

BRUN
FINE ART

parnassós

/παρ·νασ·σός/

A VIRTUAL EXHIBITION



parnassós

/παρ·νασ·σός/

An exhibition of works by Giorgio Tentolini

Brun Fine Art

Spring 2020 - Online Only

Viewing Room: [CLICK HERE](#)

Virtual Tour: [CLICK HERE](#)

Read Catalogue: [CLICK HERE](#)

For info contact us at +44 (0)759 1834537 / info@brunfineart.com

BRUN
FINE ART

Brun Fine Art

London

38 Old Bond Street, London W1S4QW

+44 (0) 20 7493 0195 info@brunfineart.com

Milan

Via Carlo Pisacane 40, 20129 Milano

+39 02 29518031 info@gqfineart.com

Florence

Palazzo Larderel, Via de Tornabuoni 19, 50123 Firenze

+39 02 29518031 info@gqfineart.com

www.brunfineart.com

Translations: Sarah Elizabeth Cree

Photographs: Giorgio Tentolini

© BRUN FINE ART, 2020

All rights reserved

parnassós

/παρ·νας·σός/

BRUN FINE ART

Spring 2020



Visit Virtual Exhibition
[CLICK HERE](#)



Giorgio Tentolini

(b. Casalmaggiore, 1978)

Against an entirely blank, monochrome background, ten meticulously arranged layers of metal mesh, painstakingly planned and patiently cut out by hand, create the chiaroscuro gradations that make up the faces of young women and mannequins, details of classical statuary, architectural interiors and cityscapes. The artist's analytical approach to vision, which derives from his training in the graphic arts and professional experience as a photographer, led him in the early years of the new century to separate faces, bodies and natural elements into levels of light using overlapping layers of acetate and Plexiglas or strips of acetate and wood, then coming to describe his subjects, between 2007 and 2010, by cutting out a series of modules in layers of PVC mesh or incising the areas of light and shadow in paper and tulle (2014–2015). During this period, he displayed his work in London, Berlin and Amsterdam. The works in metal mesh (2016–2019) are the apex of this expressive exploration. In them, we find a materialisation of the symbolic sublimation of epiphanic visions that the initial

photograph taken by the artist frees from the jumble of images of today's visual panorama and saves from the passage of time to make it resurface as a vague retinal impression that we discover lodged in a remote corner of the memory. The play of the interweaving, misalignment, overlapping and change in weave direction of the hexagons of the mesh allows us to perceive, from a certain distance and in contrast with the background, the perceptive complexity and distinctive features of the figure. Light serves as an organising element for the eye, rationally recomposing the points of light into which the intangible sensory sign made real by the artist has been divided. Through the layering of memories and experiences, the image resurfaces in this intangible substance, made possible solely through losing itself in a vision that does not follow the cognitive parameters of perception, giving rise to doubts and questions about the true substance of the human being and the impossibility of fully grasping the essence of the real.



The artist has won the Premio Rigamonti (part of Milan's Premio Arti Visive San Fedele competition), the Premio Nocivelli and the Premio Paratissima Torino, as well as the Premio Speciale of the magazine *Espoarte's* Contest ArTeam Cup. In 2014, one of his works entered the permanent collection of MAR, Ravenna and, in 2017, another entered that of MuSa, Salò (BS). Also in 2017, he had a solo exhibition at the Galleria San Fedele and his work was displayed at MAR alongside that of Mirko Basaldella and Lucio Fontana. In 2018, as a finalist in Arte Mondadori's Premio Cairo, he displayed his work at Palazzo Reale, Milan, his portrait of the pope was presented during an audience at the Vatican and he participated in the first exhibition at MAG. Mediolanum Art Gallery, Padua. In 2019, he displayed his work in Paris, Mykonos, New Orleans and Luxembourg as well as at the Museo Nazionale Etrusco di Villa Giulia, Rome and the Galleria Vik, Milan and had a solo show at the Museo Diotti, Casalmaggiore (CR). He has been included in the main contemporary art exhibitions, including Art Athina, Art Vilnius, Arte fieri Bologna, Art Verona, Art Bahrain, Art Dubai, Art Miami | Context and Wop Art (Lugano).

(Guendalina Belli)



THROUGH THE EYE OF THE NEEDLE

Art, to be such, needs to percolate through the filter of work marked by mastery and high technical expertise. After the romantic disparagement of making, amplified by the twentieth-century artistic avant-gardes, we have come back to understanding (at least from De Chirico forward) that technique can be an effect of form. The point is that, in Tentolini's work, manual skill and craftsmanship propel us towards the inconsistency of an image that has no support, canvas or screen, save the mobile gaze of the person who moves past it. Here lies a unique and fertile paradox of visibility: where a figure is usually defined on a single plane, here, there being no primary plane, the process of definition, slipping from one plane, or one layer, to the next, constructs the stereoscopic perception of a mobile three-dimensional form.

Aerial stratigraphy, perspective of alignments (an old problem!) always ready to break up if the light, background, distance and the viewer's point of view. A living image.

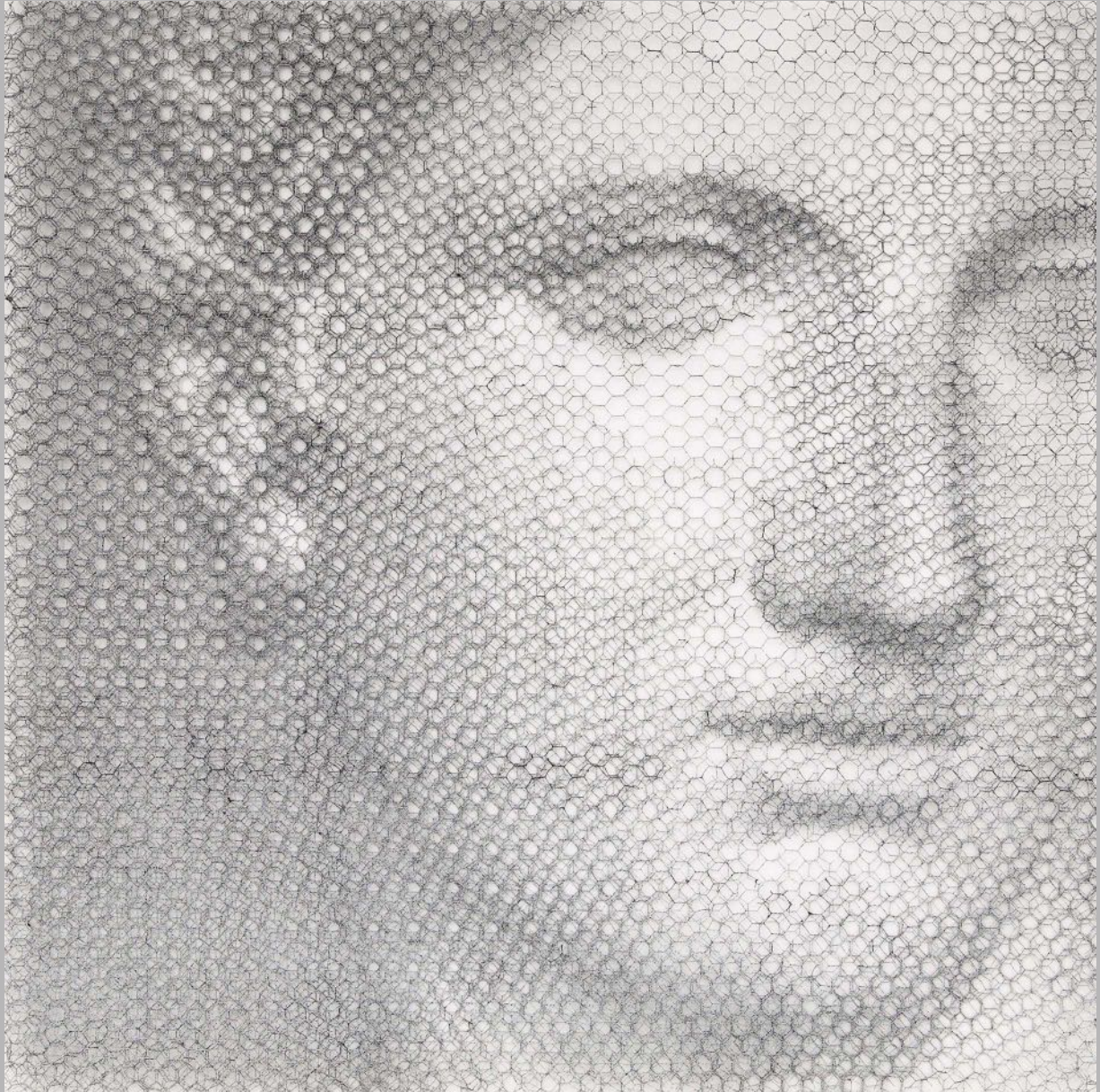
I would like to stress the mobility of the gaze and the freedom of the viewer (where one might also not see immediately or see more or less than others), to point out the abyss that separates Tentolini's "mesh" from the enchainment of the viewer in shadow theatres, Optical Art or the immersive projections so symptomatic of the impoverished aesthetic awareness of our time. Here, instead, we are not paralysed by what we see or forced to look through a keyhole: one needs to be able to pass through the mesh freely from here and from there with the eye, body and mind together.

(Prof. Valter Rosa)

parnassós

/παρ·νασ·σός/

List of Works



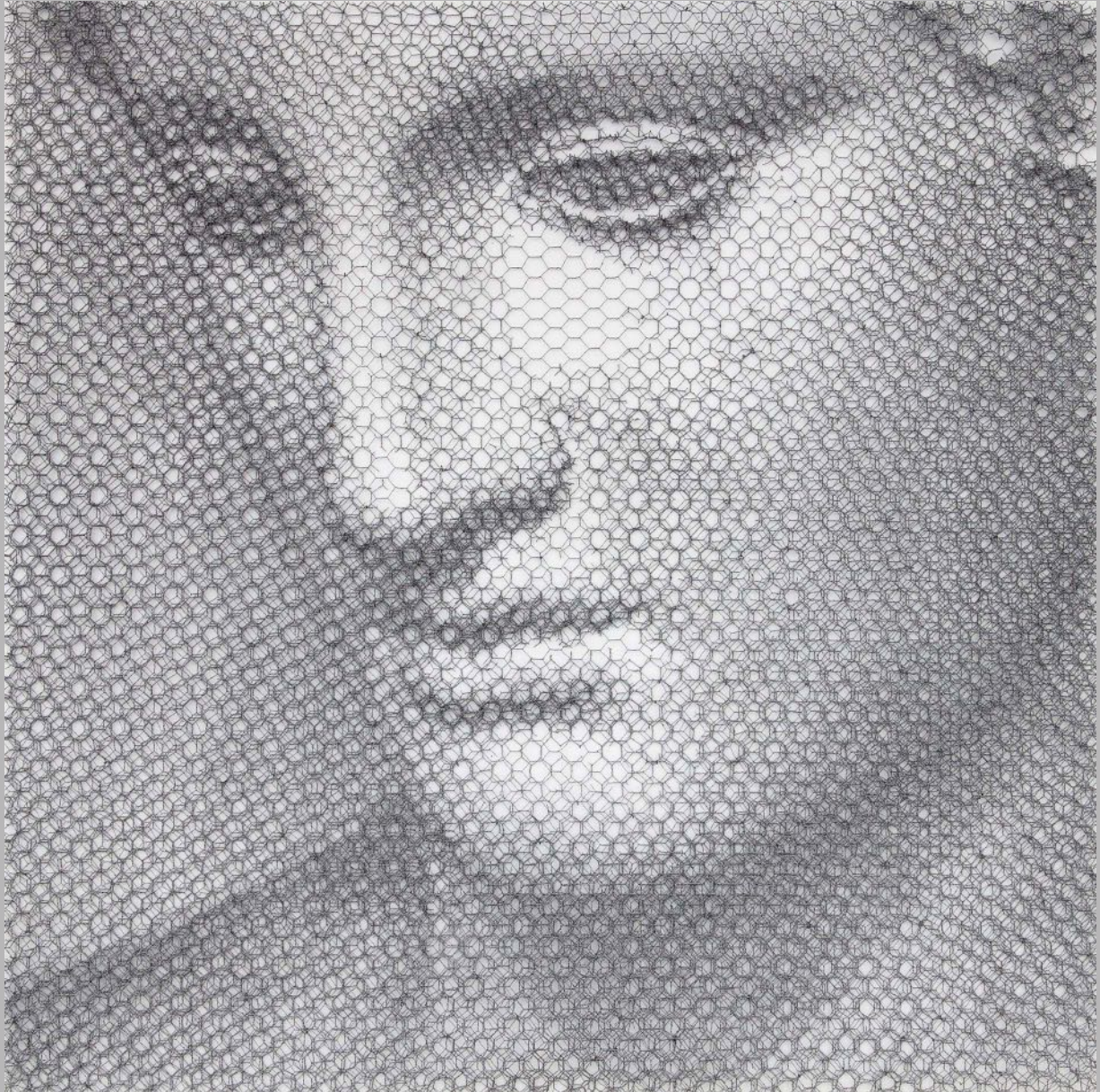
Venere, vista 2 (Pagan Poetry), 2019

Ten layers of hand cut wire mesh, on white background

100 x 100 cm

39 1/4 x 39 1/4 in

(GT190342)



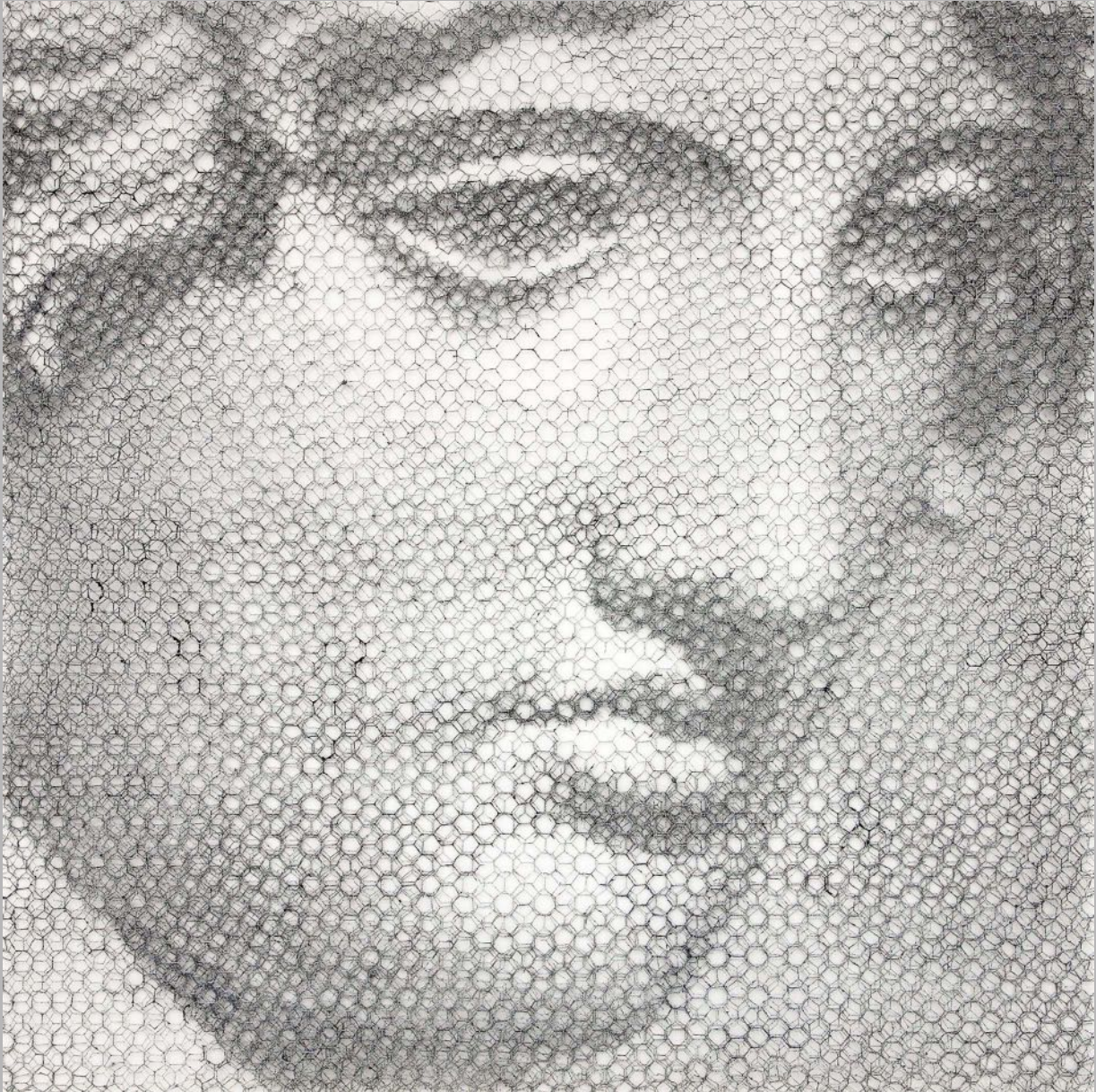
Igea, vista 4 (Pagan Poetry), 2020

Ten layers of hand cut wire mesh, on white background

100 x 100 cm

39 1/4 x 39 1/4 in

(GT200141)



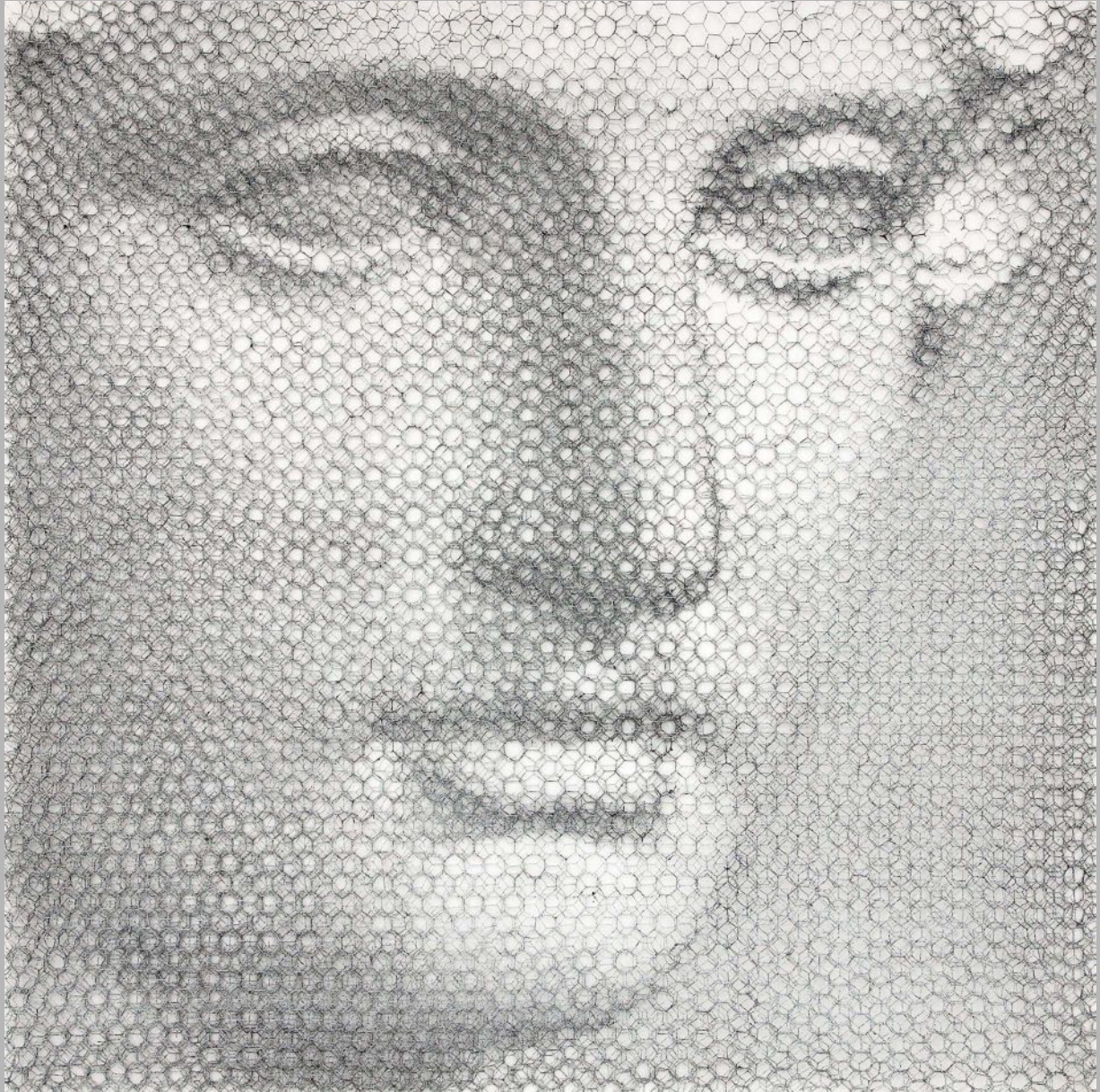
Atena (Pagan Poetry), 2020

Ten layers of hand cut wire mesh, on white background

100 x 100 cm

39 1/4 x 39 1/4 in

(GT200148)



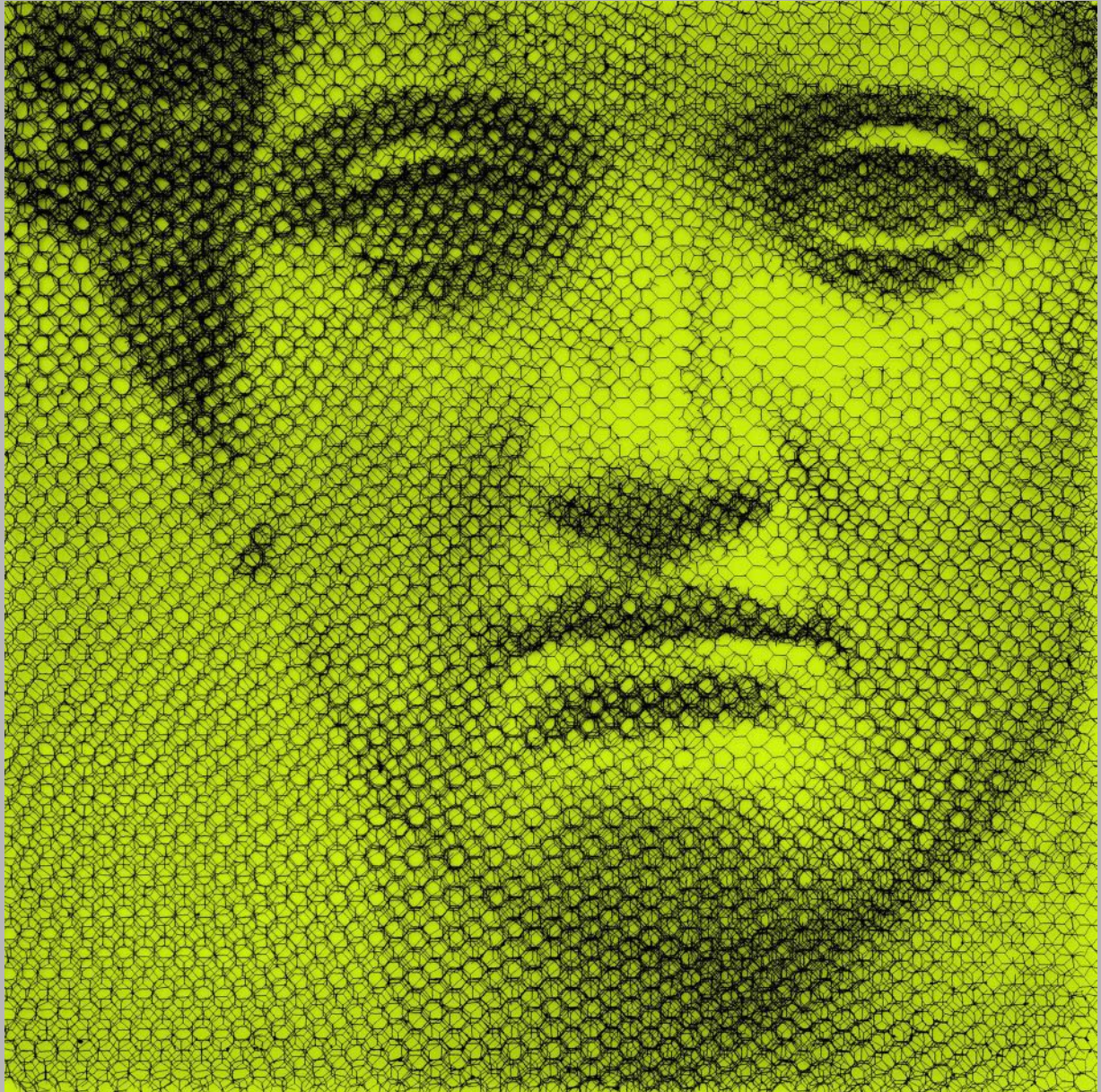
Demetra, vista 4 (Pagan Poetry), 2020

Ten layers of hand cut wire mesh, on white background

100 x 100 cm

39 1/4 x 39 1/4 in

(GT200149)



Hera Barberini (Pagan Poetry), 2019

Ten layers of black hand cut wire mesh, on lime/green background

100 x 100 cm

39 1/4 x 39 1/4 in

(GT190371)



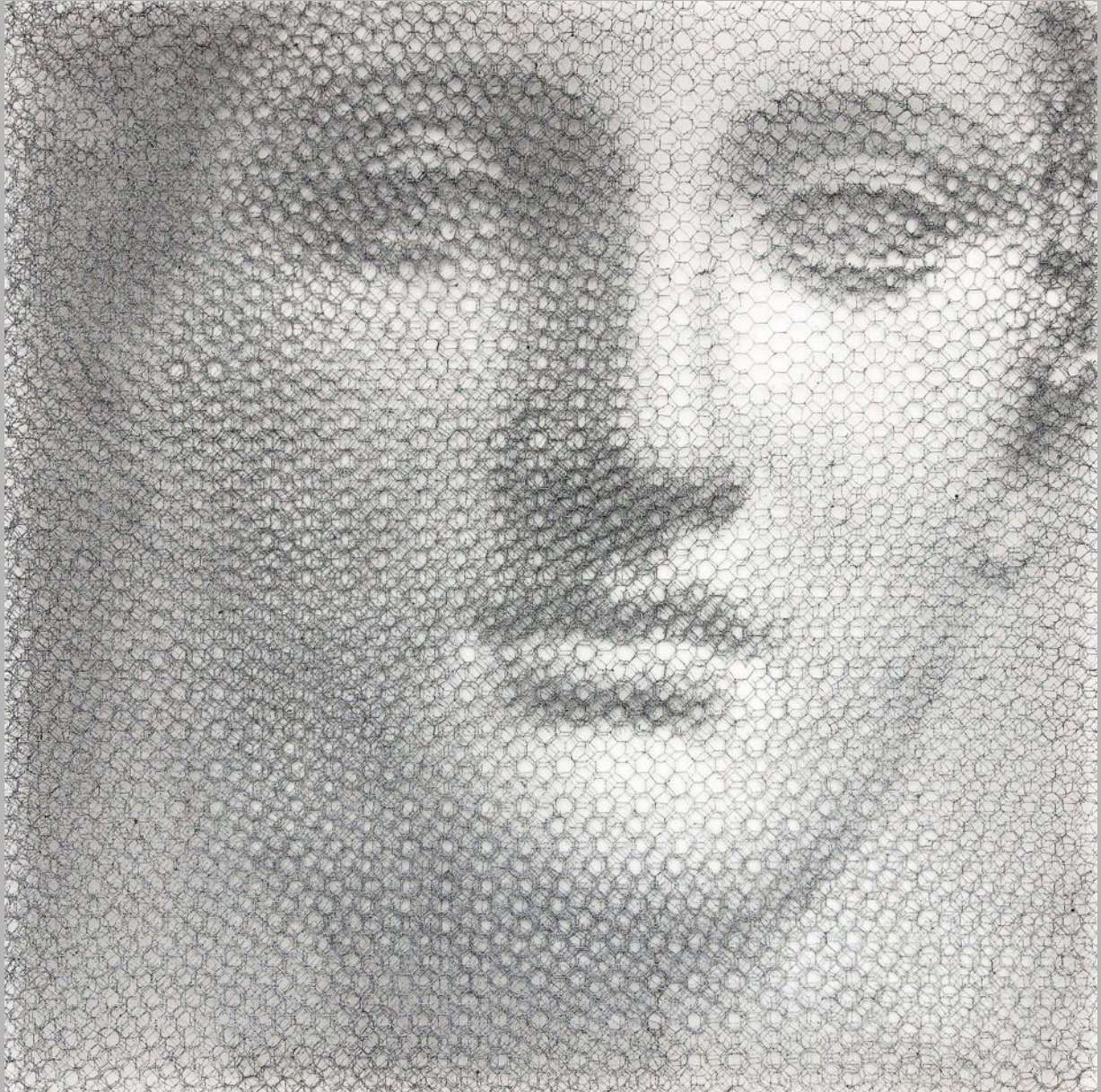
Amazzone, vista 4 (Pagan Poetry), 2020

Ten layers of hand cut wire mesh, on white background

100 x 100 cm

39 1/4 x 39 1/4 in

(GT200147)



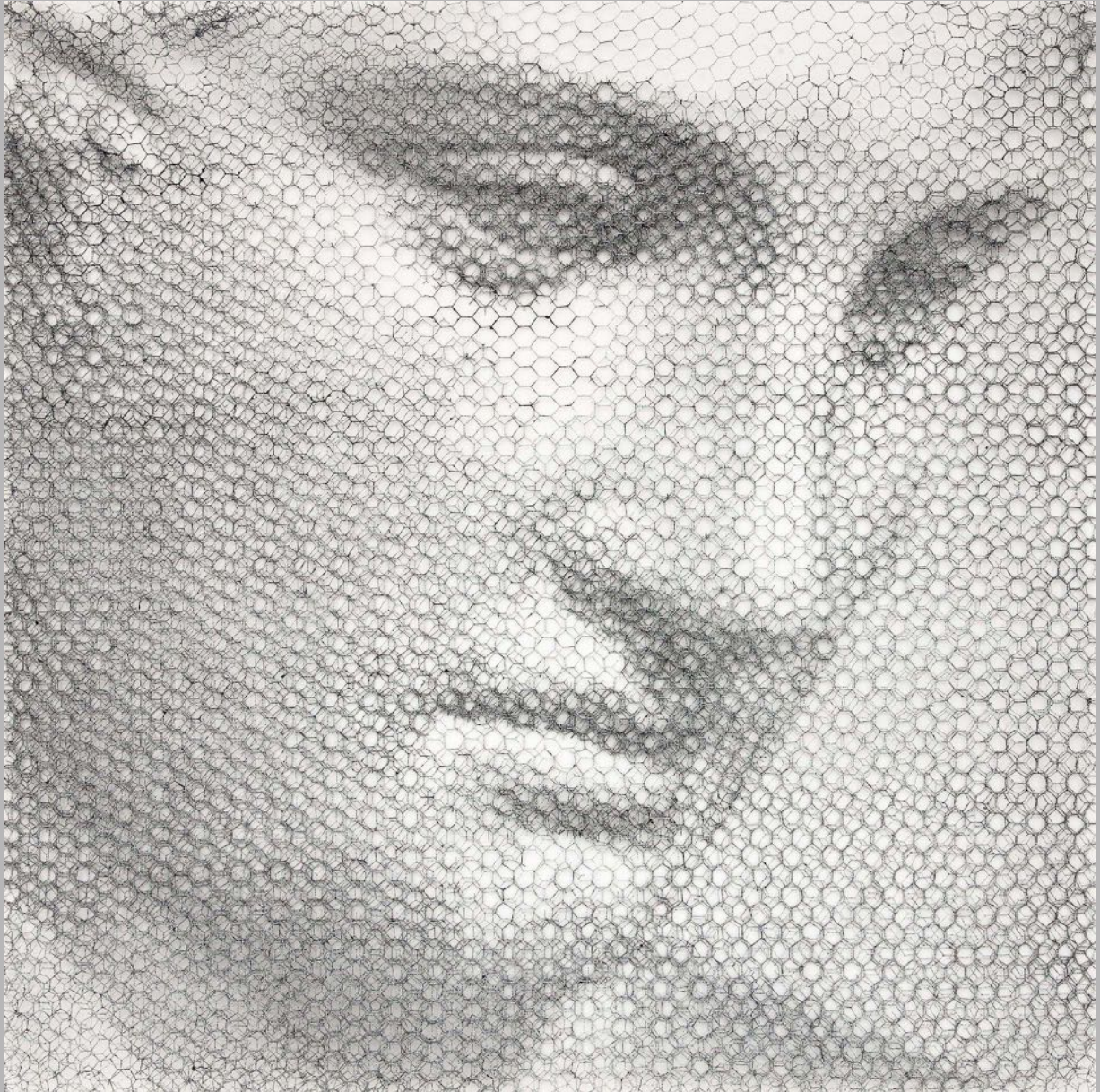
Igea, vista 5 (Pagan Poetry), 2020

Ten layers of hand cut wire mesh, on white background

100 x 100 cm

39 1/4 x 39 1/4 in

(GT200151)



Hermes Lansdowne (Pagan Poetry), 2020

Ten layers of hand cut wire mesh, on white background

100 x 100 cm

39 1/4 x 39 1/4 in

(GT200150)



Nilo (Pagan Poetry), 2020

Ten layers of hand cut wire mesh, on white background

100 x 70 cm

39 1/4 x 27 1/2 in

(GT200109)



Amazzone ferita, vista 2 (Pagan Poetry), 2018

Ten layers of hand cut wire mesh, on white background

100 x 60 cm

39 1/4 x 23 1/2 in

(GT180154)



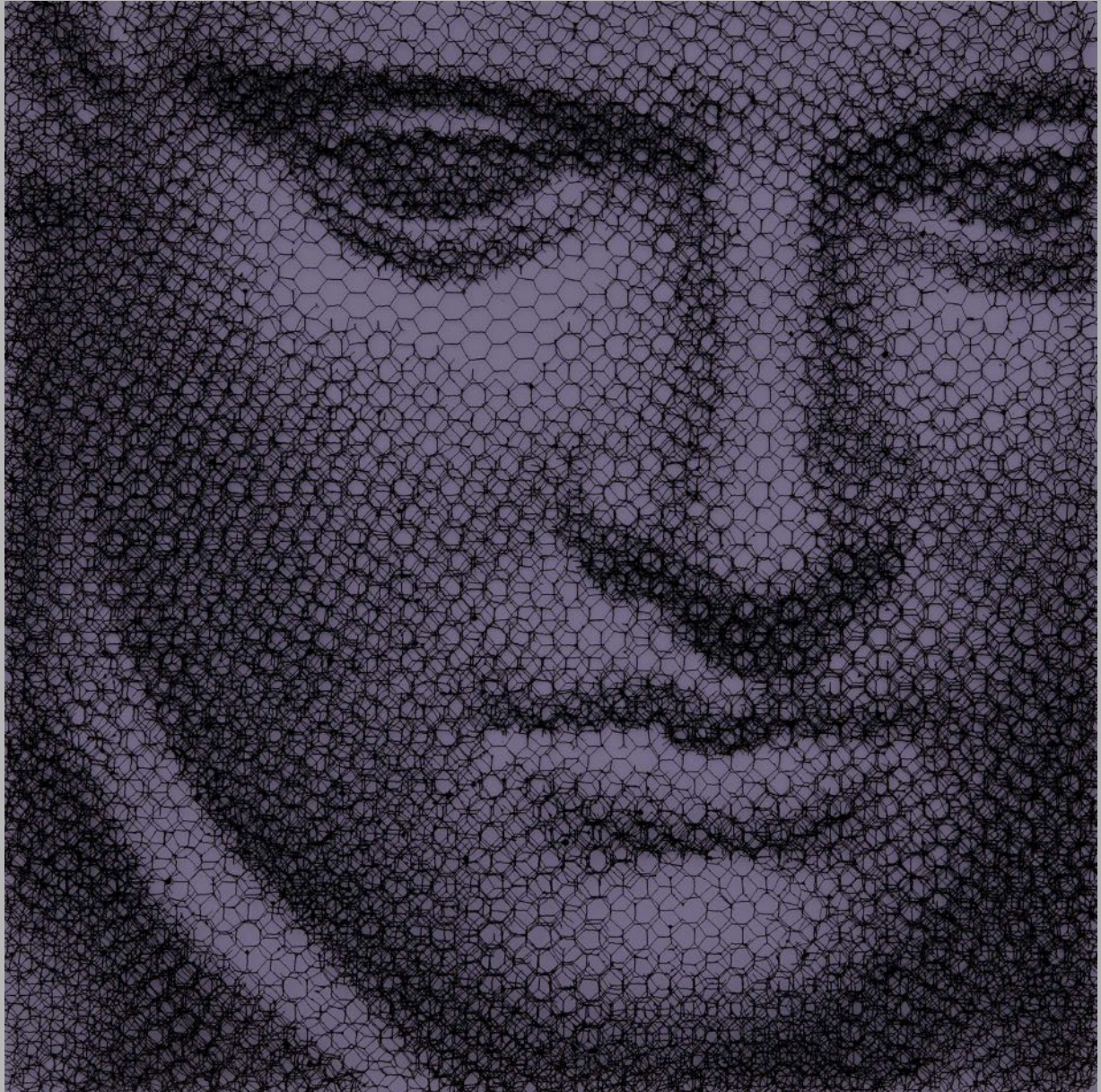
Giunone Pentini (Pagan Poetry), 2019

Ten layers of black hand cut wire mesh, on lime/green background

80 x 80 cm

31 1/2 x 31 1/2 in

(GT190337)



Discobolo, vista 2 (Pagan Poetry), 2019

Ten layers of black hand cut wire mesh, on purple/gray background

80 x 80 cm

31 1/2 x 31 1/2 in

(GT200145)



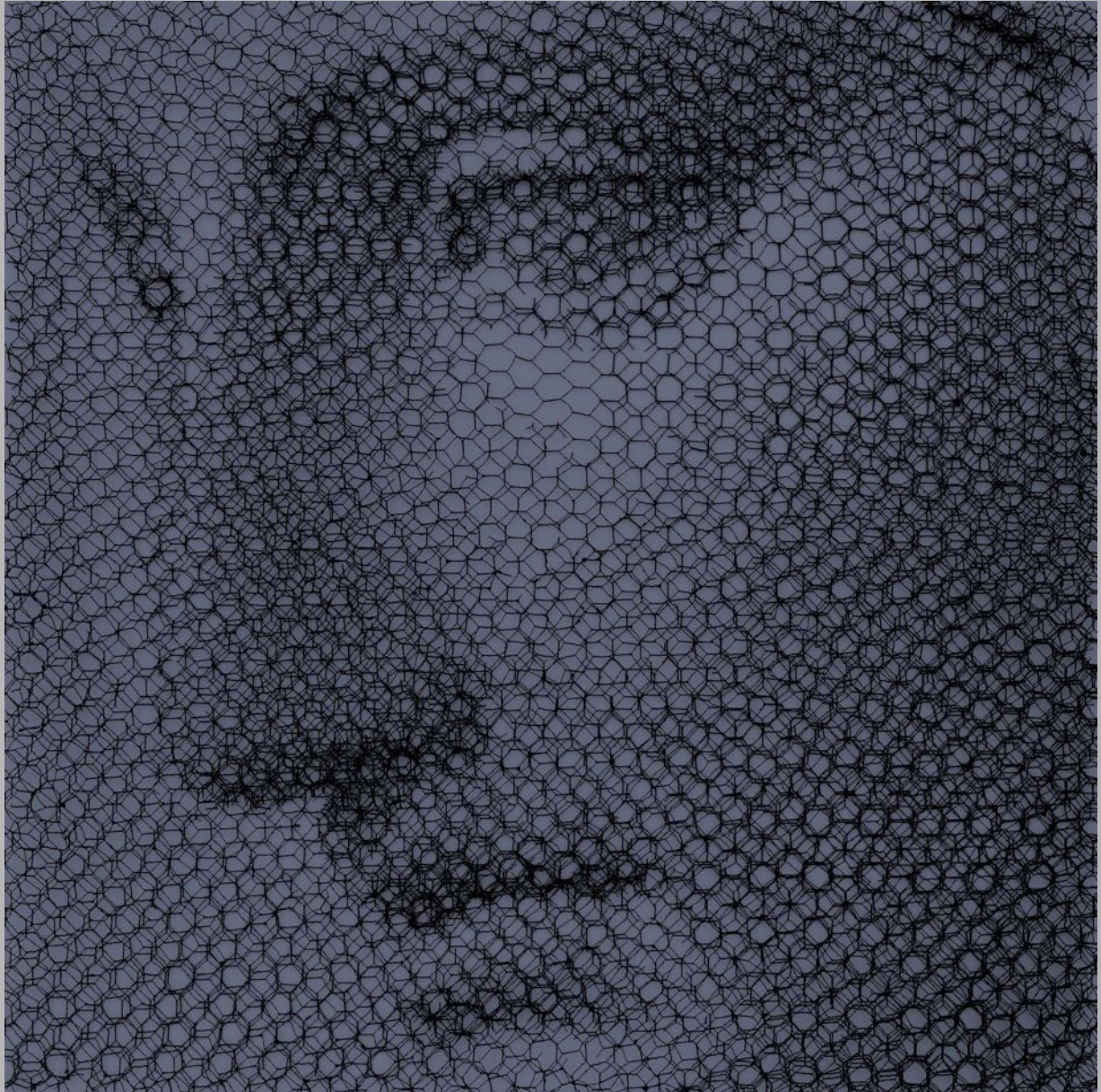
Pan (Pagan Poetry), 2019

Ten layers of hand cut wire mesh, on white background

80 x 80 cm

31 1/2 x 31 1/2 in

(GT190339)



Venere (Pagan Poetry), 2019

Ten layers of black hand cut wire mesh, on blue/grey background

70 x 70 cm

27 1/2 x 27 1/2 in

(GT190365)



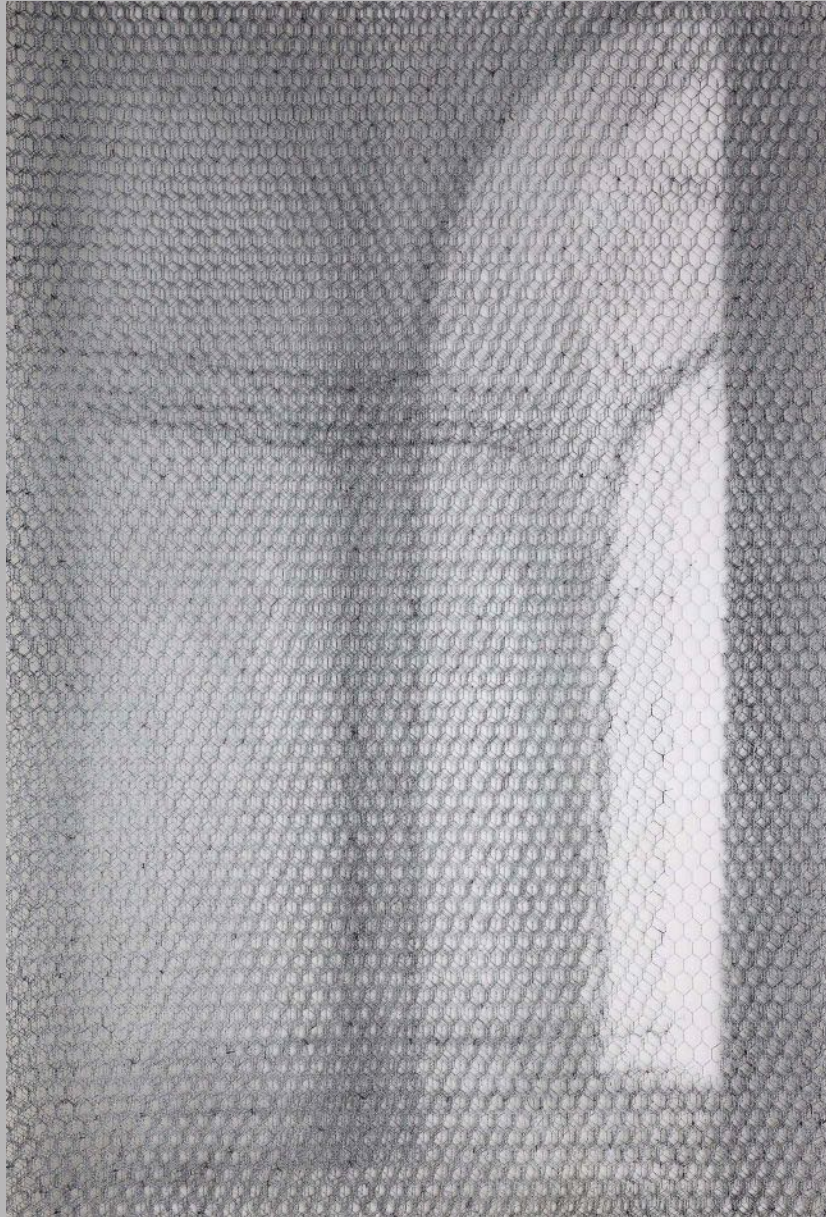
Juno Ludovisi (Pagan Poetry), 2020

Ten layers of black hand cut wire mesh, on grey background

70 x 70 cm

27 1/2 x 27 1/2 in

(GT200114)



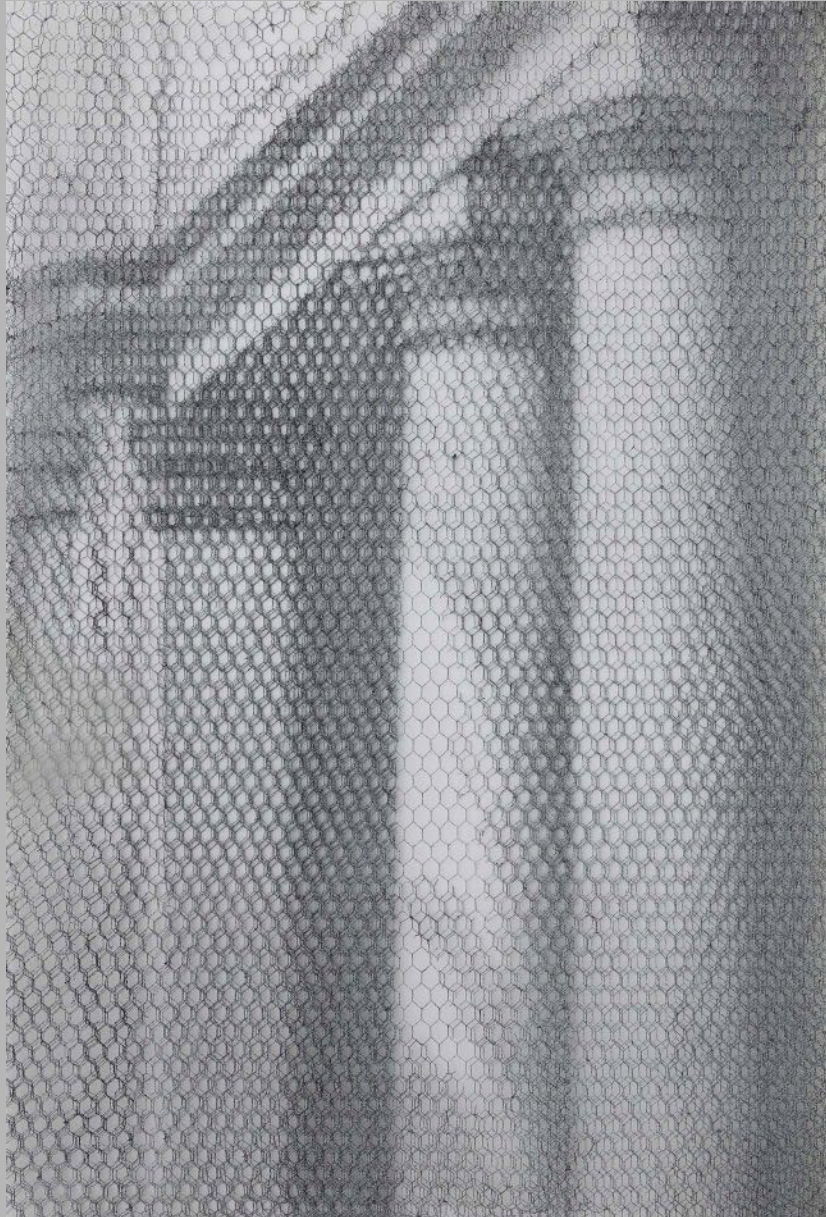
Barberini – dett. 8740 (In Limine), 2019

Ten layers of hand cut wire mesh, on white background

125 x 85 cm

49 1/4 x 33 1/2 in

(GT190306)



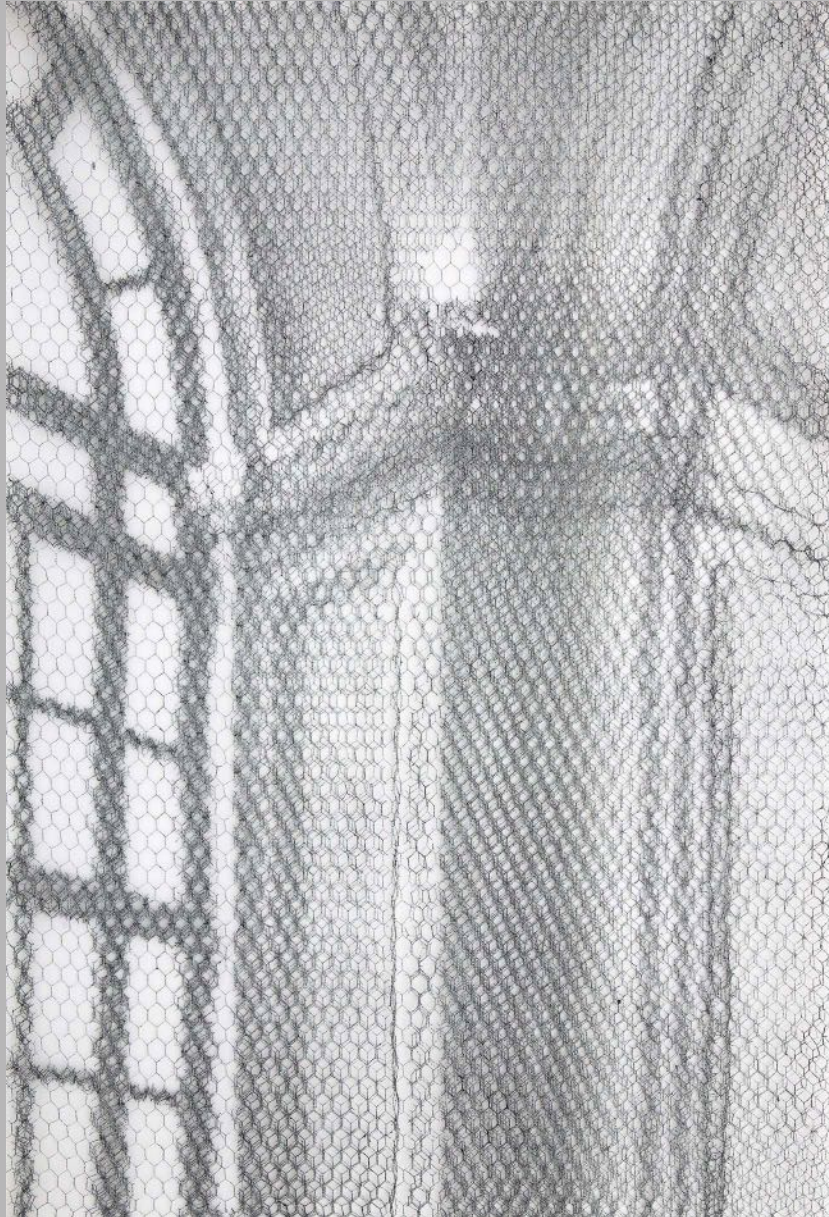
Barberini - dett. 8617 (Immobili), 2019

Ten layers of hand cut wire mesh, on white background

125 x 85 cm

49 1/4 x 33 1/2 in

(GT190190)



Barberini - dett. 8630 (In Limine), 2019

Ten layers of hand cut wire mesh, on white background

125 x 85 cm

49 1/4 x 33 1/2 in

(GT190279)



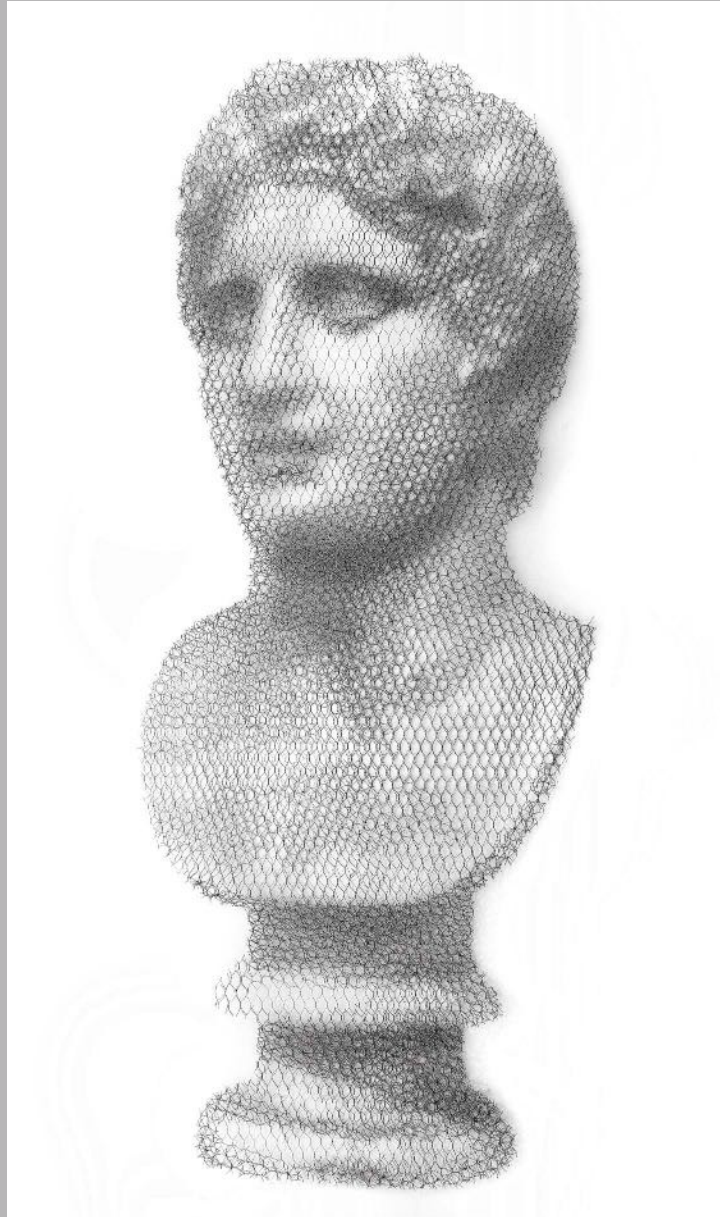
Afrodite (Pagan Poetry), 2018

Ten layers of hand cut wire mesh, on white background

100 x 98 cm

39 1/4 x 38 1/2 in

(GT180150)



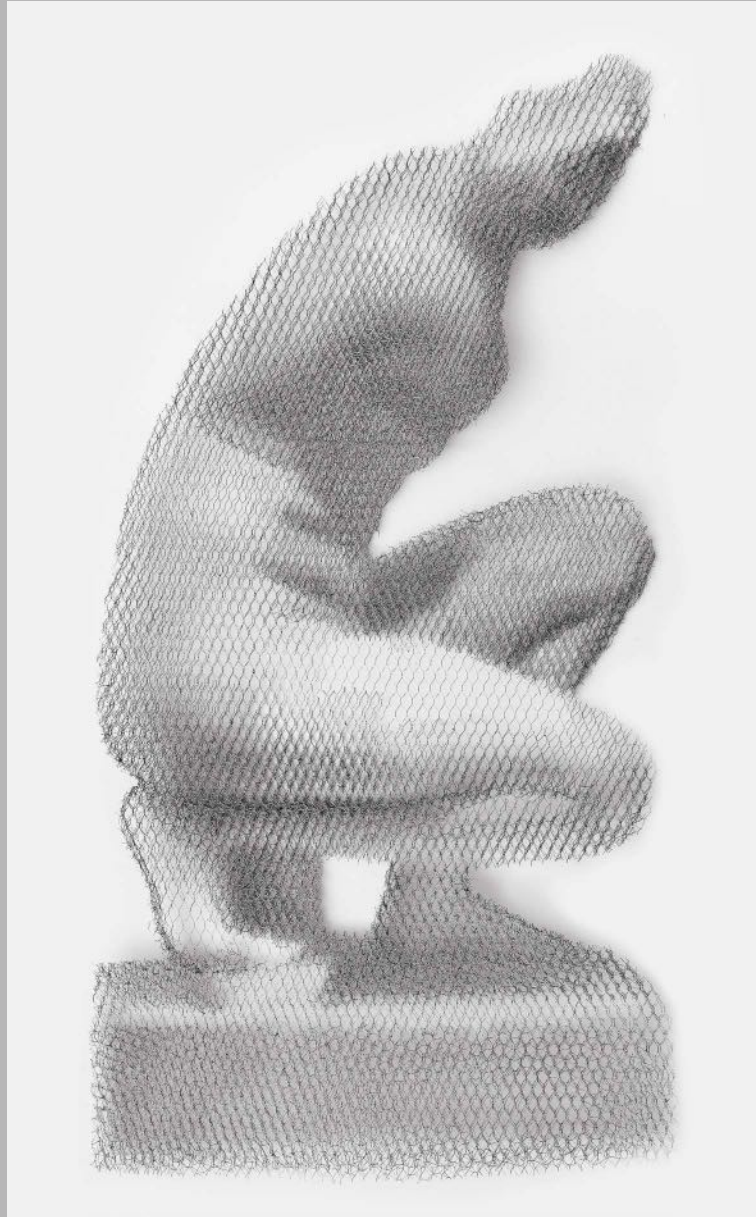
Testa ideale maschile (Pagan Poetry), 2018

Ten layers of hand cut wire mesh, on white background

180 x 70 cm

70 3/4 x 27 1/2 in

(GT180119)



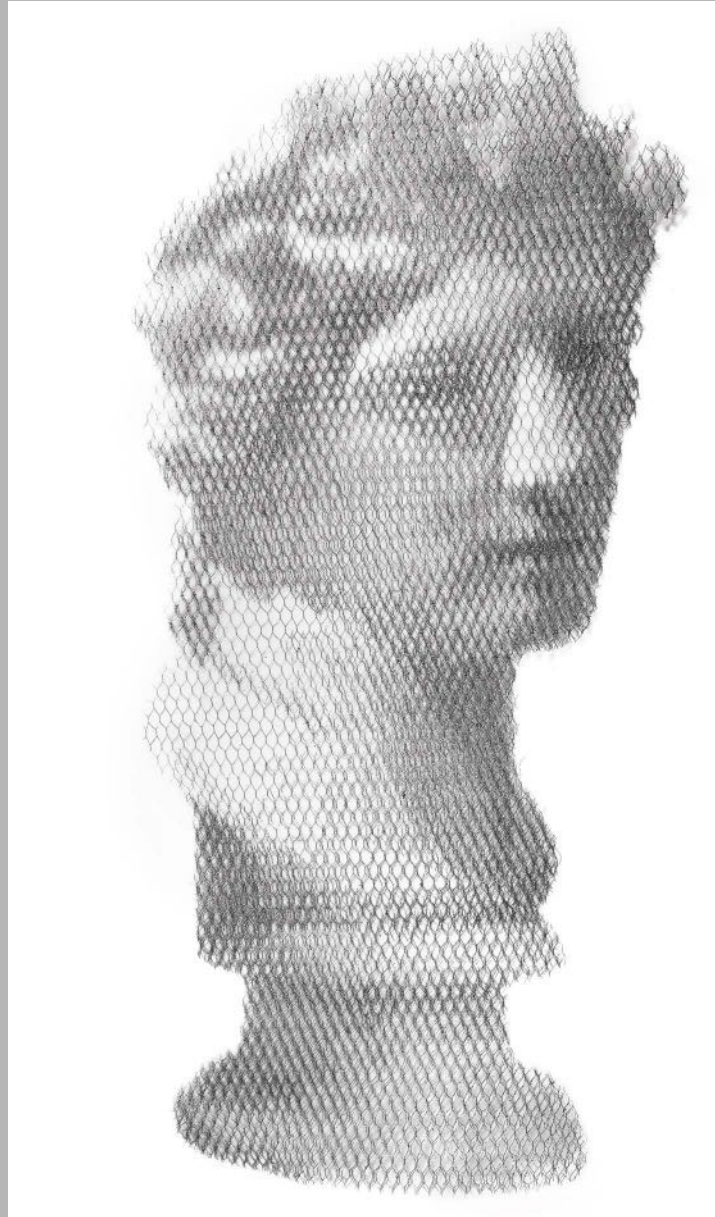
Afrodite al bagno (Pagan Poetry), 2018

Ten layers of hand cut wire mesh, on white background

175 x 92 cm

69 x 36 1/4 in

(G7180108)



Testa di Dioniso (Pagan poetry), 2018

Ten layers of hand cut wire mesh, on white background

160 x 78 cm

63 x 30 3/4 in

(GT180169)



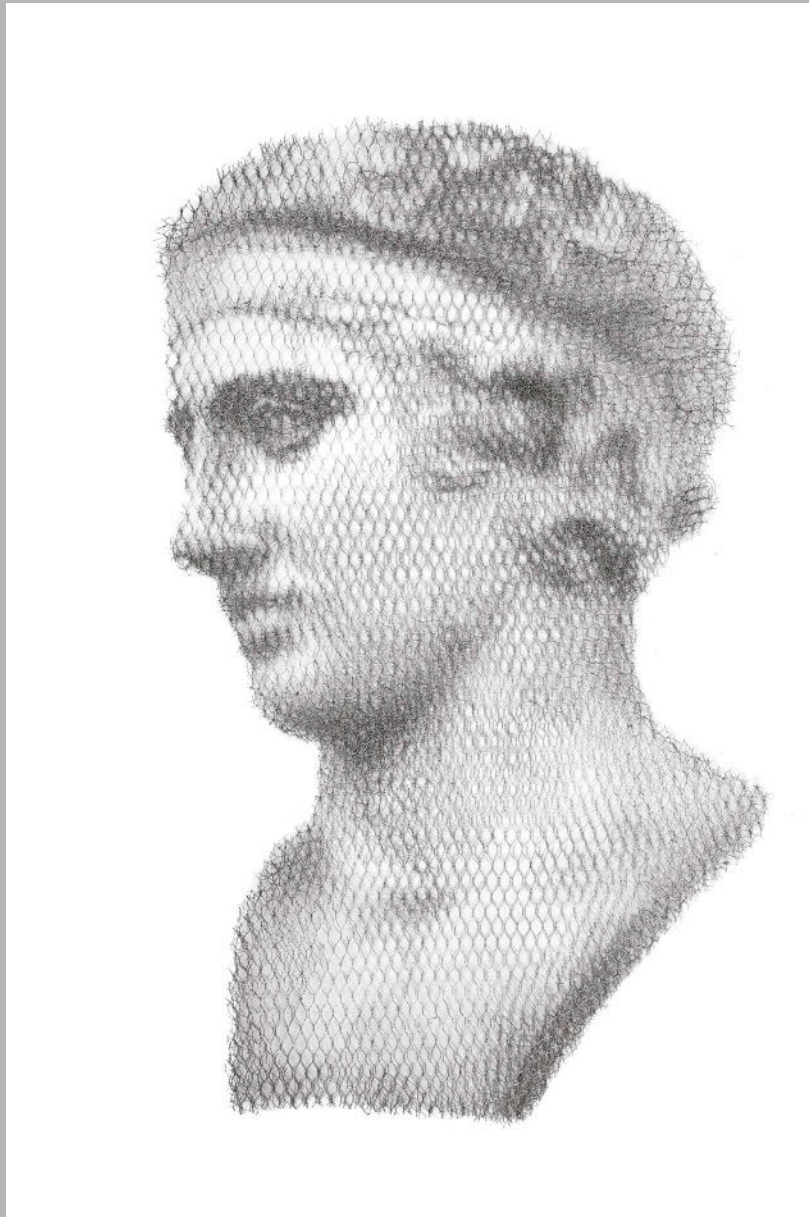
Venere capitolina - vista 2 (Pagan poetry), 2018

Ten layers of hand cut wire mesh, on white background

197 x 78 cm

77 1/2 x 30 3/4 in

(GT180168)



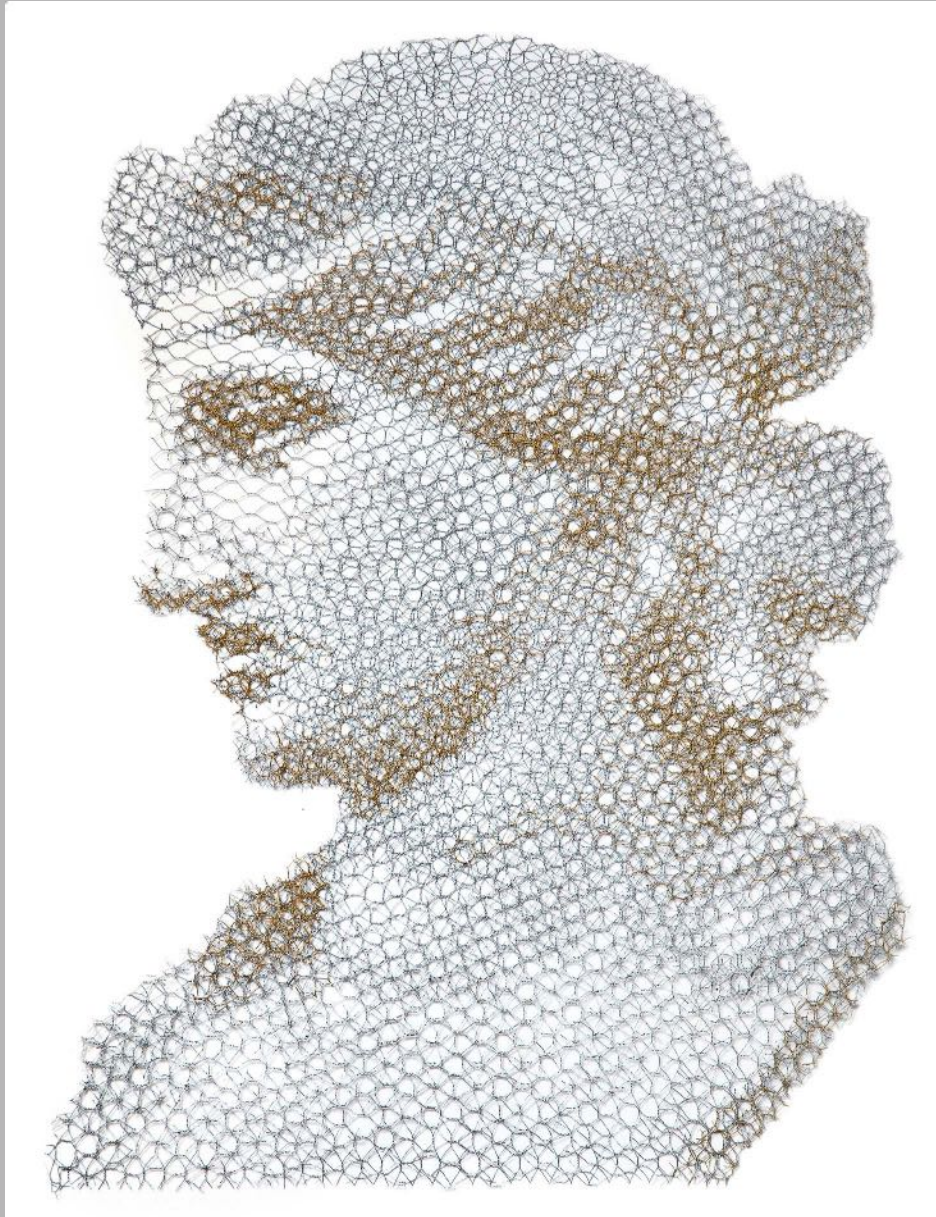
Busto di atleta (Pagan Poetry), 2018

Ten layers of hand cut wire mesh, on white background

177 x 81 cm

69 3/4 x 32 in

(GT180177)



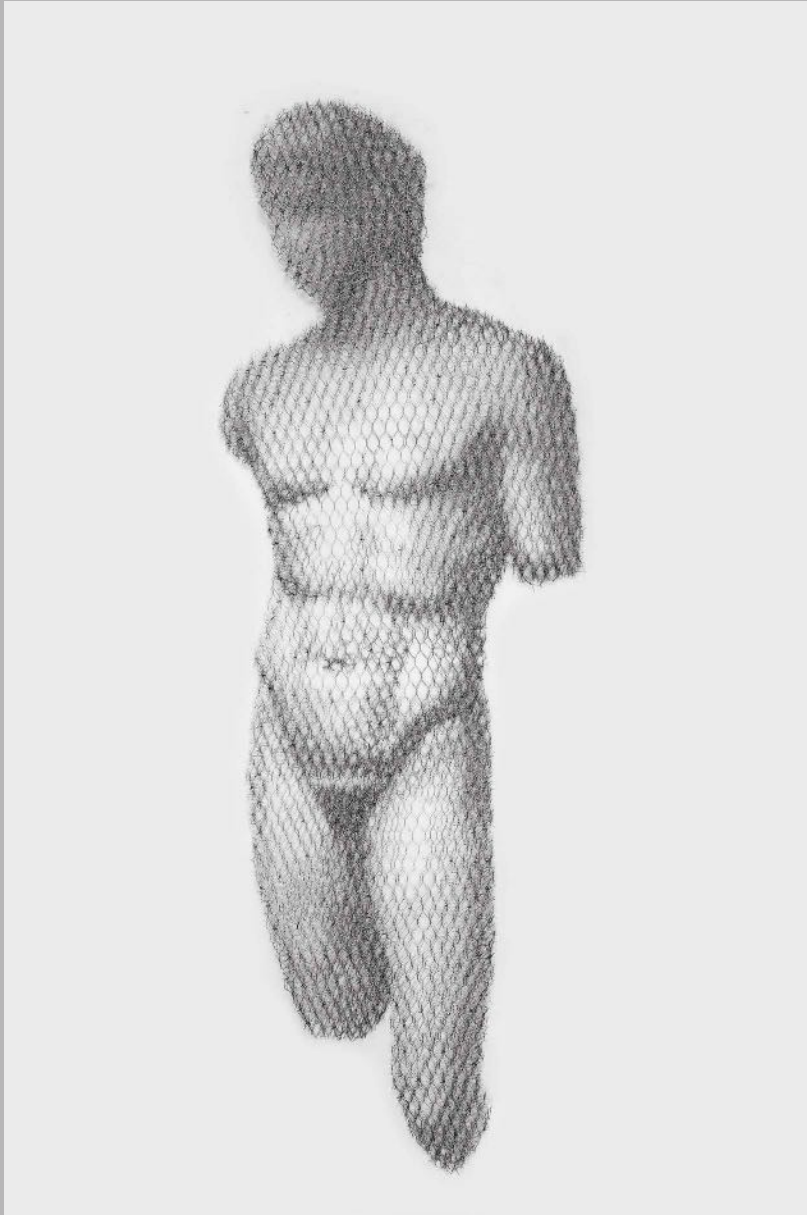
Dioniso (Pagan Poetry), 2018

Ten layers of hand cut wire mesh, on white background

100 x 75 cm

39 1/4 x 29 1/2 in

(GT18014)



Atleta tipo Monteverdi, vista 2 (Pagan Poetry), 2018

Ten layers of hand cut wire mesh, on white background

150 x 50 cm

59 1/4 x 19 3/4 in

(GT180176)

BRUN
FINE ART



parnassós

/παρ·νασ·σός/

An exhibition of works by Giorgio Tentolini

Brun Fine Art

Spring 2020 - Online Only

Viewing Room: [CLICK HERE](#)

Virtual Tour: [CLICK HERE](#)

Read Catalogue: [CLICK HERE](#)

For info contact us at +44 (0)759 1834537 / info@brunfineart.com