

Whimsical, restless, jealous of their own ideas and their own freedom. But, even tender, limpid, playful like a child that's been flying the kite and entrusted his dreams to the sky. Giuseppe Gentili does not deny its human personality in revolt against any power or act of violence, injustice, oppression and its being a formidable creator of morphologies plastics and formal vivid amazement. In this basic dichotomy, pervaded by an aesthetic feeling of pure invention and surprising dexterity, he continues to build his artistic universe, away from the conventions and constraints, voicing deep thoughts, image to the anxieties and expectations of humanity. And even the fabulous themes of onset, when operated in a farmhouse in the green countryside of his native Pollenza. In that workshop, flash of fire and odorous sulfur as the cave of Volcano, take the first body iron sculptures, prototypes of precious metals, installations of hard materials shaped by blowtorch with free expressive measure and genuine freshness. They are stylized figures of warriors, anthropomorphic forms, mythical and allegorical characters wrapped in a surreal and slightly ironic, sculptures full of movement and momentum of striking eurhythmy spatial volumes and the ambivalence of solids and voids. And 'the creative period of the copper wire and iron rolled and welded together from which sprout unpredictable structures, organic beings and animals that are raised in the collective imagination of peoples totems. Even then Gentili denoted propensity to be a time traveller, a witness of existential events, and an interpreter of contemporary life. They are this time also the first works of sacred art, like the Christ, that he feels in his heart and soul, and which depicts in infinite number and exemplary models, all original and authentic, as there can be the Shroud Face effectively made in a 'high expression of human and divine voltage, or as highlights II crucifix, skeletal system in the body, emaciated in the face, yet serene and consoling in the saving of mankind sacrifice. The artist lives with heavy transport the theme of the Cross, arriving to original and exclusive morphological outcomes, where the sense of intuition and craftsmanship are the perfect conjunction with the Gospel message. They are this time also the first works of sacred art, like the Christ, that he feels in his heart and soul, and which depicts in infinite number and exemplary models, all original and authentic, as there can be the Shroud Face effectively made in a 'high expression of human and divine voltage, or as highlights II crucifix, skeletal system in the body, emaciated in the face, yet serene and consoling in the saving of mankind sacrifice. The artist lives with heavy transport the theme of the Cross, arriving to original and exclusive morphological outcomes, where the sense of intuition and craftsmanship are the perfect conjunction with the Gospel message. They are this time also the first works of sacred art, like the Christ, that he feels in his heart and soul, and which depicts in infinite number and exemplary models, all original and authentic, as there can be the Shroud Face effectively made in a 'high expression of human and divine voltage, or as highlights II crucifix, skeletal system in the body, emaciated in the face, yet serene and consoling in the saving of mankind sacrifice. The artist lives with heavy transport the theme of the Cross, arriving to original and exclusive morphological outcomes, where the sense of intuition and craftsmanship are the perfect conjunction with the Gospel message. As there may be the Shroud Face effectively rendered in high expression of human and divine voltage, or as highlights II crucifix, skeletal system in the body, emaciated in the face, yet serene and consoling in the saving of mankind sacrifice. The artist lives with heavy transport the theme of the Cross, arriving to original and exclusive morphological outcomes, where the sense of intuition and craftsmanship are the perfect conjunction with the Gospel message. As there may be the Shroud Face effectively rendered in high expression of human and divine voltage, or as highlights II crucifix, skeletal system in the body, emaciated in the face, yet serene and consoling in the saving of mankind sacrifice. The artist lives with heavy transport the theme of the Cross, arriving to original and exclusive morphological outcomes, where the sense of intuition and craftsmanship are the perfect conjunction with the Gospel message.

By nature and training Giuseppe Gentili love the new and the unusual, the risk and adventure. A push in the image processes and creativity is the thirst for "virtue and knowledge", the uncontrollable desire to affirm

the truth and an absolute principle. His aspiration is "a free society without oppressed and oppressors, a world without violence and war". This hope becomes illusion because eradicated by selfishness and partisan interests. Regardless of the opinions he professes his inner belief, refusing any compromise that might damage the dignity of man and artist. Shortly it cares if its rebellion and protest actions are exchanged for impromptu businesses (" in life we are a bit 'all Don Quixote" is used to say), If the battle for an ethical or civil principle is lost in anything, except the ideals crashing against the wall of indifference. Its objective is to shake the conscience and finalize every instant of life in a peaceful coexistence and human dimension solidarity. These are reasons to inspire the Gentili sculptures, which now appear frayed, trembling, I would say, in plastic tension and the resonance of emotions, now read in fluid dynamics and movements in the fusion of emotions and feelings. All the works (reliefs, bronzetti in the round, installations) vibrate and pulsate of an underlying cosmic breath held almost clear astonishment and wonder. Its objective is to shake the conscience and finalize every instant of life in a peaceful coexistence and human dimension solidarity. These are reasons to inspire the Gentili sculptures, which now appear frayed, trembling, I would say, in plastic tension and the resonance of emotions, now read in fluid dynamics and movements in the fusion of emotions and feelings. All the works (reliefs, bronzetti in the round, installations) vibrate and pulsate of an underlying cosmic breath held almost clear astonishment and wonder. Its objective is to shake the conscience and finalize every instant of life in a peaceful coexistence and human dimension solidarity. These are reasons to inspire the Gentili sculptures, which now appear frayed, trembling, I would say, in plastic tension and the resonance of emotions, now read in fluid dynamics and movements in the fusion of emotions and feelings. All the works (reliefs, bronzetti in the round, installations) vibrate and pulsate of an underlying cosmic breath held almost clear astonishment and wonder. Now read in fluid dynamics and movements in the fusion of emotions and feelings. All the works (reliefs, bronzetti in the round, installations) vibrate and pulsate of an underlying cosmic breath held almost clear astonishment and wonder. Now read in fluid dynamics and movements in the fusion of emotions and feelings. All the works (reliefs, bronzetti in the round, installations) vibrate and pulsate of an underlying cosmic breath held almost clear astonishment and wonder.

The artist addresses the matter with the alchemical power of fire shaping and nobility to cold metals (iron, copper, steel, cast iron). The idea manifestation sensitive than a truth without time and borders bursts on the surface with anxious and restless looseness memory, now conforming to the literary myth of Don Quixote, free figure and dreamy, now fondendosi with a sad clown forced to make people laugh, now moving to the musicians sax or trumpet, the conductor or the little man of the street who strums the Violin pathos of eternal feeling. And this playful component, musical and poetic, in the balance between the rational view and the ideal abstraction, to feed the dialectical ferment and intimate feelings of its outstanding "modus operandi", which aims to arcane spells to recall the creative path of the great masters of the recent past. [...]

The stimulus for new cultural experiences led him to travel extensively in various European countries at the wheel of that inseparable Land Rover, a silent witness to many struggles even "crazy" in defence of human rights, to work assiduously with the Festival of the Two Worlds Spoleto, to move to a fruitful creative period in Saint Moritz, to always seek new adventures as an authentic Argonaut (not only sculptures, but also delicate painted white on white, imaginative designs, mosaics from expressionist fury) to finally find in Heart Upper Macerata, in the presence of the "blue mountains" sung by Leopardi, the ideal retreat to fervently work (the invention and dexterity. [...])

The plastic outcomes and handwriting Gentiles are here to witness a thrilling season and prolific. All the sculptures are unique, unmistakable arrays of inventiveness stubborn and solitary, stubborn and absolute.

A clear example comes from The Varano, a species of reptile from rough and clad features and appearance, yet gentle and docile, making re-lives the prehistoric age and myth-poetic legends of the ancients.

The artist selects, assembles, combines, and implements each work with the intuition of the demiurge, the wisdom from the manufacturer, the ascetic purity. In him as playful and poetic west and in perpetual conflict with the coming tumultuous existential and psychological emergencies. The bristly and twisted sculptures, marked by the stigmata of pain and suffering, are custodians of an age-old existential torment. The iron accumulation retains its own identity and each plastic element contributes to stage the theatre of the world and of humanity. As in the series of works "Cain and Abel", for works that recall having bomb (see the suicide attack on the Twin Towers in New York) and the wars that destroy civilization and plaguing peoples. The emblem sculpture of this series, and Man of Sarajevo, a work of high moral and social content that encompasses the pungent structure and surreal merging the ruthless cruelty of the conflict Man and imprisoned in a tangle of arms and munitions: the foot forward, his arm ready to strike, the face and taut in a 'aggressive and cruel action. It's a terrifying sculpture, bringing death and destruction, but also a work prescient and admonitory that calls for a new awareness, a rethinking of the contemporary society lifestyle. Almost retaliatory atmosphere is found in the other carving the bird of prey. The post-cubist character of the building joins a reinterpretation of the sculptures Cycladic, without prejudice the peculiar character of a raw and overwhelming expressionism. An even more restless and dramatic tension inspires the other sculpture Terrorism, born under the emotional impulse of horror and terror for the tragic events in the world: the faces are spasm, against each other armed, almost swallowed up by a sort of cannibalism most inhuman and ruthless than that of Count Ugolino Dante; On the back is matched by a child is already worn out by age and "dark evil". They work in which the sculptor transfers the existential malaise and anguish of humanity, a congenital pessimism which in the past has contaminated great artists from Goya to Leopardi, from Nietzsche to Wagner Schopenhauer by Max Klinger, Burri, Calvin and others. Giuseppe Gentili not only here. He is also capable of lightning-quick shots and silent dropouts. A clear example is given by & culture of moral and social commitment, and the works that evoke the transcendent and divine. Intuitive and imaginative, he opens the door of Purgatory, she identifies herself with the angel of the Annunciation, is aimed to Mother Space, exalts the humble activities (The man with the wheelbarrow and the Masons series) and dreaming (the player of sax), recalls with endless transport Charlot the musician, one of the most inspired and lyrical sculptures, all these works are thoughtful and solitary expression of the formal and plastic account of Joseph Gentile, the protagonists of a play timeless Which shows genuine freshness and bursting topical . Even today, after 41 years from the first exhibition held in ' hall of the theatre Laura Rossi in Macerata, he continues with inventive genius and amazing dexterity to move between the sacred and the profane, between experience and contemporaneity, always keeping high the imaginative and visionary trend of ethical and civic I believe That his Maker born. [. . , }

Alvaro Valentini