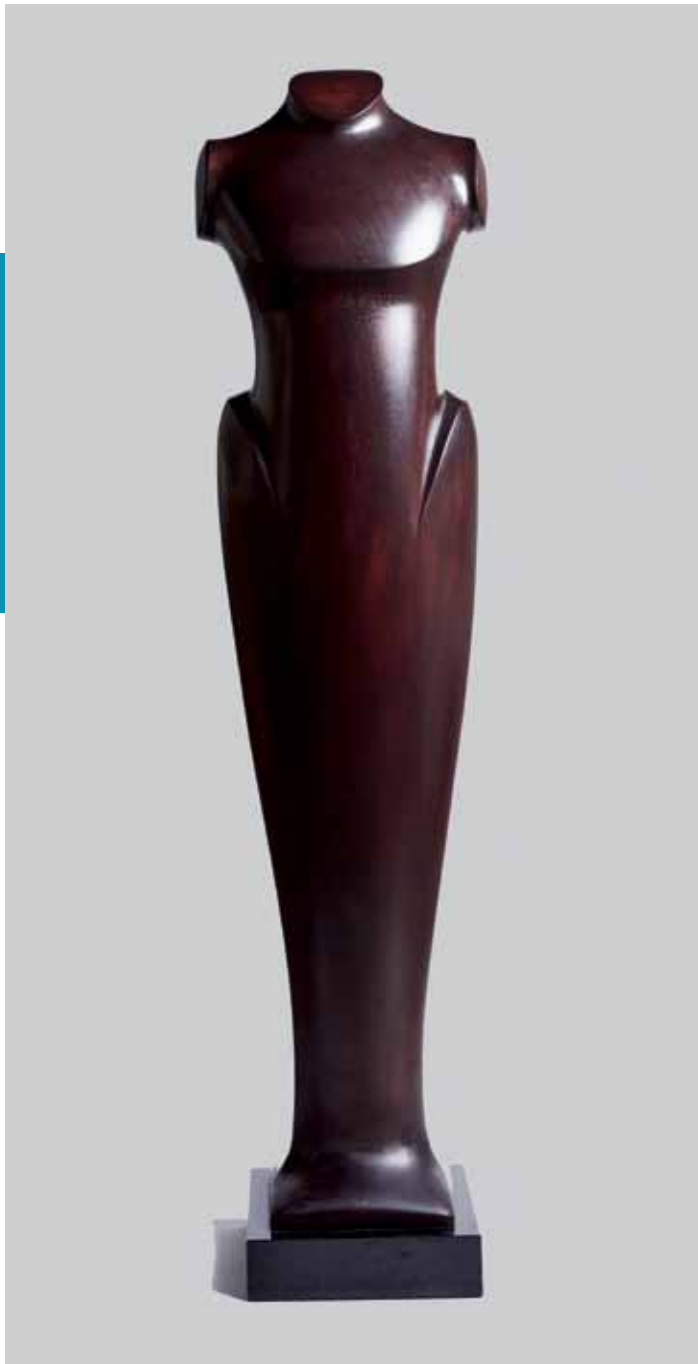
DEPARTURE | Oil on canvas | 22 x 30" | P205



NIGHT GAMES | Oil on linen | 40 x 108" | P90

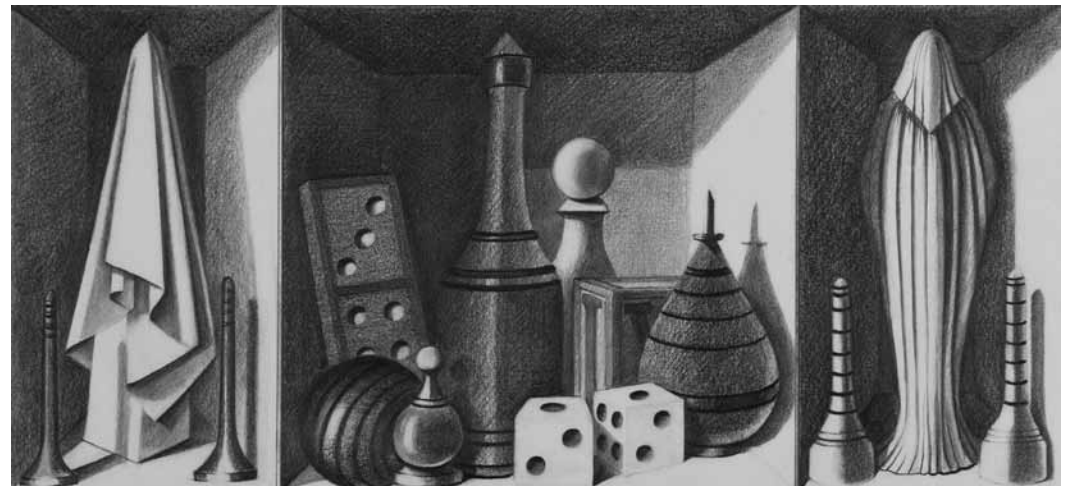


ANIMA | Oil on board | 24 x 36" | P208



LEDA | Mahogany | 40 x 25 x 26" | P302

“ IMAGERY HAS NO CATEGORY;
IT APPLIES ITSELF TO SCULPTURE, TO PAINTING,
TO ALL CATEGORIES OF ART. ”



TRIPTYCH (DICE) | Pencil | 7.5 x 16.25" | P8



MONITOR | Oil on canvas | 22 x 28" | P218

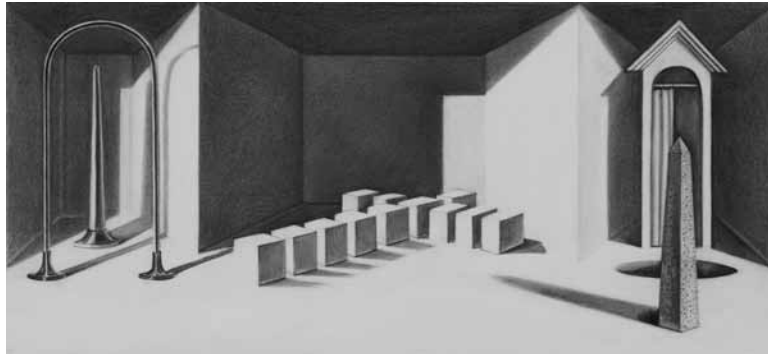


TABLE DRAWING I | Charcoal | 18.5 x 26.25" | P104

“ DEATH DOESN'T
BOTHER ME; IT'S
JUST ANOTHER
PASSAGEWAY.
THE IMPORTANT
THING IS TO
ENJOY YOUR
LIFE WHILE YOU
ARE ALIVE. ”



DEPARTURE II | Oil on canvas | 22 x 30" | P211



CROSS GAME | Pencil | 7.5 x 13.75" | P33

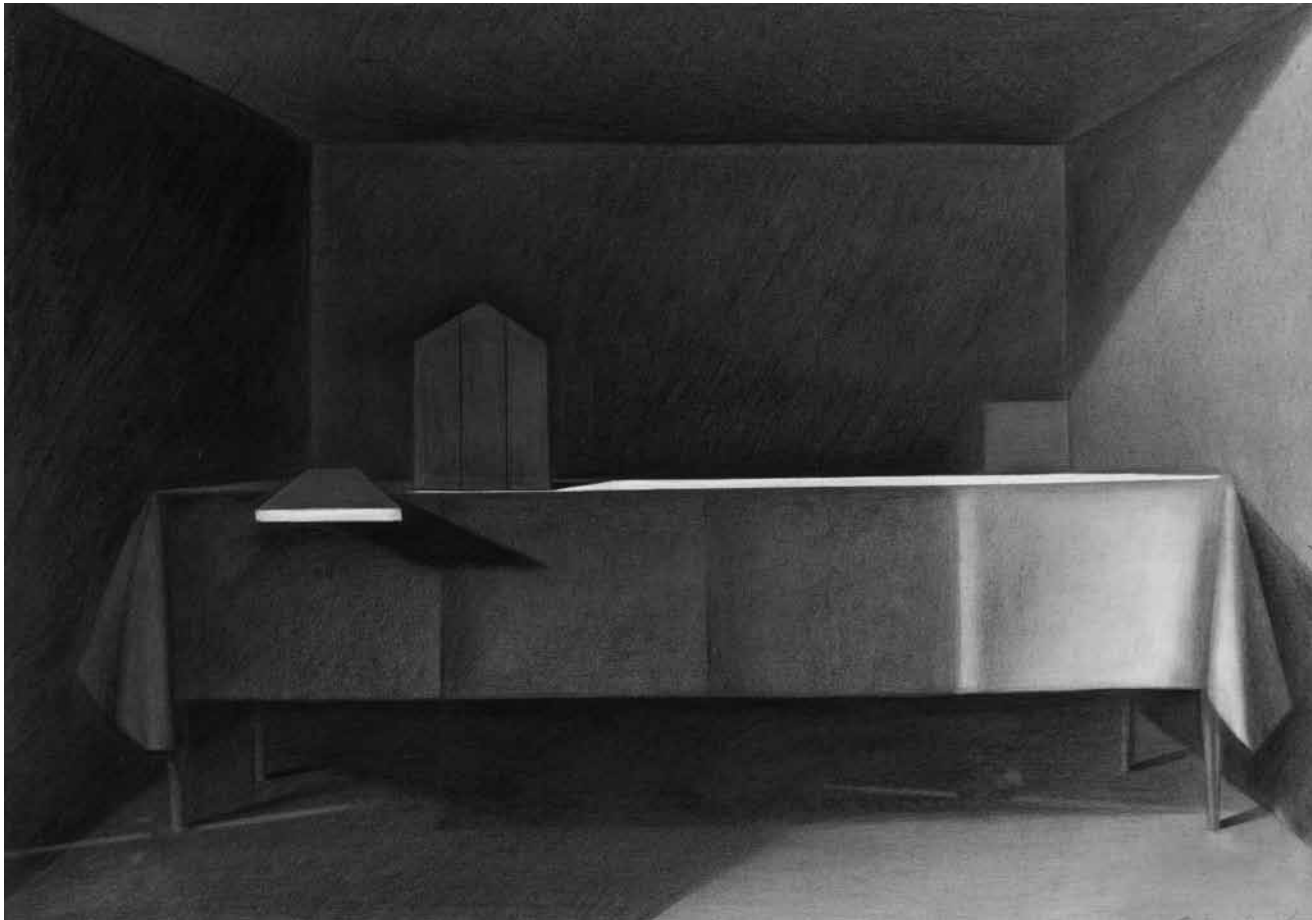


TABLE DRAWING III | Charcoal | 19 x 26.5" | P106



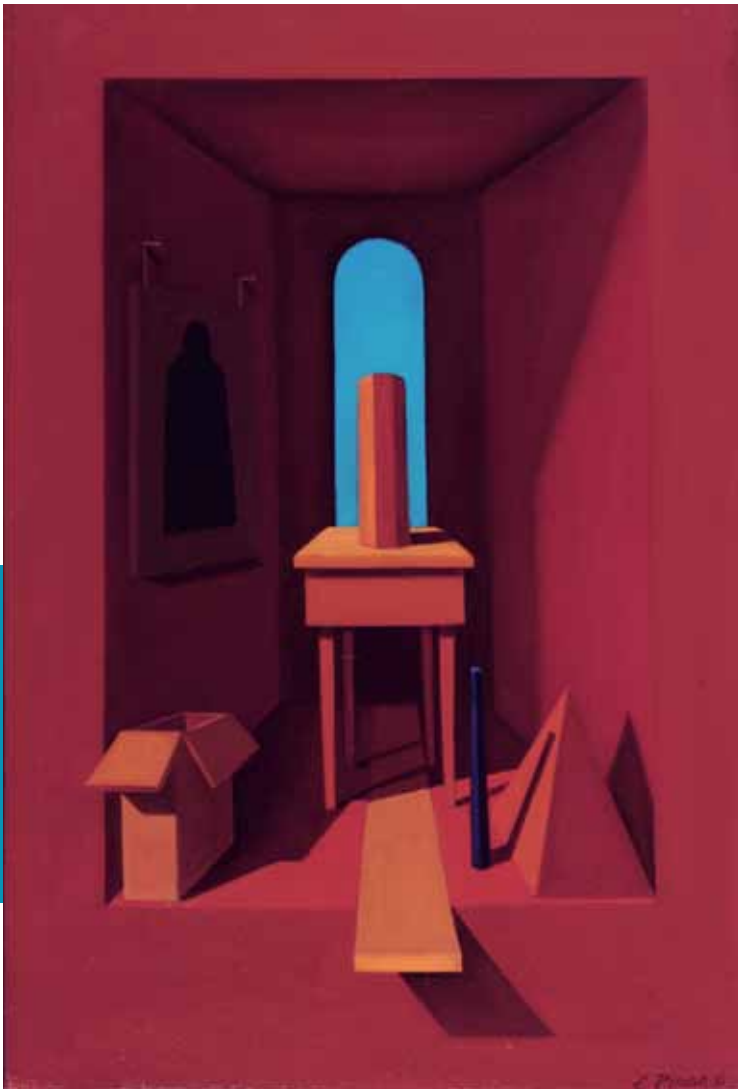
FERRYMAN | Oil on board | 24 x 36" | P203



TABLE DRAWING II | Charcoal | 19.25 x 25.75" | P105



WAITING | Oil on canvas | 20 x 24" | P207



WINDOW I | Oil on canvas | 18 x 12" | P102



SIDE VIEW | Pencil | 6.5 x 4" | P53

“ I HAVE CREATED A PATH,
AND THE PATH I CHOSE IS NOT FREQUENTED BY MANY,
AND THAT’S THE WAY I LIKE IT. ”

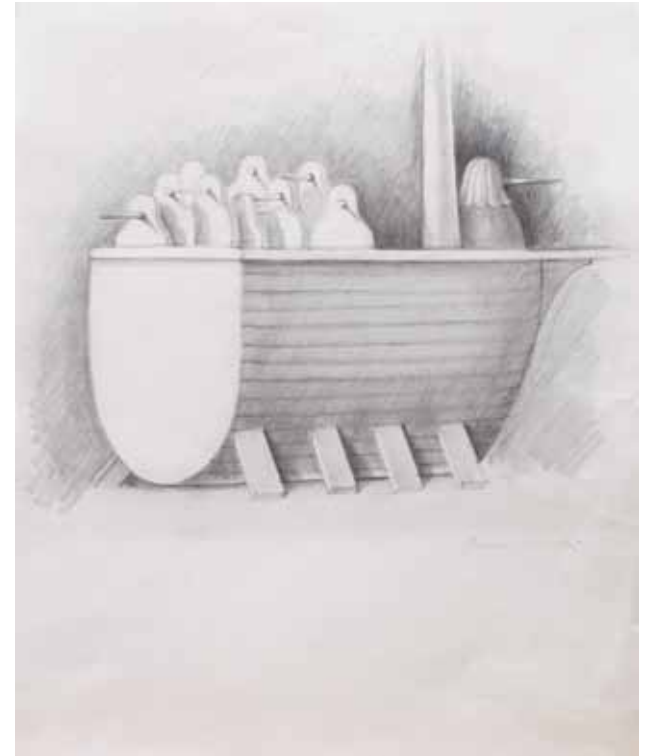
“ MY WORK MAY VEER AWAY FROM THE EASY, THE COMFORTABLE, SINCE IT IS MY SENSE THAT THE WORK SHOULD DRAW UPON WHAT IS REAL IN THE WORLD, EVEN IF IT MEANS THE WORK IS UNSETTLING—OR DISTURBING. ”



THE LAST VOYAGE OF THE SHIP OF FOOLS | Oil on canvas | 18 x 24" | P204



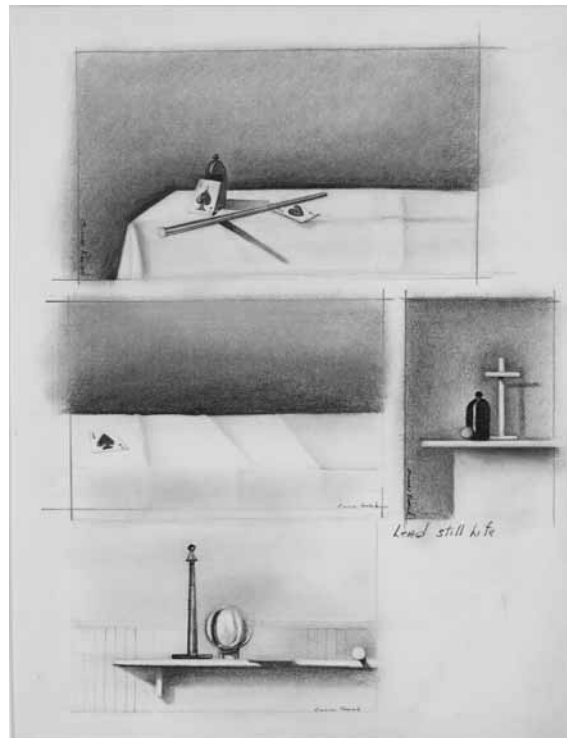
THE LONG WAIT | Oil on board | 16 x 20" | P137



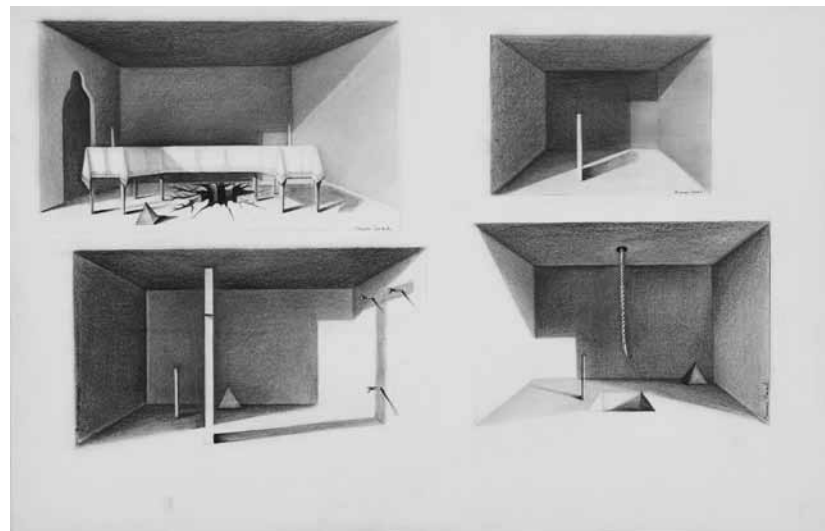
UNTITLED | Pencil on paper | 10 x 9" | P253



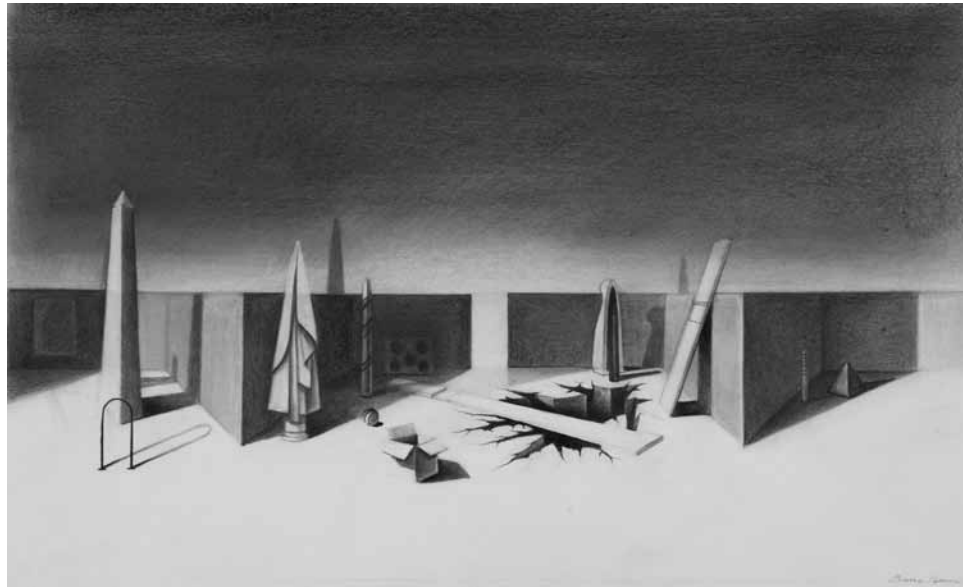
SHOOTING GALLERY (TRIPTYCH) | Oil on wood | 16 x 40" | P84



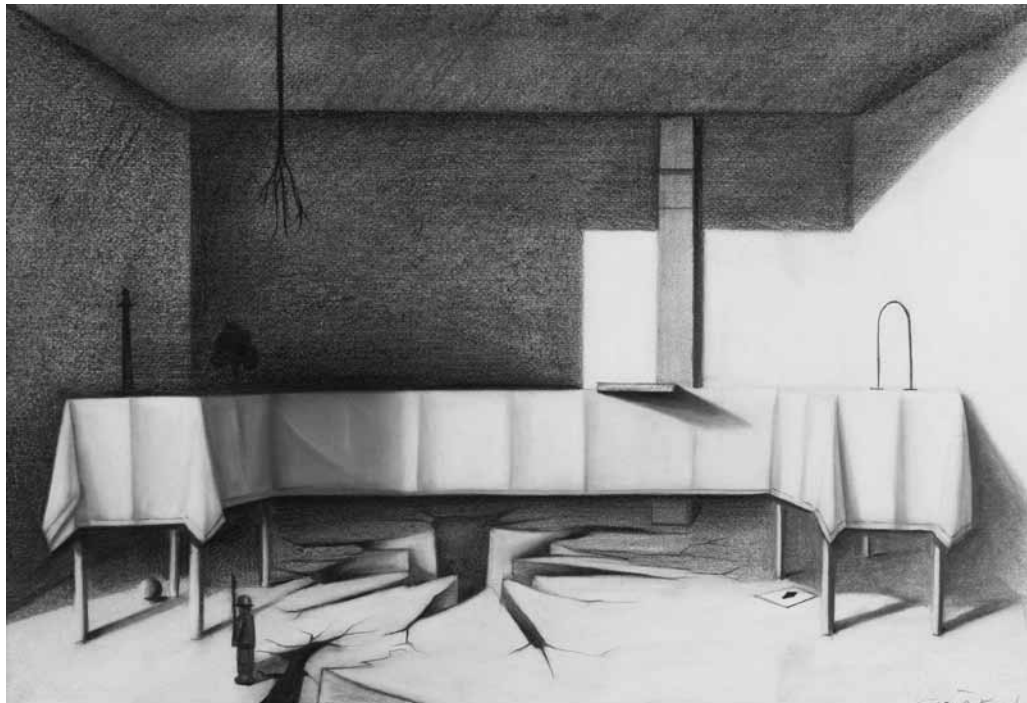
LEAD STILL LIFE-FOUR VIEWS | Pencil | 12.25 x 8.75" | P39



FOUR GAME ROOMS-THE ROPE | Pencil | 8.875 x 11.75" | P45



OPEN SPACES | Pencil | 10 x 16.25" | P50



FIRST GAMES | Pencil | 12.5 x 19" | P51

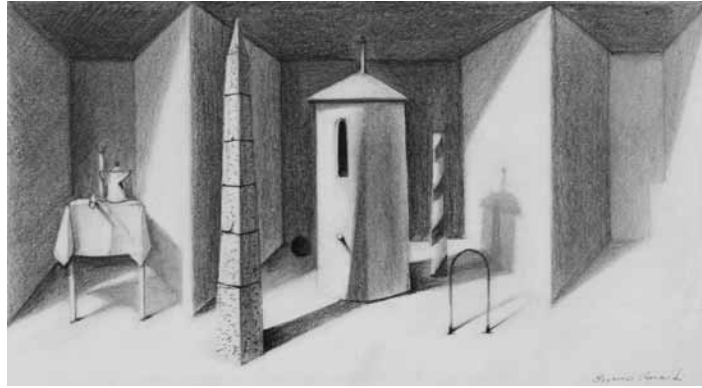


THE NIGHT OF THE RAINBOW | Oil on board | 16 x 20" | P134

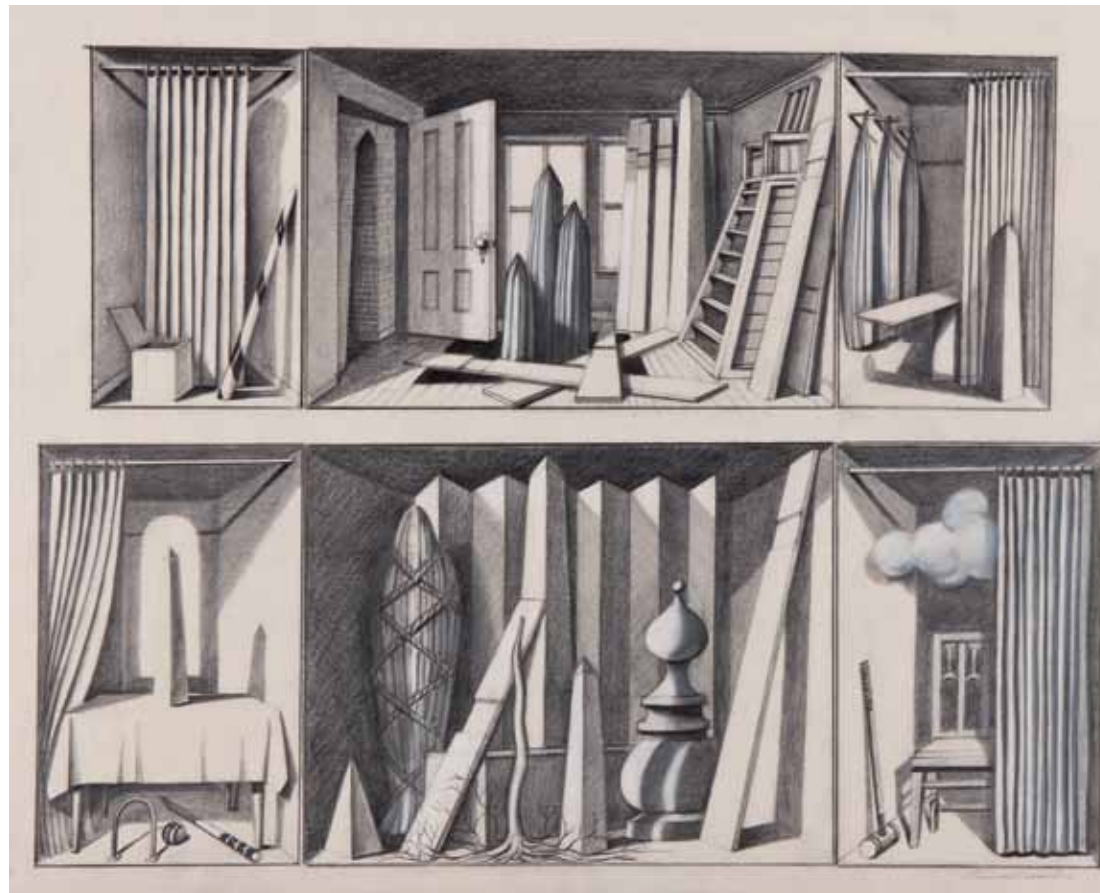
“ART IS TAKING ADVANTAGE OF THE OPPORTUNITY TO LOOK INSIDE HONESTLY AND TO LOOK OUTSIDE HONESTLY AND TO SHARE THOSE VISIONS. AND IF THE MESSAGE IS LONELINESS, EMPTINESS, PAIN, OR JOY, IT IS HUMAN TO SHARE.”



THE GREAT GAME | Oil on linen | 48 x 120" | P89

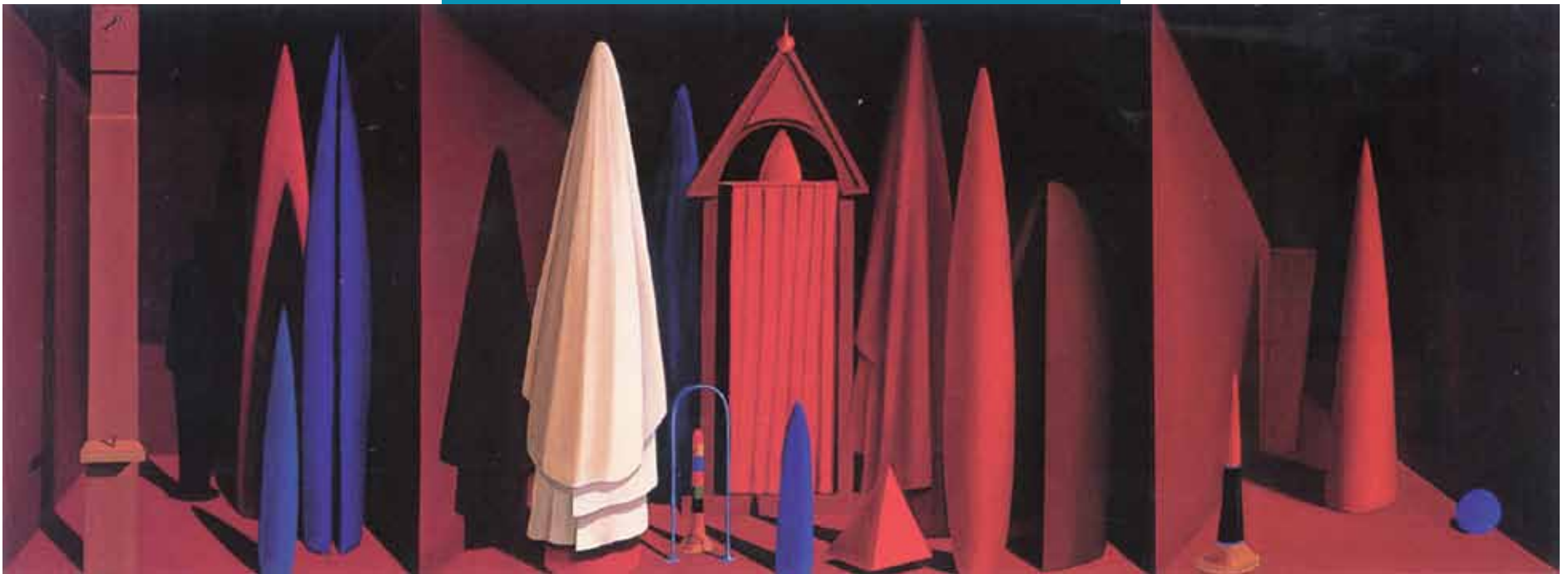


BORDER | Pencil | 4.75 x 8.625" | P58



2 TRIPTYCHS (CLOUD ON RIGHT) | Pencil | 15.5 x 20.25" | P11

“MY WORK IS AN ONGOING
SEARCH FOR A PERSONAL
SOLUTION TO WHAT SEPARATES
ME FROM EVERYONE ELSE. IT IS
THAT SEARCH THAT IGNITES MY
DESIRE TO CREATE.”



ALCHEMIST (TRIPTYCH) | Oil on board | 14 x 33.5" | P65

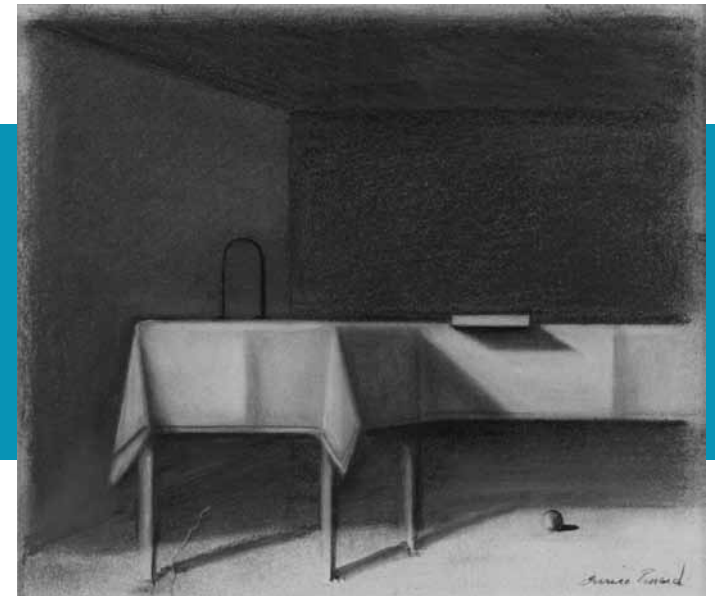


ENIGMA (TRIPTYCH) | Oil on board | 13.75 x 37.25" | P68

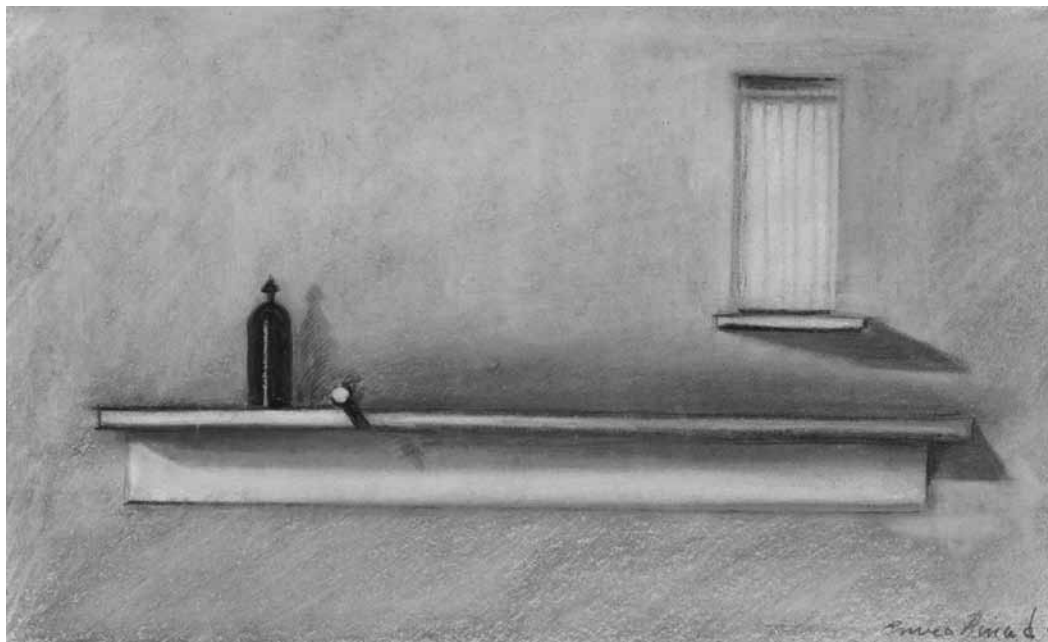


THE BOX OF MYSTERIES | Oil on board | 16 x 20" | P135

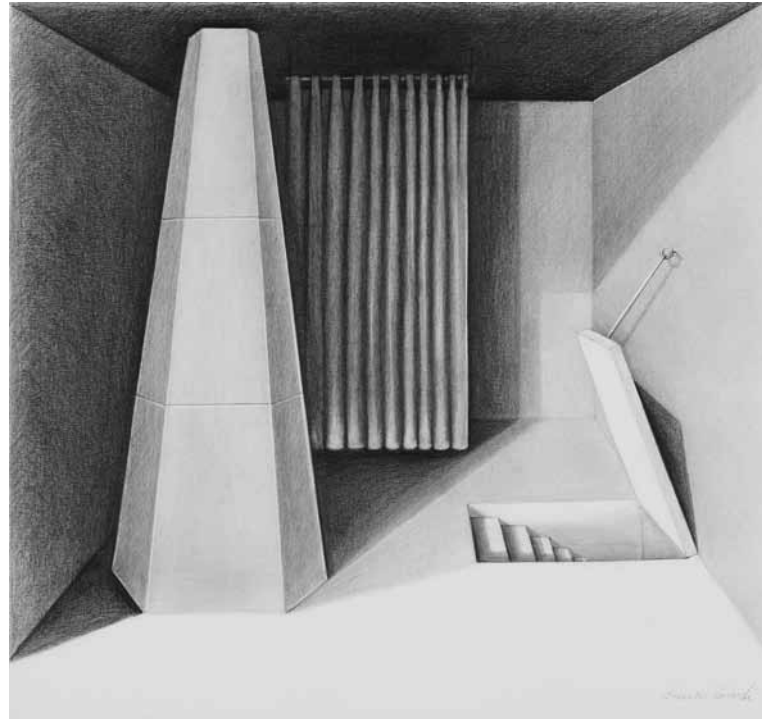
“ EDWARD HOPPER IS MY FAVORITE AMERICAN PAINTER. WE SHARE A LOT OF EMPTINESS AND LONELINESS. ”



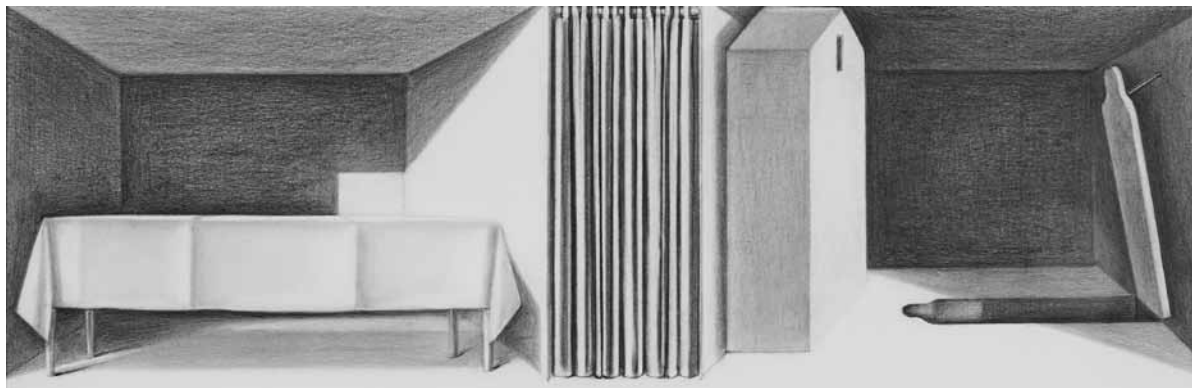
TABLETOP II | Pencil | 5.75 x 6.5" | P55



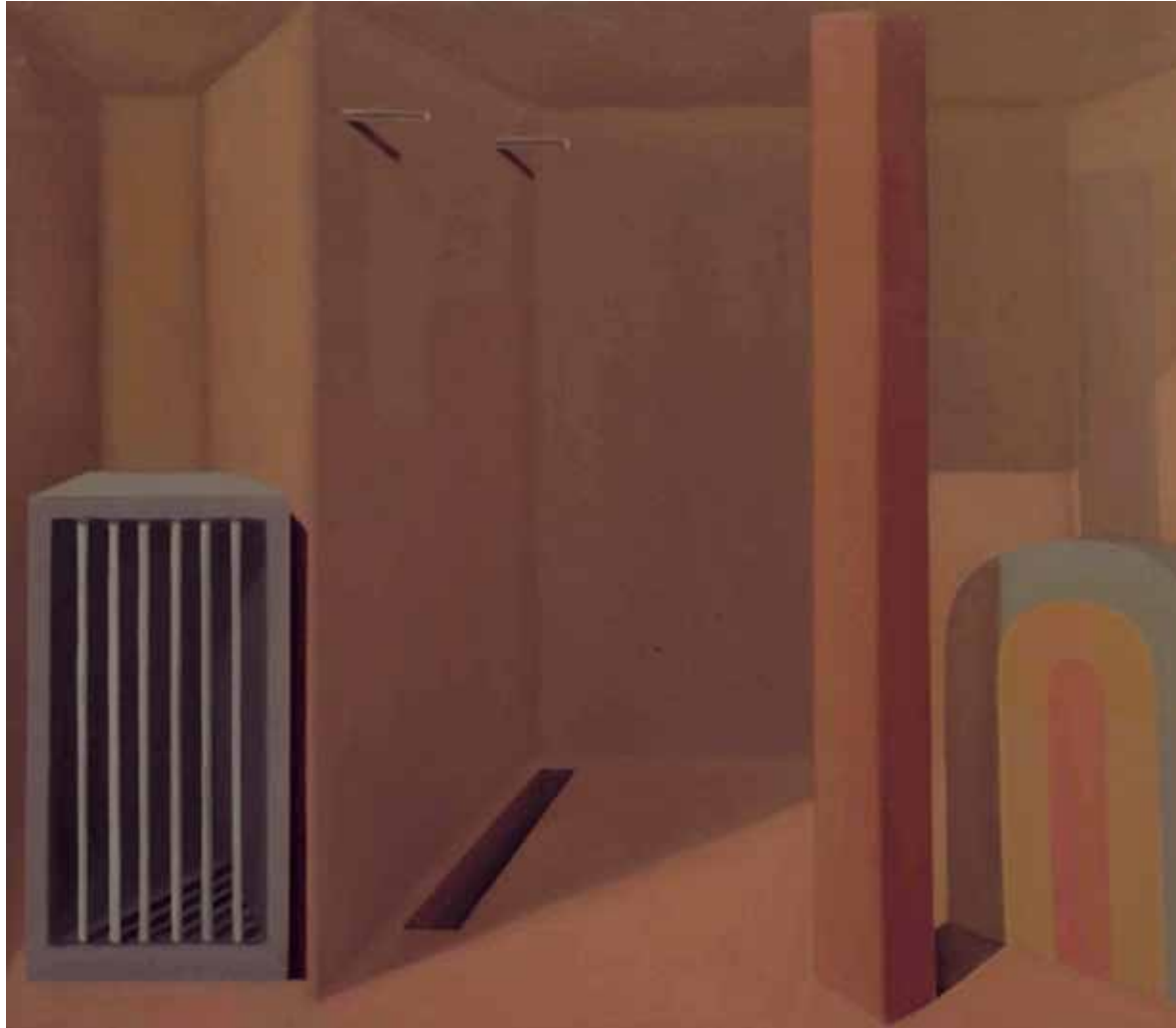
SHELF III-SHADOWS | 4.25 x 7" | P57



SANCTUARY | Pencil | 12 x 13" | P143



WHERE SPIRITS GATHER | Pencil | 6.5 x 15.75" | P140



ESCAPE | Oil on board | 16 x 20" | P113



ENIGMATIC VARIATION II | Oil on canvas | 20 x 26" | P95



ENRICO PINARDI | 1934–2021

Enrico V. Pinardi was a leading figure among New England painters, sculptors, and draftsmen since the 1960s. After earning a BFA from Massachusetts College of Art, Pinardi went on to earn an MFA from Rhode Island School of Design in 1967. Pinardi's work reflects the heritage of early twentieth century surrealism, while showcasing a minimalist approach, trompe l'oeil style, and creative skills across several media. Throughout his prolific career, Pinardi produced paintings and sculptures dealing with both the dream world and the viewer's consciousness

by integrating art historical and religious symbols into his own experiences. Pinardi developed an individual style that honors, builds upon, and establishes new modes of dealing with the subconscious. Guiding him through his most challenging personal experiences, his artwork yields marvelous results and mysterious mazes of a life lived to the fullest, inviting the viewer to share in his experiences and dreams. Many of Pinardi's artistic spaces, like the best metaphysical art, may be uncomfortable to enter, but they are always entrancing, thought-provoking, and sincere.

PUCKER
ESTABLISHED 1967 BOSTON
GALLERY

PUCKER GALLERY

240 Newbury Street, 3rd floor, Boston, MA 02116
Phone: 617.267.9473 | E-mail: contactus@puckergallery.com

GALLERY HOURS:

Monday through Saturday 10:00 AM to 5:30 PM | Sunday 10:30 AM to 5:00 PM

We are open to all and taking the necessary precautions for visitor and staff safety.
We welcome appointments to maximize visitor experience.

Pucker Gallery is a member of the Boston Art Dealers Association and the
New England Appraisers Association.

CREDITS:

Design: Leslie Anne Feagley
Editors: Jeanne Koles and Ellen Buchanan
Photography: John Davenport, and others

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Please visit www.puckergallery.com to view current
and past exhibition catalogues and subscribe to the
Artwork of the Week email list.

**ALONE
TOGETHER**

DATES: 30 April through 5 June 2022

**PUBLIC OPENING
RECEPTION:** 30 April 2022, 3 to 6 PM

ONLINE EVENTS: Please visit www.puckergallery.com
for a list of virtual gatherings
and events accompanying
Alone Together.



THE ILLUSIONIST | Oil on canvas | 30 x 40" | P216

Cover image:
OFFERING | Oil on canvas | 26 x 36" | P219