

Francesco Gennari

(Pesaro, 1973)

In the middle of the 1990s, at little over twenty years of age, Francesco Gennari wrote on a piece of paper “Io sono Francesco Gennari” (“I am Francesco Gennari”): almost banal in its obviousness, this statement of self-assertion is the way with which he presented himself to himself even before presenting himself to others, so as to undertake a path of inner investigation which has not yet come to a halt. As a result of this inward-looking gaze, his research consists of self-portraits which in different ways register his physical presence in the world just as much as the sensations and atmospheres perceived, without the body necessarily appearing in the work, thus claiming his independence in coming to terms with a codified genre of art history. Gennari, who creates sculptures, photographs and drawings with a rapid and minute stroke, has never wanted to bond with a specific medium, preferring instead to select the language best suited to formalising his thought each time. The same goes for his choice of materials, from the most traditional such as marble, glass and metals to those most unusual for sculpture such as gin, cream and mint syrup. “All that which makes up the universe is material at my disposal,” he declares, and this ‘all’ is never virtuosity but rather the pondered expression of a state of mind, of a psychological ill-being or a time of day. between *Autoritratto con menta* (2007) and *Autoritratto su menta (con camicia bianca)* (2019), there were years of experimentation and short circuits between different materials. The first work is a perfect circle of stainless steel that contains gin coloured green, and does not have an immediate connection with its point of reference, while the second is the reflection of Gennari’s face in mint syrup, the surface of which is shaken so as to transform his features. The relationship between the rotational movement of the Earth and the artist’s body, forever present in one way or another, is at the heart of a myriad of other sculptural and photographic works that underline the need to compare his dimension with the absolute nature of the universe.

Frequently coupled with the experiences of Metaphysics and Minimalism, Gennari’s works draw strongly on both: the sharpness of the materials and the geometries is clearly an overlapping reference on a formal level, but alone it is not enough to explain those intimate and personal visions that the artist creates on the basis of his original couplings and mental projections. It therefore comes to pass that a thin layer of glazed ceramic of just two metres – to cite a work from the series *La degenerazione di Parsifal* – becomes the only fragment visible of a larger “hyperbolic triangle at the top of which lies the North Pole.” A similar mechanism is triggered in the sculpture in the collection, *Contrazione della metafisica n. 2* (2007) which is nothing but a block of white marble sculpted to the point of mimicking the bone of some animal which exists only in the imagination of its creator.

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