6° SENSO
ART GALLERY
A different sense of Art

Antonio Tamburro
Eros

Sesto Senso Art Gallery is pleased to open Antonio Tamburro's exhibition *Eros* on Wednesday, February 3, 2021. Admission will be limited in accordance with COVID-19 regulations. The body of literature on the theme of Eros is vast and focuses primarily on individual painters, while there are few essays and comprehensive works on the subject. The female body—painted, photographed, portrayed in detail and with sensual movements—does it truly convey what it means to be a woman?. Currently, most of the images of women's bodies posted online suggest an instrumental use, stripping them down to generate buzz in tune with social media algorithms.

Senseless nudity. Mannequins devoid of personality. In the past, however, Eros was a source of inspiration for many artists, with both explicit and non-explicit images. Notable examples include certain Greek ceramics decorated with erotic scenes and the frescoes of Pompeii and Herculaneum, evidence of a civilization open to all sexual practices. For the Greeks, Eros manifested itself in a wide variety of relationships, but the female nude was rare in Greek art compared to the male nude, which prevailed in all artistic forms. The Romans, on the other hand, in their wall art, sculpture, and household objects, used obvious phallic symbols evoking the fertility of nature, which had more of a propitiatory and auspicious meaning, rather than an exclusively erotic one. During the Renaissance, the nude Venuses painted by Giorgione and Tiziano were devoid of the ideal deified by Botticelli; they were real bodies. The Venus of Urbino: an erotic, daring gaze. The woman's intimacy and inner life took center stage. And what of the clearly expressed Eros in Giulio Romano's *Modi*? As was evident from Vasari's words: "in how many different ways, attitudes, and postures do dishonest men lie with women," one could sense the atmosphere of the Counter-Reformation.

The *Modes* contained sixteen images considered indecent, but in reality, rather than indecent images, the emphasis was on the muscular tone, blended into gymnastic poses. According to the reconstruction by scholar Betta Talvacchia, these would constitute the first known instance in Italy of a series depicting explicit sexual situations. Only prints and woodcuts are known to exist—the originals no longer survive—distributed by Marcantonio Raimondi. During the Renaissance, the boundary between the sacred

and the profane was subtle and blurred. Many religious paintings were laden with erotic allusions. Eros has always knocked at the door of artists, who were ready to welcome him through the main entrance and the side entrance. The current relentless use of undressed, naked bodies circulating in the media, in advertising, and on the web has nothing to say. They have no soul. They are defenseless bodies devoid of feelings. In the face of this overwhelming overexposure to images, Antonio Tamburro paints tirelessly, moving from one brushstroke to the next, favoring color in his diverse subjects—umbrellas, streets, beaches, and women, who are ever-present in his paintings—conveying a mood, a restlessness, a joy. The theme of eros has always fascinated the artist. Recently, the historic Bocca bookstore in Milan presented a poem by Anaïs Nin, a well-known American writer. The poem, titled "Sensuality," was accompanied by an original drawing by Antonio Tamburro. The woman, depicted in a clearly sexual pose, is devoid of metaphor; she stands out on fine paper, her bold lines leaving no room for misinterpretation. Throughout his entire body of work, the sensual quality of his women has never been absent. Tamburro, a world-famous Italian artist, he does not shy away from this theme; he returns with his brush and shapes nude bodies on the canvas, unfiltered, unveiled—bodies that simultaneously captivate and unsettle the viewer with their authenticity. In a society where women's skin is compulsively exposed, Antonio Tamburro's canvases serve as a metaphor for artistic creation. Sensuality, now scattered throughout the infinite web, bursts forth, however, in these paintings. Authentic flesh and hidden desires are revealed without filters. In the painting *The Kiss*, the woman's body is the focal point of the scene; like in a dance step, surrounded by a snow-white sheet, she loses herself in a kiss. A product of her unconscious, her languid neck—in contrast to her perfect pose—fits perfectly with a warrior's helmet, shrouded in shadow. A painting that evokes *The Kiss* by Francesco Hayez, an italian painter representative of Romanticism. Through his *The Kiss*, Antonio Tamburro feels the need for a momentous change, at a historic moment when we find ourselves distant and estranged from our loved ones; we are immersed in a world without values and believe that a kiss can kill. We live in the shadows so as not to be kissed. Today more than ever, suffering has led us to estrangement. The patriot's kiss was romantic because society had ideals. In *The Forbidden Room*, a whirlwind of grays stands out behind a woman who elegantly displays her legs; in a interplay of ecstasy and anxiety, the empty glass next to her and her half-open blouse transport us to another dimension. The woman, in an ashen atmosphere, strikes a voluptuous pose; as she slips off her lingerie, she is assisted by the hand of a man who bursts out of the darkness. On display is a collection of provocative, uninhibited, and moral-free paintings that evoke an authentic carnal spirit.

The exhibition will run through February 15, 2021.

Info

Sesto Senso Art Gallery
Via Margutta 43, 00187 - Roma
www.sestosensoartgallery.net
info@sestosensoartgallery.com
(0039) 3497075469