



**GIORGIO TENTOLINI**

# Il Parnasos

**THE FORM OF KNOWLEDGE  
BETWEEN BODY, NETWORK AND IMAGE**





REGGIA DI COLORNO  
PARMA

**GIORGIO TENTOLINI  
PARNASO  
THE FORM OF KNOWLEDGE BETWEEN BODY, NETWORK AND IMAGE**

**REGGIA DI COLORNO, PRINCE'S APARTMENTS  
30 May - 5 July 2026**

**Curated by  
PAOLO BELLUSSI**

**Exhibition promoted by**



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**GIORGIO TENTOLINI  
ΠΑΡΝΑΣΟΣ  
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The Reggia di Colorno is not only a symbol of our identity, but a cultural space capable of continually renewing itself. Its inclusion, in 2023, in the Association of European Royal Residences marked an important step in this direction: as the Province of Parma, we feel a responsibility to ensure that this heritage is not a static museum, but a place of dialogue with the contemporary.

In this perspective, we are proud to promote “Parnassus - The Form of Knowledge”, the exhibition project by Giorgio Tentolini. The exhibition unfolds within the Prince’s Apartments of the Reggia di Colorno, the core of the Province of Parma’s heritage, which the institution safeguards with the aim of transforming it into a dynamic center of cultural production, where the preservation of the past evolves into active valorisation.

The value of this project also lies in the network of collaborations that supports it, expressing the excellence of our territory. The participation of ALMA - The International School of Italian Cuisine reminds us that knowledge is a process that originates in practice and in direct engagement with matter.

At the same time, the involvement of GSK opens an essential reflection on science: just like art, scientific research teaches us to look at the human body as a complex system, requiring care, attention, and a constant drive toward the future.

It is our hope that the community may find, through this Parnassus, an opportunity to reinterpret the form of knowledge through a new and more conscious perspective.

**ALESSANDRO FADDA**  
**President of the Province of Parma**

For over 40 years, GSK has played a leading role in Parma with its San Polo di Torrile site, a reference point for the introduction of cutting-edge technologies, complex manufacturing processes, and a strategic bridge to advanced research.

From here, challenges are addressed against diseases such as lupus, severe asthma, HIV, and multiple myeloma—conditions that require complex, innovative solutions, continuous research, and the ability to connect diverse areas of expertise in order to provide concrete responses to patients worldwide.

It is precisely this theme of connections that lies at the heart of “Parnassus - The Form of Knowledge”, the exhibition project by Giorgio Tentolini. An invitation to look beyond apparent fragmentation and to recognize that invisible network of relationships that generates impact, progress, and vision—both in art and in science.

The same connections can be found in the excellence of our territory, where knowledge and craftsmanship meet and strengthen one another: in institutions that nurture talent, such as ALMA, and in places that preserve history, tradition, and beauty, such as the Reggia di Colorno, which continues to inspire even today.

As in myth, knowledge is never static: rather, it is a continuous movement toward the unknown, driven by courage, curiosity, skill, and passion—the same elements that animate scientific research and that find a powerful visual expression in this exhibition.

We are pleased to offer this remarkable experience to all those who will have the opportunity to visit the exhibition.

**MARTINO GRAZZI**  
**Site Director and Managing Director GSK Manufacturing**

ALMA - The International School of Italian Cuisine is proud to be a partner of Giorgio Tentolini's "Parnassus" project. This collaboration arises from a shared vision with GSK, which has chosen to involve ALMA as well in a dialogue of excellence between art and science. The setting of the Reggia di Colorno, which hosts us daily, is not merely a backdrop, but a living element in full synergy with the artist's research: a place where history and form become an integral part of the path of knowledge.

For ALMA, cooking is "knowledge built through practice," a transformative process in which technique and culture intertwine to give form to matter—just as the stratification of Tentolini's meshes generates the image.

Being part of this prestigious initiative, which brings together artistic creativity, scientific rigor, and gastronomic culture, means for ALMA reaffirming the identity of cuisine as one of the highest and most concrete forms of human knowledge.

**ALBERTO FIGNA**  
**President of ALMA**

# PARNASO

## THE FORM OF KNOWLEDGE BETWEEN BODY, NETWORK AND IMAGE

BY PAOLO BELLUSSI

Parnassus, in tradition, is the place of knowledge and creation. In this project, it does not coincide with a mythological origin, but with a structure: a system through which images take shape and become visible.

Giorgio Tentolini's work develops around a process of emergence. Through the layering of metal mesh, the image never asserts itself as immediate evidence, but gradually surfaces. The face is constructed through stratification, as if emerging from a pre-existing weave.

The mesh is the central device of this research. It is both concrete material and model: it recalls biological systems, neural connections, technological infrastructures, but also human relationships, memory, and time. It does not separate, but connects. It does not define, but allows to emerge.

Within this system, two fundamental series coexist.

Pagan Poetry originates from classical Greek-Roman and Neoclassical sculpture, reflecting the historical construction of the image of the body.

Eidōlon, on the other hand, introduces figures generated through artificial intelligence: plausible faces without origin, constructed from data networks.

Between these two dimensions there is no opposition, but continuity. In both cases, the image is the result of a process: selection, construction, transmission.

The exhibition unfolds within the Prince's Apartments of the Reggia di Colorno, a space historically conceived as a place of representation and order. The rooms, with their decorative and symbolic apparatus, do not act as a simple container, but enter into dialogue with the works, reinforcing and amplifying the themes addressed.

Within the Reggia is also located ALMA – The International School of Italian Cuisine, an institution that bases its approach on innovation and on the transmission of knowledge through practice. In this context, cuisine itself becomes a system of knowledge, where technique, culture, and experimentation intertwine. The presence of ALMA introduces an additional level of interpretation: that of knowledge built through doing, through concrete and transformative processes.

The project is structured as a system that can be traversed in both directions. Experience, knowledge, innovation, action, intervention, transformation, and meaning are not sequential phases, but conditions that redefine themselves depending on the point of observation.

Within this context emerges the dialogue with GSK (Glaxo-SmithKline), a reality engaged in scientific research and in the transformation of knowledge into care. Its areas of intervention – prevention, vaccines, immunology, targeted oncology, HIV, and advanced biomedical research – develop as a complex system, where knowledge is not isolated, but distributed within a network of relationships among data, technologies, and expertise.

As in the artworks, contemporary research no longer considers the body as an isolated entity, but as an interconnected system, traversed by processes that determine its functioning, its vulnerability, and its possibilities of transformation. To traverse Parnassus means to enter this system.

Not to follow a linear narrative, but to move within a network, where each image is both origin and consequence, and every passage can be reinterpreted in light of the others.

# EXPERIENCE

Experience is the point where everything happens — or the place where everything returns.

It can be crossed as an origin, when the body is still presence, perception, exposure, before any interpretation. Or as an outcome, when what has been traversed recomposes itself in the possibility of living again, of feeling, of recognizing oneself.

At this threshold, the body is not yet an object of knowledge nor a field of intervention. It is vulnerability, desire, identity in formation. It is not defined, but crossed by forces: biological, emotional, relational.

The space that hosts this section fully reflects this condition. The painted boiserie decoration, with its soft and diffused tones — powder pink, bluish grey — creates an environment in which there is no dominant scene nor a central narrative. Garlands, classical profiles, and mythological heads are distributed throughout the space without hierarchy, shaping a continuous and enveloping visual system.

The environment does not guide the gaze, but accompanies it. It does not impose a reading, but suggests a presence. As in perception, images do not present themselves as defined data, but as progressive apparitions, immersed in a wider field.

The mesh, here, manifests as a primary condition. It does not organize, does not select: it envelops. It is a weave of relations, an invisible system of connections that precedes

any interpretation. As in life, every experience emerges from an intertwining of environment, memory, perception, and time.

In this sense, the decorative space itself behaves like a network: a diffuse, non-hierarchical system in which each element exists in relation to the others without constituting a dominant center.

The figures that inhabit this space — Demeter, Niobe, Hymnos, Bathos, Mageia, Flora, Bacchus, Aphrodite, Nymph, and Eros — do not describe states, but conditions: nourishment, loss, immersion, depth, enchantment, growth, excess, beauty, apparition, desire.

They do not represent the body: they expose it.

Within the exhibition path, this room takes on a particular role. It is not simply a starting point, but a threshold: for those who enter, it is the origin of experience; for those who return, it is the place where what has been traversed recomposes itself.

Within this original condition also lies a first contemporary attention to the body: not yet intervention, but prevention, quality of life, possibility of listening. Experience precedes diagnosis, just as perception precedes knowledge.

Crossing this space, in any direction, one awareness emerges: before being understood, analyzed, or transformed, the body is always lived.

And even when the path seems to end, it is from here that everything begins again.

# DEMETER

Demeter, in Greek mythology, is the goddess of fertile earth, harvest, and nourishment.

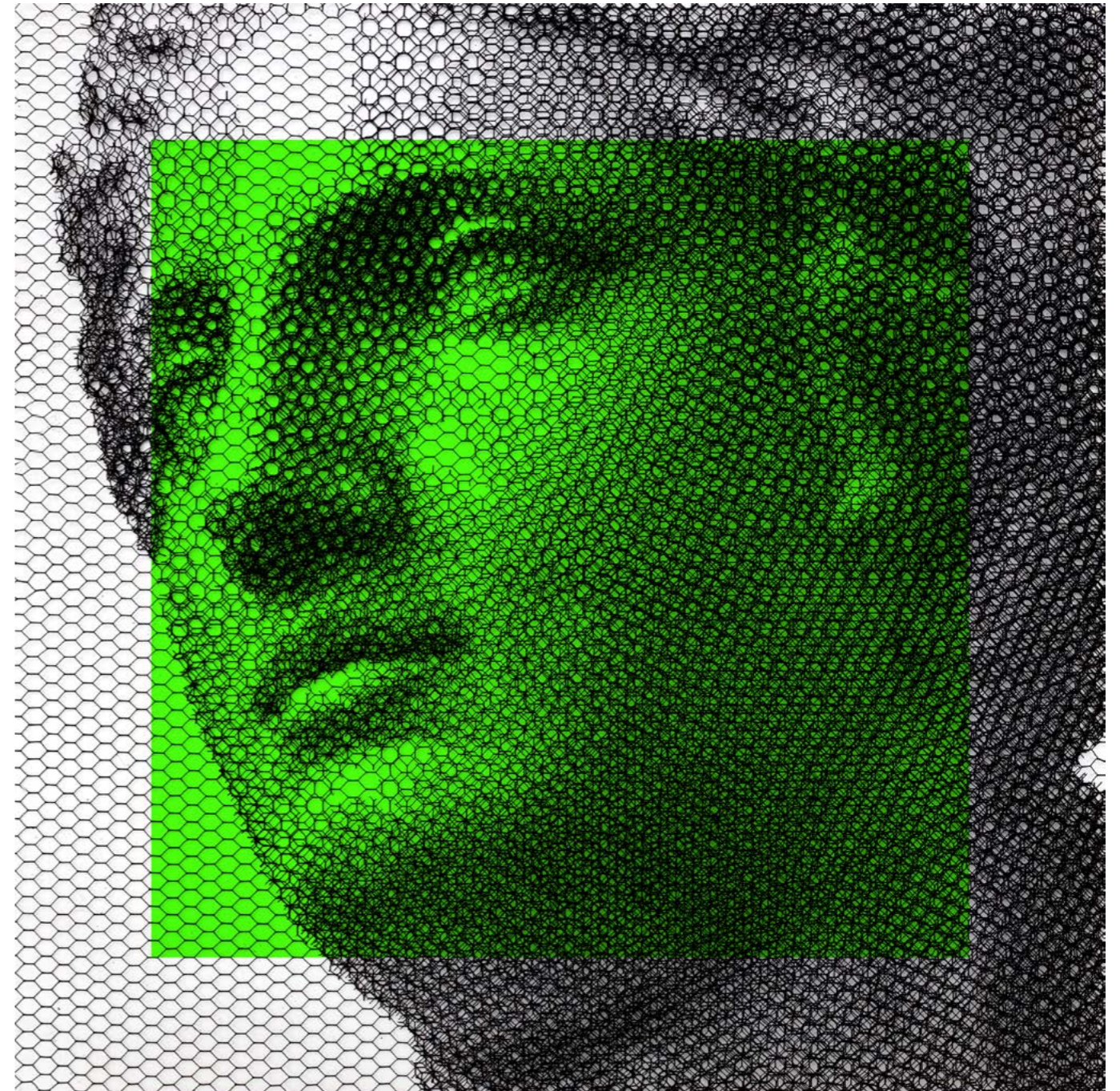
She is the figure who ensures the continuity of life through natural cycles: growth, loss, regeneration. Her myth is deeply connected to the body as a place of dependence and relation — with the earth, with time, with what allows life to exist. Demeter represents the most primordial dimension of health: not as intervention, but as a condition of possibility. Before care, before diagnosis, there exists a fragile balance that sustains life — made of nourishment, environment, rhythm, and relation. In this perspective, the body is not yet an object of observation, but a living system immersed in a broader context.

Her presence introduces an idea of health that does not coincide with the mere absence of disease, but with a vital continuity. In this sense, the dialogue with contemporary research unfolds on a broader level: that of prevention and quality of life, understood as diffuse conditions that precede and make necessary any medical intervention.

The image emerges from the metal mesh as from an organic weave: not an isolated face, but a presence that seems to surface from a wider field. The mesh here is not only a visual filter, but suggests a system of interdependencies — biological, environmental, invisible — that make the very existence of the body possible.

## **DEMETERA - VISTA 061786 (PAGAN POETRY), 2024**

hand-cut black wire mesh on white and fluorescent green background  
95 × 95 cm



# NIOBE

Niobe, in Greek mythology, is a tragic figure. A queen and a mother, she is punished for her hybris — the pride of having dared to compare herself to a goddess — with the loss of her children. The pain that follows is absolute, unbearable, until it transforms her into stone. Her image has remained in history as a symbol of human suffering and exposed vulnerability.

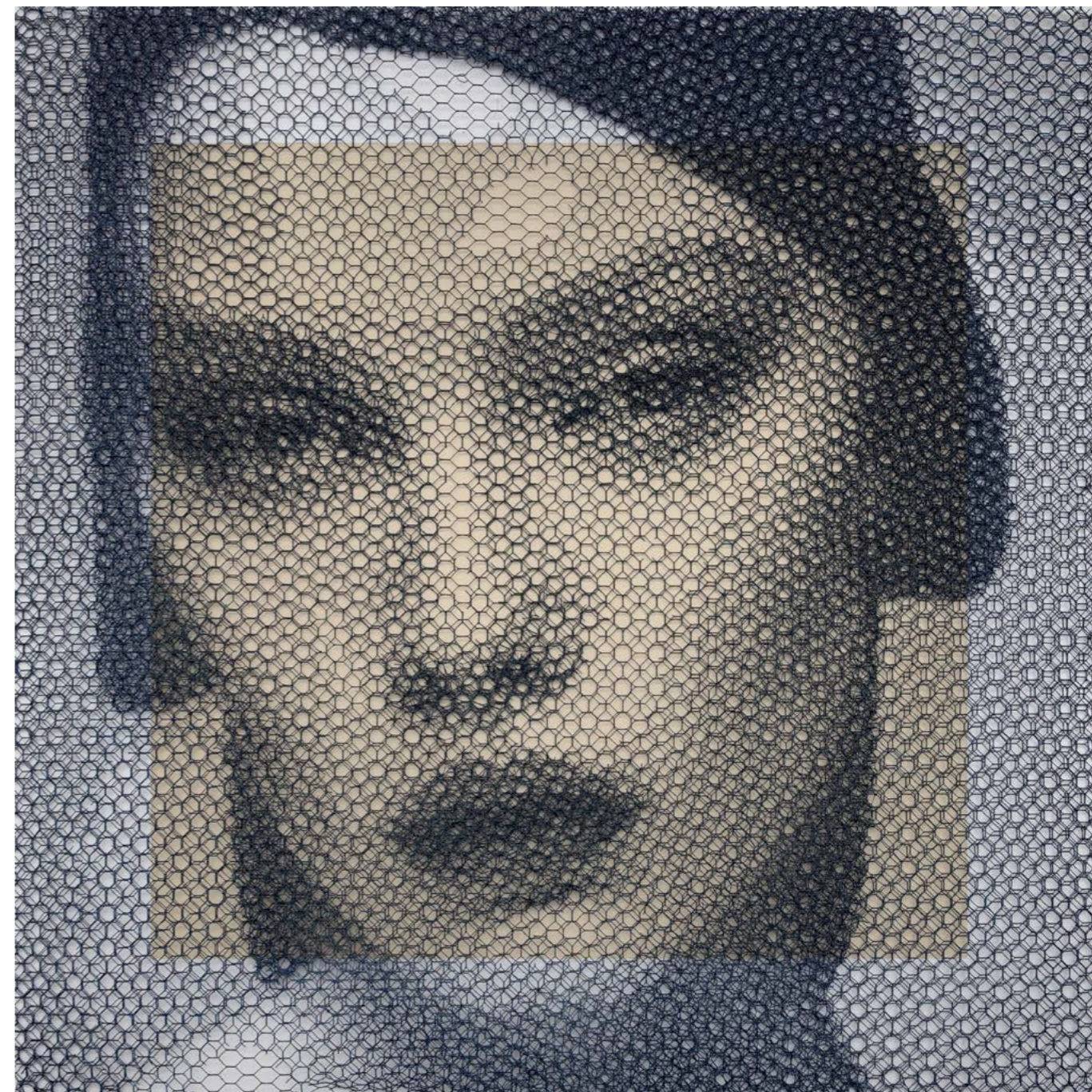
Niobe introduces the body as a place of loss. No longer only a condition of life, but a space where limitation, fragility, and rupture manifest. Pain here is not yet interpreted nor resolved: it is pure experience, a direct passage through what exceeds control.

This presence is essential in defining the starting point of the journey: every research begins from a condition of necessity. Suffering is not an abstraction, but a real fact that demands a response. In this sense, the figure of Niobe evokes the will to reduce, understand, and transform what appears irreversible.

The metal mesh holds and fragments the face, intensifying its internal tension. The image is not compact, but crossed by a subtle vibration, as if the form itself were on the verge of yielding. The mesh becomes here a threshold between presence and dissolution, between body and loss.

## **NIOBE - ALGOR. 1791542 (EÍDŌLON), 2024**

hand-cut indigo wire mesh on ivory and white background  
95 × 95 cm



# HYMNOS

Hymnos evokes a condition of suspension: the passage between wakefulness and surrender, between control and immersion. In this figure, however, this threshold takes on an additional symbolic layer: that of the Sirens.

In ancient tradition, the Sirens are not merely seductive creatures, but liminal presences, linked to the boundary between life and death, between knowledge and loss. Their song is not superficial deception, but an attraction toward another, deeper dimension, in which the individual dissolves and transforms.

Hymnos can be read in this direction: as a state of absolute listening, in which the body exposes itself to a voice it does not control. There is not yet interpretation, but a willingness to be crossed. It is a condition in which experience becomes passive and receptive, as happens before the sea: a space that cannot be dominated, but only listened to.

In this sense, the sea is the first great network in history: a surface of connection between peoples, cultures, exchanges, but also a place of loss, risk, and the unknown. The Sirens inhabit this ambivalence. They are the voice of connection and, at the same time, of its danger.

The steel surface reflects and destabilizes the image, while the metal mesh holds back its emergence. The face appears as if called from a depth that cannot be seen, but can be perceived.

## **HYMNOS (EÍDŌLON), 2025**

hand-cut black wire mesh on stainless steel background  
190 × 90 cm



# BATHOS

Bathos is depth, descent. It does not describe a space, but a movement: going beneath the surface, entering a dimension in which references are lost and perception changes.

In this perspective, the figure approaches the darker dimension of the Sirens. No longer the call, but what follows: the descent, the immersion, the loss of orientation.

The sea is no longer a surface of exchange, but an internal, unfathomable space.

The Sirens, in this reading, are not only a voice, but a threshold toward a knowledge that cannot be possessed without transformation. Entering depth means renouncing distance, accepting a total relationship with what cannot be controlled.

The sea returns here as a primary space of connection between civilizations, but also as an archive of what disappears, of what does not return. A structure that connects and, at the same time, retains.

The image constructed by the metal mesh is never completely stable. The face emerges and withdraws, as if immersed in a fluid matter. The reflective surface amplifies this sense of instability, making a definitive point of view impossible.

## **BATHOS (EÍDŌLON), 2025**

hand-cut black wire mesh on stainless steel background

190 × 90 cm



# MAGEIA

Mageia introduces a different dimension: no longer only immersion or loss, but revelation. It is enchantment understood as the ability to make a form emerge from what appears indistinct.

Here too the relationship with the Sirens is present, but it shifts to the level of knowledge. Their song, in tradition, is not only seduction, but a promise of knowledge: to know all that has been, all that happens. A knowledge that does not offer itself without consequences.

Mageia can be read as the moment in which this complexity becomes legible. It is not eliminated, but traversed. The image takes shape without losing its ambiguity.

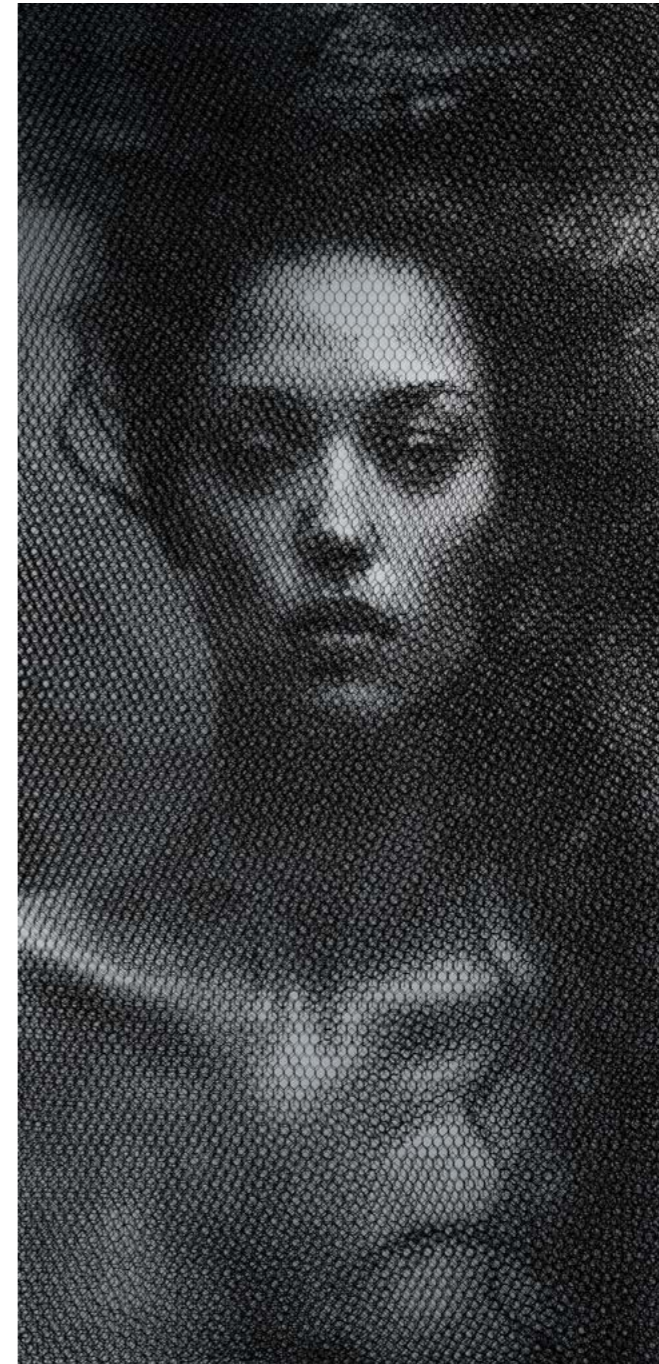
The sea remains decisive: a space of connection between worlds, but also a place where information travels in a non-linear way, through currents, routes, deviations. A fluid network, not visible, yet extremely concrete.

The metal mesh operates in this direction: it selects, filters, allows to emerge. The face appears as constructed through a system of relations, more than from a solid form. It is an image that does not impose itself, but gradually reveals itself.

## **MAGEIA (EÍDŌLON), 2025**

hand-cut black wire mesh on stainless steel background

190 × 90 cm



# FLORE

Flore is the figure of blooming, of growth made visible. It does not represent an origin nor an outcome, but the moment in which life becomes manifest, when what was potential takes form.

The body appears here as an active process, capable of developing, adapting, responding. It is not a static condition, but a dynamic balance, continuously redefined in relation to what surrounds it.

This dimension introduces an idea of health as generative capacity: not simple preservation, but the possibility of expansion. To live also means to grow, to transform, to pass through time without interrupting one's movement.

The metal mesh conveys this openness. The face emerges with a diffuse lightness, as if crossed by a force pushing it outward. The image is not closed, but in continuous expansion, both held and released by the structure that generates it.

**FLORE - ALGOR. 7152003 (EÍDŌLON), 2025**

hand-cut black wire mesh on butter-white background  
125 × 85 cm



# BACCHUS

Bacchus embodies intensity, excess, the suspension of rules. It is the vital force that crosses the body without measure, exposing it to risk as much as expanding it. This figure introduces a fundamental tension: the body is not only a place of balance, but also of deviation, behavior, choice. Life never exists in a neutral form, but always as an oscillation between control and loss, between order and impulse. In this perspective, the experience of the body also includes what exceeds: what escapes regulation, what tests stability, what continuously redefines the limit. The metal mesh constructs a vibrating image, crossed by an internal tension. The face does not appear completely stable, but seems to move within the structure that supports it, as if captured in a moment of alteration.

**BACCHUS - ALGOR. 3011510 (EÍDŌLON), 2024**  
hand-cut black wire mesh on wisteria background  
125 × 85 cm



# APHRODITE

Aphrodite is the figure of beauty and relation. Her body is not only form, but a place of identification, recognition, and construction of the gaze.

Here the body is understood as an image of the self: something that does not merely exist, but is perceived, interpreted, and returned through the gaze of others. The aesthetic dimension thus becomes an integral part of experience.

This is not about superficiality, but about identity. The way the body appears and is recognized deeply affects the possibility of inhabiting oneself, of entering into relation, of existing without distance or fracture.

The metal mesh introduces an evident mediation. The face is both defined and filtered, as if always crossed by an external gaze. The image is constructed between presence and fabrication, between reality and model.

## **AFRODITE DI MENOPHANTOS - VISTA 252295 (PAGAN POETRY), 2025**

hand-cut black wire mesh on white background  
85 × 125 cm



# THE NYMPH

The nymph is an unstable presence, a figure of transition. It is not completely defined, it does not belong to a fixed identity: it appears, transforms, withdraws. It represents a body in becoming, not yet stabilized. Identity is not something given, but a continuous process, constructed through relationships, contexts, and transformations.

This dimension reflects a contemporary condition in which the body is no longer only biological, but also image, perception, cultural construction. It is something constantly redefined.

The metal mesh amplifies this instability. The face does not impose itself, but emerges as a possibility. It is not fully graspable, but remains suspended between presence and dissolution.

**LA NYMPHE - ALGOR. 6632215 (EÍDŌLON), 2025**

hand-cut black wire mesh on khaki background  
Ø 95 cm



# EROS

Eros is the force that creates connection, that drives toward the other. It is not only desire, but a generative principle: that which activates movement, creates bonds, and makes life as a shared experience possible.

The body, in this perspective, does not exist in isolation. It is always in tension toward something: toward another body, toward a space, toward a possibility of contact.

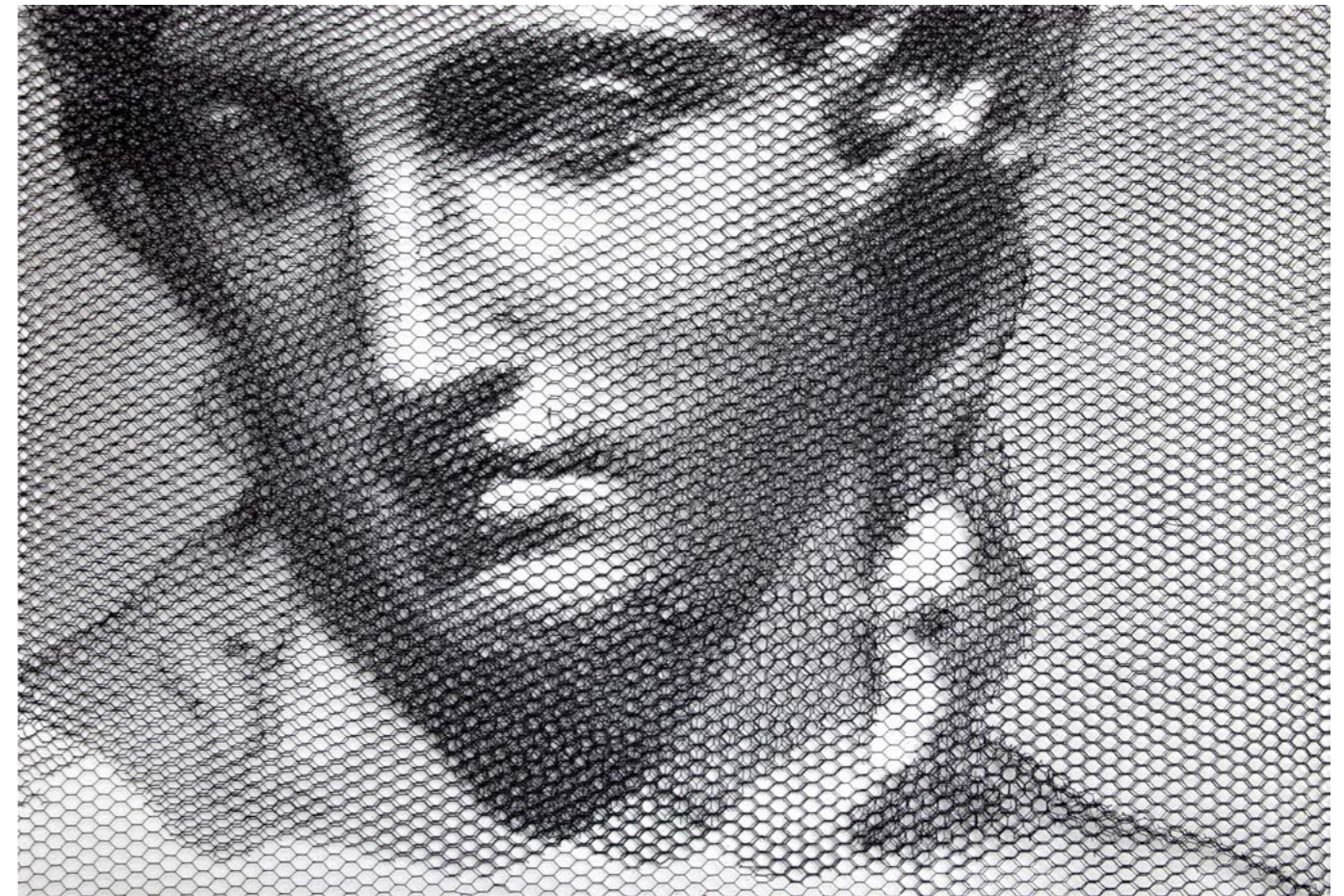
This dimension is central: to live does not only mean to maintain a condition, but to be able to share it. The quality of life is also measured in the possibility of relation, in the freedom to express proximity, affection, desire.

The metal mesh does not close the image, but connects it. The face emerges clearly, yet remains embedded in a broader structure, as if part of a relational system. It is never completely separate.

## **EROS TIPO CENTOCELLE - VISTA 132321 (PAGAN POETRY), 2026**

hand-cut black wire mesh on white background

85 × 125 cm



# KNOWLEDGE

Knowledge does not coincide with an accumulation of information, but with a process of construction.

It can be understood as organization — when what has been lived is ordered, analyzed, made legible — or as a starting point, when an already defined structure invites questioning the conditions that generated it. In both cases, knowledge is never immediate: it is always the result of mediation.

Here, the body is no longer only experience, but an object of observation. It is analyzed, measured, interpreted. It is no longer immersed, but placed at a distance. It is through this distance that it becomes knowable.

The space that hosts this section makes this transformation explicit. The decorative apparatus, of Neoclassical origin, is constructed according to a rigorous order, in which every element finds a precise placement. At the center of the vault, the Allegory of Virtue introduces a higher principle, guiding and governing the reading of the entire environment.

On the walls, the scenes of Mucius Scaevola and Iphigenia establish two exemplary models: control of the body through will and sacrifice as a necessary choice. In both cases, the body becomes a place of decision, no longer only of experience.

The space thus configures itself as a disciplinary system, in which knowledge is linked to measure, order, responsibility. Nothing is left to chance: every element contributes to defining a readable structure.

In this condition, the mesh assumes a different function compared to the previous room. It is no longer a diffuse

environment, but a device of organization. It filters, selects, relates. As in scientific research, knowledge does not emerge from an indistinct totality, but from a process of reduction and clarification.

The figures that inhabit this space — Hermes, Mercury, Hippocrates, Jupiter, Minerva, Apollo, and Calliope — represent different modes of knowledge: transmission, method, vision, strategy, order, language, memory.

They do not embody abstract knowledge, but concrete practices: different ways of constructing, organizing, and making operational what has been observed.

Within this horizon also lies contemporary research, which increasingly operates as a system of relationships. Scientific knowledge is not an isolated domain, but an active network, where data, expertise, and technologies intertwine to produce verifiable results.

In the Prince's Apartments of the Reggia di Colorno, a space historically built to represent order and hierarchy, this dimension finds a natural correspondence. The architecture itself becomes part of the process: not only container, but model.

In this space, what has been lived takes form, becomes a system, acquires structure.

But this structure is not definitive. It can be traversed, questioned, transformed, or reinterpreted as the outcome of an already completed process.

Crossing this space, one awareness emerges: to know does not mean to possess, but to build a relationship between what is observed and the way it is interpreted.

# HERMES

Hermes is the messenger, the mediator between worlds. He is the figure of passage, of translation, of circulation. In mythology, he crosses boundaries: between human and divine, between visible and invisible, between life and death.

He represents a dynamic form of knowledge, one that is not built through accumulation but through transmission. Knowledge exists only if it can be shared, if it can move from one point to another, transforming along the way.

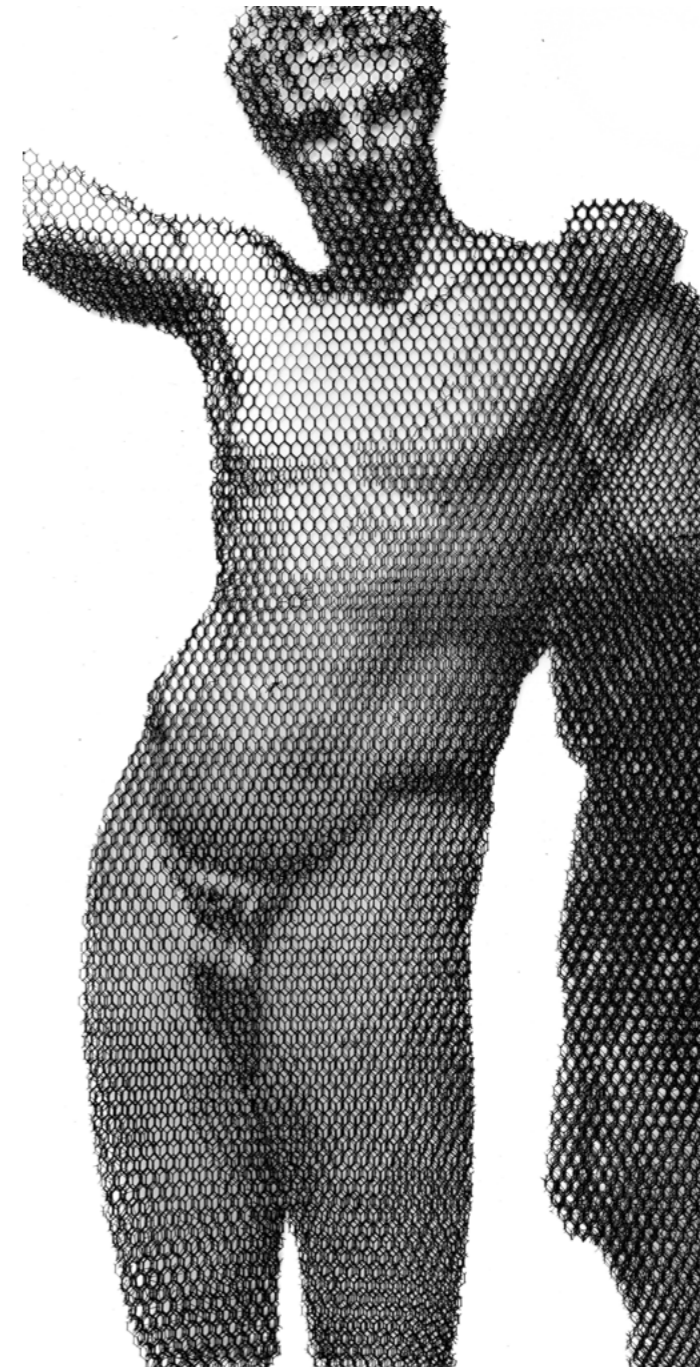
This dimension introduces the idea of knowledge as an active network: a system in which information circulates, connects, and is re-elaborated. Nothing remains isolated; everything acquires meaning through movement.

The metal mesh reflects this condition. The image emerges as if crossed by lines of passage, as if constructed through a system of connections rather than a closed form. The face appears stable, yet is the result of a continuous internal transmission.

## **HERMES - VISTA 041882 (PAGAN POETRY), 2025**

hand-cut black wire mesh on white background

160 × 80 cm



# MERCURY

Mercury is the Roman counterpart of Hermes, but here it takes on a more contemporary quality: speed, fluidity, adaptability. It is intelligence in motion, able to move through complex systems without becoming fixed.

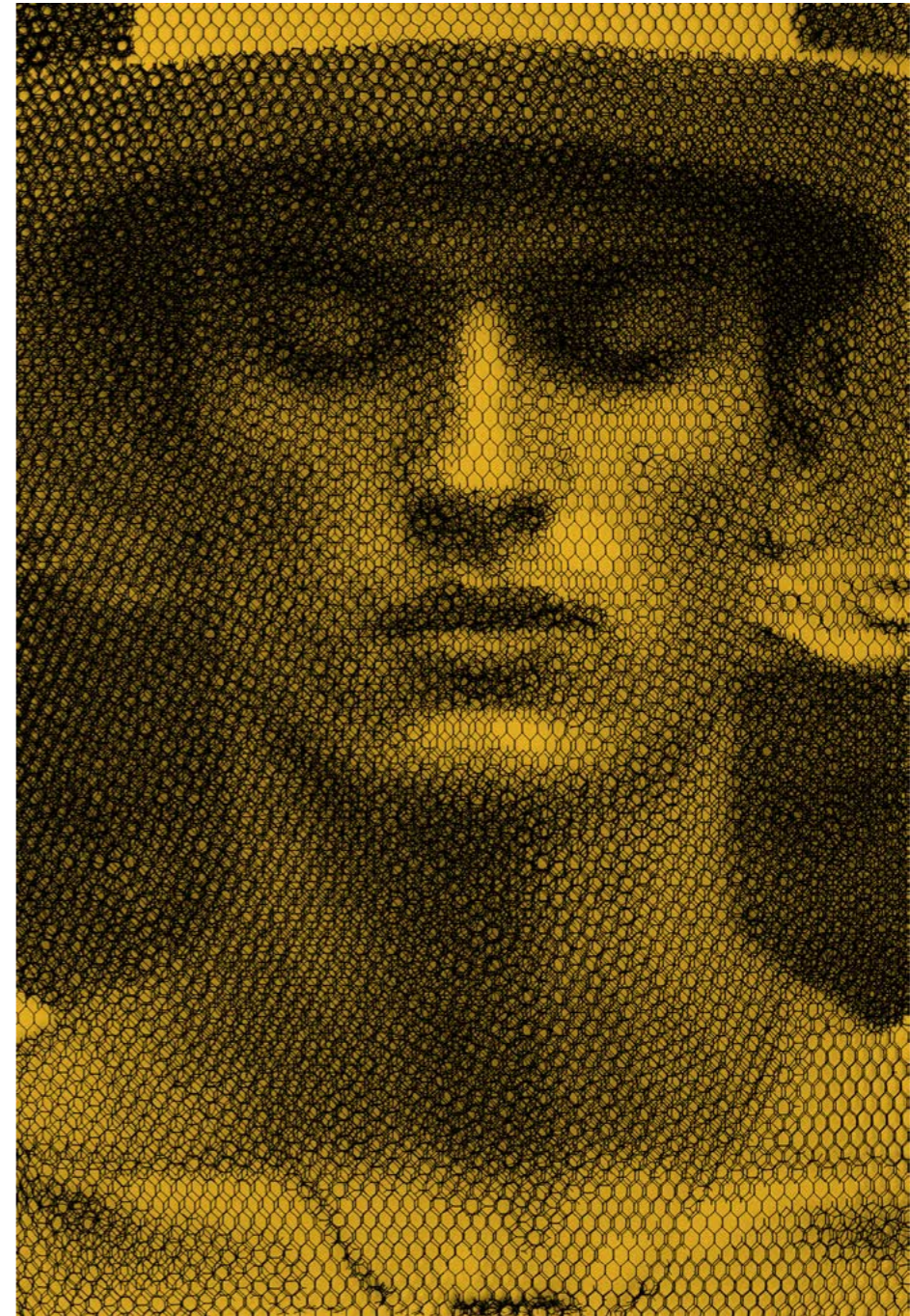
It represents an accelerated form of knowledge, capable of connecting different domains and generating relationships in ever shorter times. Knowledge is no longer slow and sedimented, but circulating, updated, in constant movement.

This figure introduces a dimension in which knowledge approaches contemporary models of processing: systems capable of reworking information on a large scale, generating new configurations.

The metal mesh conveys this dynamic. The face emerges from a structure that seems to vibrate, as if crossed by a continuous flow. The image is not static, but suggests a condition in constant redefinition.

## **MERCURY - ALGOR. 3231545 (EÍDŌLON), 2024**

hand-cut black wire mesh on saffron yellow background  
125 × 85 cm



# HIPPOCRATES

Hippocrates marks a fundamental transition: from mythological narrative to systematic observation. He is the figure who introduces method, the necessity of observing the body as a field of investigation, recognizing patterns, and constructing verifiable hypotheses.

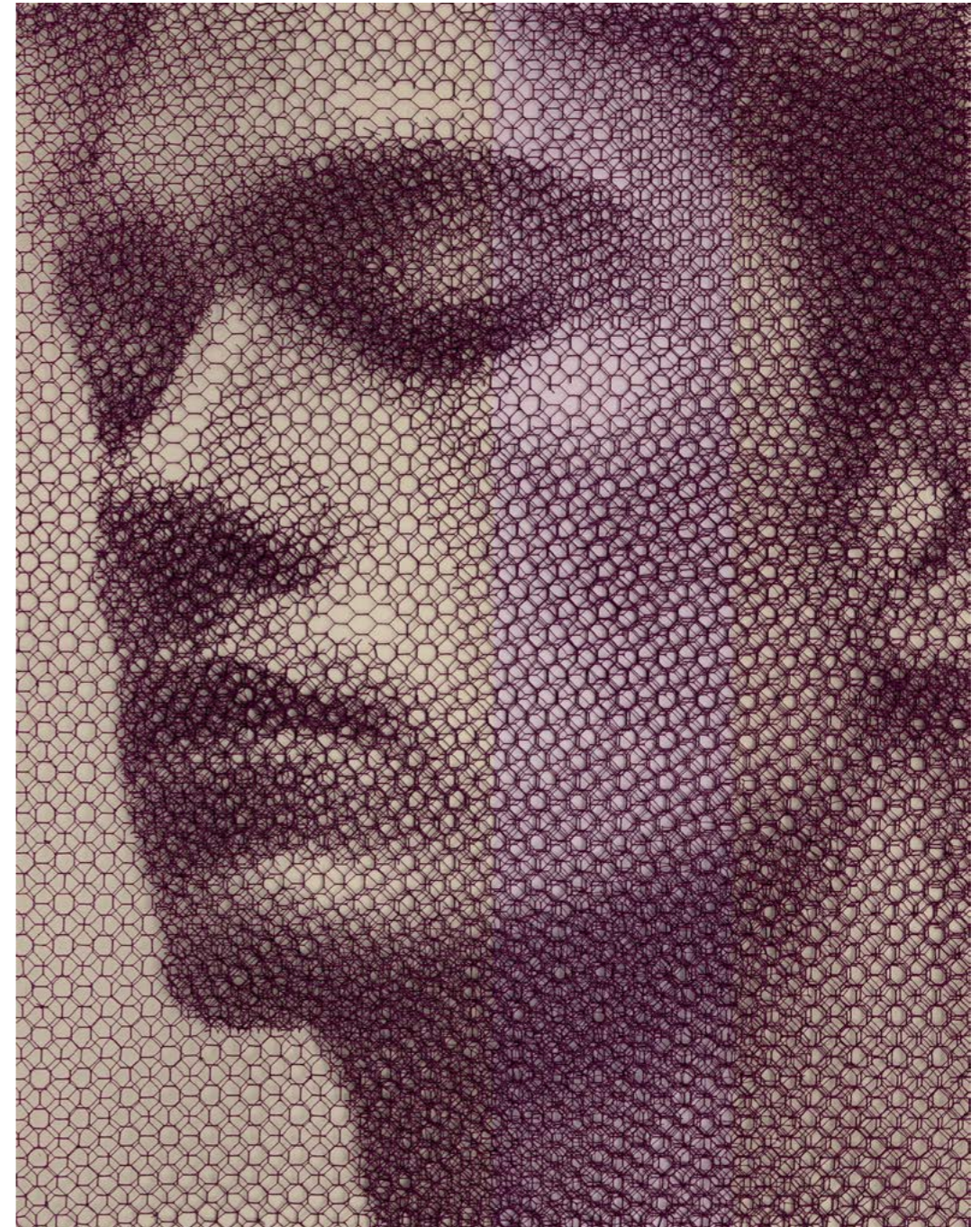
He represents a form of knowledge grounded in experience, but not limited to perception. Knowledge is built through repeated observation, comparison, and sharing.

This transformation is central: the body is no longer only lived, but interpreted. It becomes readable, analyzable, inserted into a system of relations that allows its functioning to be understood.

The metal mesh here takes on an almost analytical value. It filters, selects, reduces complexity to make it observable. The image appears more controlled, as if the result of a process of reading.

## **HIPPOCRATES - ALGOR. 2441624 (EÍDŌLON), 2024**

hand-cut magenta wire mesh on powder pink and ivory background  
90 × 70 cm



# JUPITER

Jupiter is order, structure, vision. He is the figure that organizes multiplicity, that gives form to a complex system, that establishes hierarchies and relationships.

He represents a form of knowledge capable of holding together different elements, constructing a coherent framework out of complexity. He does not merely collect data, but arranges it according to a logic.

This dimension introduces the theme of strategic vision: the ability to orient knowledge, to define priorities, to shape a readable system.

The metal mesh here behaves like an ordering grid. The image emerges with greater clarity, as if the structure itself imposed a form, reducing ambiguity and strengthening legibility.

## **JUPITER DE VERSAILLES - VISTA 011314 (PAGAN POETRY), 2023**

hand-cut magenta wire mesh on white background

90 × 70 cm



# MINERVA

Minerva is strategic intelligence, disciplined thought, the ability to design. She is not only knowledge, but the conscious use of knowledge. She represents a directed form of knowing: selecting, organizing, anticipating. Not everything that is known is useful; what matters is the ability to build direction. This figure introduces a project-oriented dimension: knowledge becomes a tool, capable of guiding decisions, constructing scenarios, anticipating developments. The metal mesh operates through precision and reduction. The face appears defined, essential, as if every element were the result of a choice. Nothing is accidental; everything contributes to the construction of the image.

**MINERVA - ALGOR. 3171538 (EÍDŌLON), 2024**

hand-cut black wire mesh on metallic grey background  
125 × 85 cm



# APOLLO

Apollo is light, revelation, clarity. He is the moment in which something becomes evident, when a form distinguishes itself, when a possibility manifests.

He represents knowledge as discovery: not accumulation, but emergence. What was previously indistinct becomes visible, recognizable, usable.

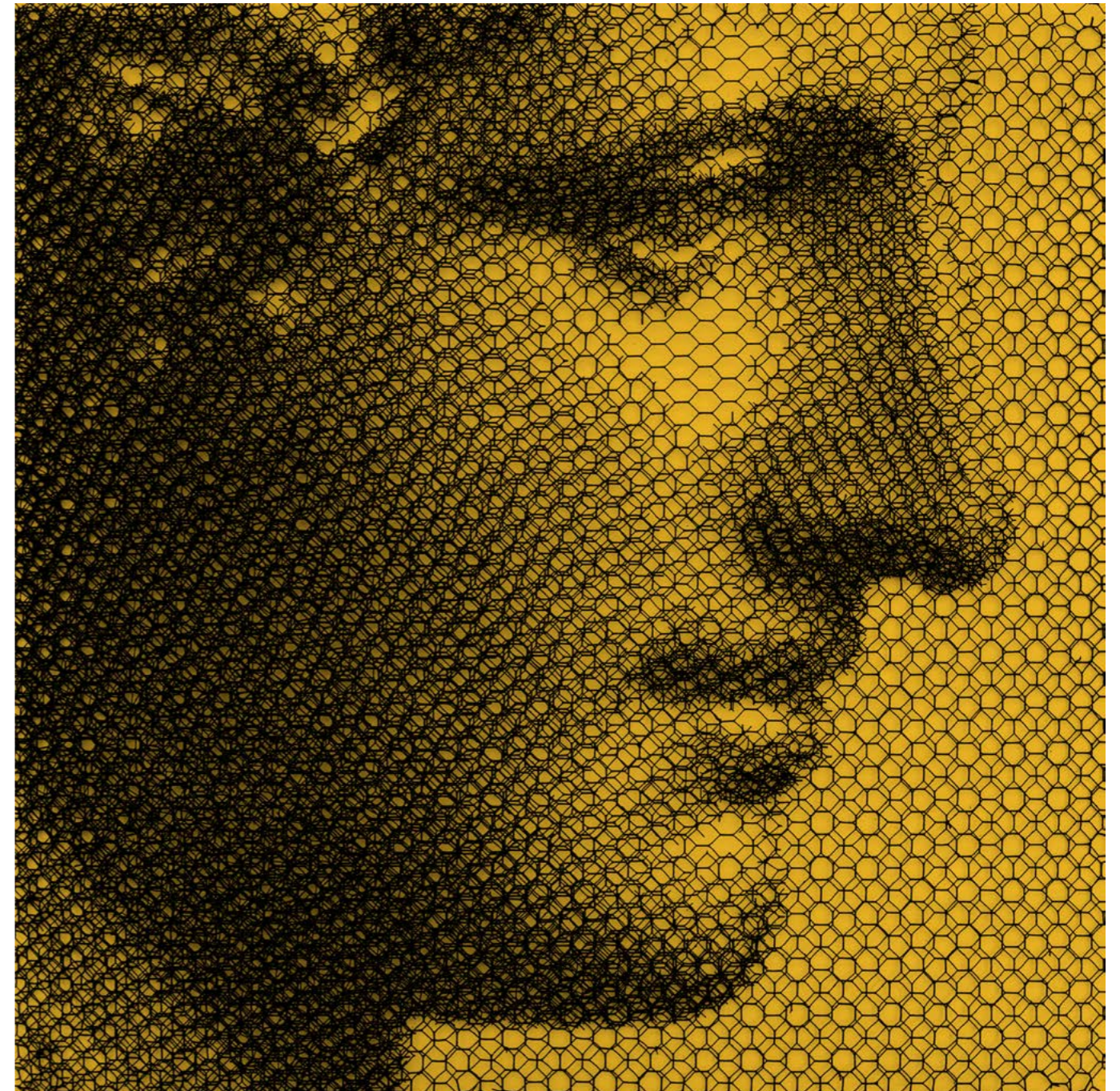
This dimension introduces the moment of full understanding: when a complex system produces a clear result, when a hidden relationship becomes legible.

The metal mesh allows the face to emerge with greater sharpness. The image appears as if illuminated from within, as if the structure had reached a point of balance between complexity and clarity.

**APOLLO DI KASSEL - VISTA 111811 (PAGAN POETRY), 2024**

hand-cut black wire mesh on saffron yellow background

70 × 70 cm



# CALLIOPE

Calliope is memory, writing, transmission. She is what allows knowledge to endure, to be shared, not to disperse.

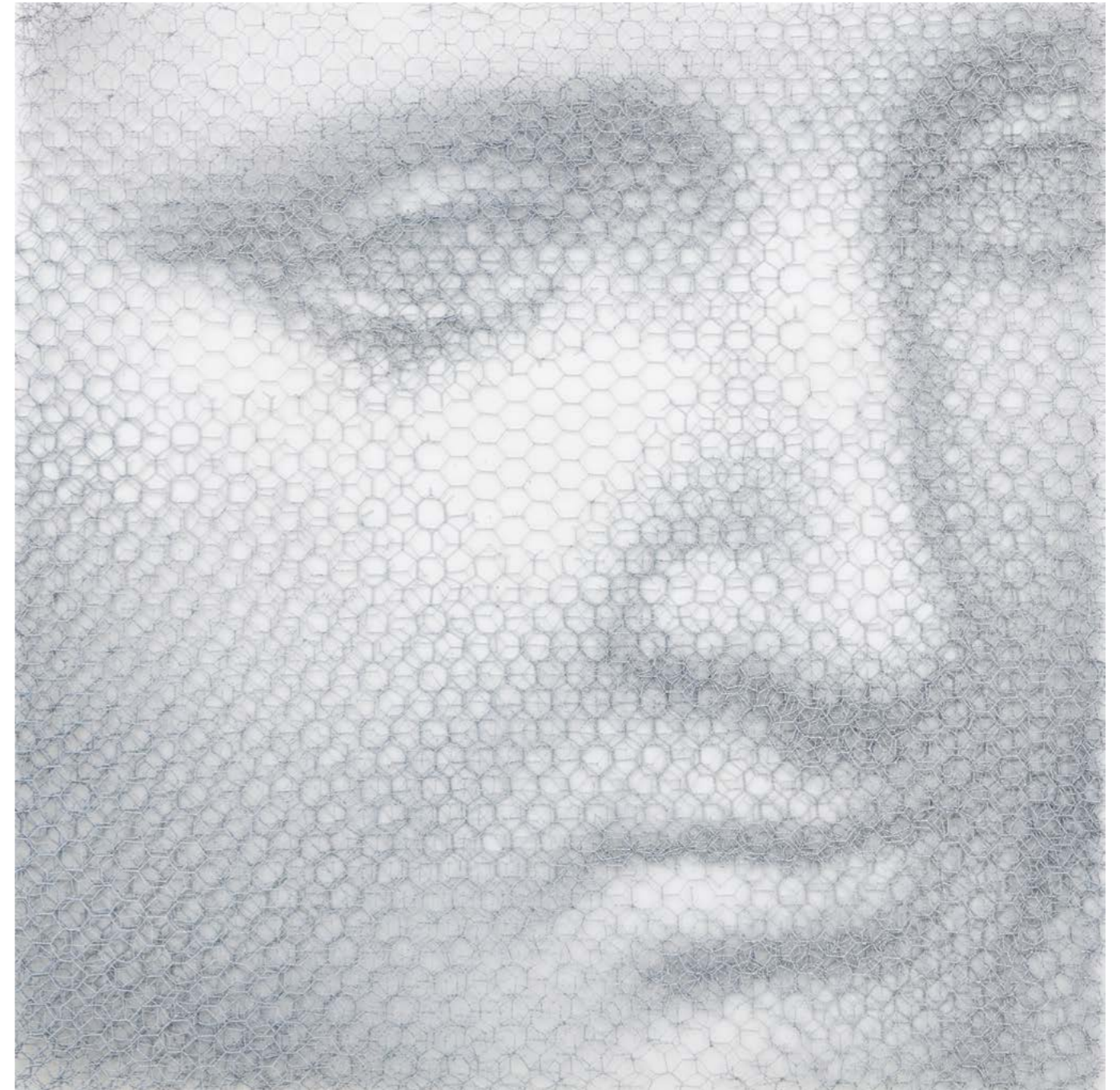
She represents knowledge as deposit and continuity. What is observed and understood does not remain in the immediacy of experience, but is structured, fixed, and becomes accessible to others. Knowledge truly exists only when it can be transmitted.

This dimension introduces a reflection on the very nature of knowledge: what remains is never the event itself, but its trace. Every form of knowledge is always, in some way, a translation, a recording, a mediated memory.

In this work, the white metal mesh on a white background makes this condition visible. The image does not assert itself through matter, but through its shadow. What appears is not the structure itself, but its projection: an indirect, fragile presence, constructed by light.

Knowledge thus takes the form of a trace: not full, not definitive, but sufficient to orient the gaze. Like writing, it exists insofar as it can be read.

**CALLIOPE - VISTA 3 (PAGAN POETRY), 2020**  
hand-cut white wire mesh on white background  
70 × 70 cm



# INNOVATION

Innovation does not merely consist in understanding what exists, but introduces a new possibility.

It can be read as development — when an already defined system is transformed, expanded, pushed beyond its limits — or as an initial condition, when what appears as an outcome reveals a generative logic still in progress. In both cases, innovation is not a linear passage, but a tension: it implies risk, intuition, and the ability to imagine what is not yet visible.

Here, the body presents itself as a field of possibility. It is not only an object of knowledge, but a space in which knowledge can produce transformation.

The space that hosts this section amplifies this dimension. The Triumph of Venus, with the presence of Eros and the symbolic elements that accompany it, constructs a system in which beauty is not only representation, but a generative principle. Harmony is not given, but produced.

The room configures itself as an environment where arts and languages intertwine: painting, myth, and decoration contribute to building a unified field, in which every element participates in the formation of a collective image. In this context, beauty is not a static value, but a process. As in Neoclassicism, it arises from construction, from a system of rules; yet, in its dialogue with contemporaneity, it opens to new modes of generation.

Here, the dialogue between Pagan Poetry and Eíðölon becomes particularly evident. The works of the first series carry with them a form already accomplished, sedimented in tradition; those of the second introduce instead images without a stable origin, generated from a

network of data and possibilities.

Between these two dimensions a tension is constructed: not between past and present, but between consolidated form and emerging form, between model and generation. At this stage, the mesh assumes an additional function. It is no longer only a structure of connection or a device of reading, but a field of transformation. Information is not only organized, but reworked, recombined, pushed beyond its initial state. The mesh becomes generative.

The figures that inhabit this space — Hercules, Prometheus, Adonis, Hera, Hephaestus, and Hygieia — embody different modalities of this passage: disciplined strength, discovery, potential, protection, technical construction, prevention.

They do not represent a linear evolution, but different possibilities: ways in which knowledge can become action, transformation, and opening.

Within this horizon also lies contemporary research, which increasingly operates through complex systems, integrated platforms, and predictive models. It does not limit itself to observing the body, but intervenes in its mechanisms, seeking to anticipate and modify its developments.

In this space, the body is configured as a field upon which it is possible to act in new ways, where understanding and transforming become part of the same process.

Crossing this room — in one direction or the other — one awareness emerges: to innovate does not mean to replace what exists, but to transform it, generating new possibilities from what has already been constructed.

# HERCULES

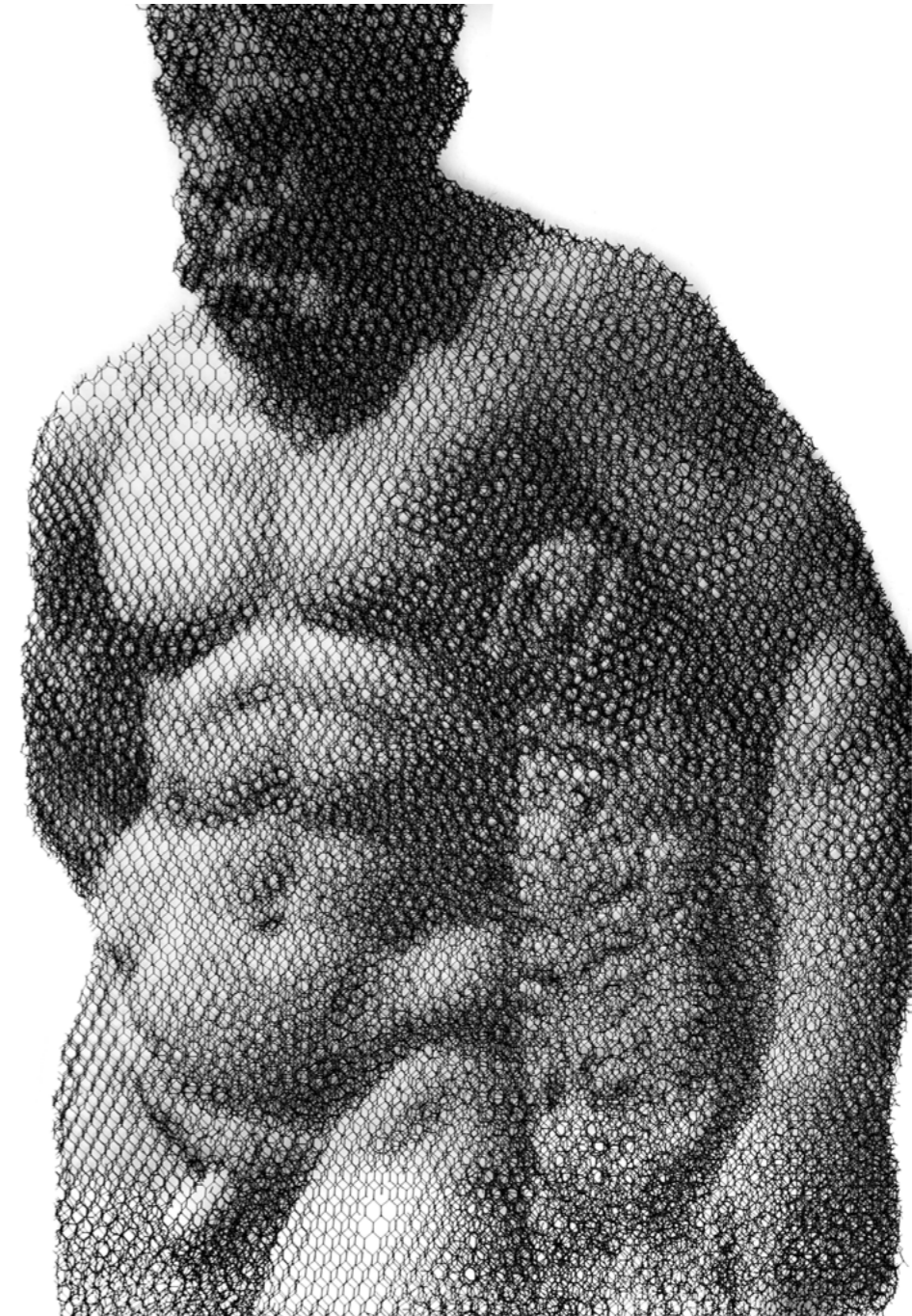
Hercules is disciplined strength, resistance to trial. His labors are not impulsive acts, but repeated actions, built over time, that transform obstacles into possibilities. He represents a form of innovation that does not arise from sudden intuition, but from persistence. Change requires duration, the ability to face complexity without simplifying it. Every advancement is the result of a process, not an isolated event. The figure, derived from classical statuary, carries with it an idea of an already defined body, constructed according to measure. In this context, however, that form is not a conclusion, but a starting point: a structure that can be traversed and placed under tension again.

The metal mesh holds this solidity and at the same time fragments it. The body appears as if subjected to an internal pressure, as if the classical form were continuously redefined from within.

**ERCOLE FARNESE - VISTA 022278 (PAGAN POETRY), 2025**

hand-cut black wire mesh on white background

125 × 85 cm



# PROMETHEUS

Prometheus is the one who brings fire. Not simply a discovery, but an irreversible transformation of the human condition. Fire is technology, possibility, risk. He represents innovation as an act of rupture: a passage that profoundly alters what is given, opening scenarios that are not entirely predictable. Every advancement carries responsibility, because what is introduced cannot be taken back. The figure, still rooted in classical tradition, here takes on a contemporary tension. The form is recognizable, but its meaning shifts: no longer myth, but paradigm. The metal mesh operates like a field of energy. The image is not static, but crossed by a vibration that suggests transformation. The face appears as if exposed to a force that modifies it.

**PROMETHEUS - VISTA 042018 (PAGAN POETRY), 2025**  
hand-cut black wire mesh on light blue background  
95 x 95 cm



# ADONIS

Adonis is youth, beauty, brief intensity. His existence is marked by a tension between absolute vitality and fragility.

He represents potential: that which is still in becoming, which has not yet reached stability, but already contains a significant force. Innovation, in this perspective, is always initially fragile. Every possibility must be tested, developed, protected.

The form, derived from the classical canon, suggests perfection, yet this perfection is unstable. It is not an endpoint, but a temporary condition.

The metal mesh conveys this precariousness. The image appears defined, but not completely stabilized, as if it could change. The form is present, but not definitive.

**ADONE - VISTA 012399 (PAGAN POETRY), 2026**

hand-cut burgundy wire mesh on white background

95 × 95 cm



# HERA

Hera is structure, continuity, protection. She is not only a maternal or regal figure, but a principle of stability: that which allows a system to endure over time. She represents a less visible aspect of innovation: the necessity of building conditions so that what has been developed can be sustained, organized, and distributed. Innovation is not only discovery, but the ability to make it operational and accessible. Without structure, every advancement remains isolated. The figure, firmly rooted in classical tradition, maintains a strong formal presence. The metal mesh does not dissolve it, but reveals its internal construction, as if solidity were the result of a complex structure.

**HERA BARBERINI - VISTA 131950 (PAGAN POETRY), 2025**  
hand-cut black wire mesh on butter-white background  
95 × 95 cm



# HEPHAESTUS

Hephaestus is the god of technique, of construction, of transformed matter. He is the one who works in depth, who shapes, who makes intuition operational. He represents innovation as a technical process: that which translates an idea into a device, into a tool, into a concrete application. It is the passage from thought to realization.

Here the dimension shifts. There is no longer an ideal form, but construction. The figure, belonging to the Eídōlon series, does not derive from a historical model, but from a generative system. It does not represent a stabilized archetype, but an emerging possibility.

This shift is central: the image is no longer a copy or reinterpretation, but the result of a network of data. It has no single origin, but derives from a process.

The metal mesh makes this condition visible. The face appears constructed, almost synthetic, yet not cold. It is a new presence, born from a different logic.

## **HEPHAESTUS - ALGOR. 181311 (EÍDŌLON), 2023**

hand-cut indigo wire mesh on white background  
85 × 125 cm



# HYGIEIA

Hygeia is the principle of health as prevention. She does not intervene afterward, but beforehand. She does not treat what has already manifested, but acts on the conditions that make it possible.

She represents one of the most significant transformations in contemporary thought: shifting attention from treatment to prediction, from reaction to anticipation.

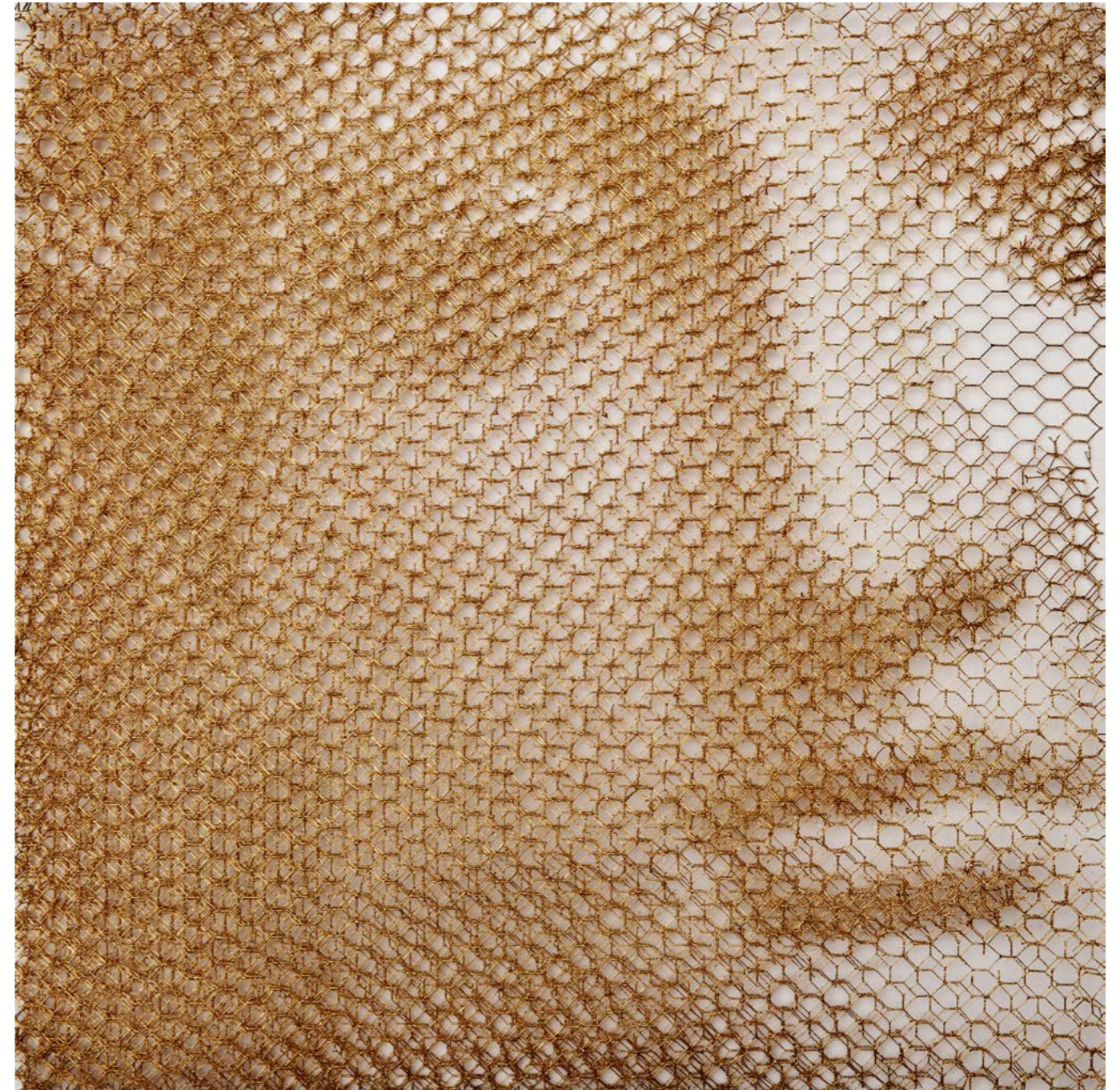
This dimension introduces a form of innovation that is not visible as an event, but as a silent modification of the system. Change occurs before it is perceived.

The figure, rooted in classical tradition, appears essential, almost rarefied. The gold plating introduces a different quality: not decorative, but symbolic. Health is not only a biological condition, but a value.

The metal mesh constructs a luminous yet restrained image. The face does not impose itself, but presents itself as a balanced, stable presence, as if it had already undergone transformation.

## **IGEA - VISTA 12 (PAGAN POETRY), 2021**

hand-cut 24k gold-plated wire mesh on white background  
60 × 60 cm



# ACTION

Action is the point where something happens.

It can be understood as a gesture — when a possibility translates into a decision — or as a condition already in act, when what is visible invites questioning the process that made it possible. In both cases, it introduces a threshold: the moment in which knowledge becomes intervention. Here, the body is crossed by direction. It is no longer only observed or understood, but involved in a process that implies choice, responsibility, orientation. Every action modifies a balance, interrupts a condition, opens a consequence.

The space that hosts this section makes this tension visible. The structure of the vault, organized according to a radial system, creates a centered environment in which every element is arranged in relation to a focal point. At the center, the figure of Fortitude introduces a principle of control: not indiscriminate force, but disciplined energy, capable of orienting itself.

The decorations, animal presences, and mythological elements that cross the environment do not generate dispersion, but participate in a dynamic order. The room is not static, yet it is not chaotic: it is a space where movement is governed.

In this context, the mesh also assumes a specific function. It is no longer a diffuse environment nor a generative field, but a device of direction. It selects, concentrates, identifies. It allows action without dispersion, enabling the recognition of a point within complexity.

The figures that inhabit this space — Medusa, Apollo, and Diana — represent three modes of action: to arrest, to orient, to strike. These are not indistinct forces, but targeted interventions, capable of affecting a system without annihilating it.

They do not define a sequence, but different possibilities: ways in which gesture can manifest, selectively modifying reality.

Within this dimension also lies the passage from research to application, where knowledge translates into operational decision. Knowledge does not remain theoretical, but confronts the necessity to act.

In this space, the body is configured as a place of intervention. No longer only a field of possibility, but the point where a choice takes form and produces effects.

Crossing this room — in one direction or the other — one awareness emerges: to act does not simply mean to do, but to assume responsibility for a direction.

# MEDUSA

Medusa is an ambivalent figure. Her gaze petrifies, arrests, immobilizes. She does not destroy, but blocks. She transforms movement into stasis.

She represents a form of action that intervenes by stopping. What moves is rendered inert, what advances is interrupted. It is a gesture that does not eliminate, but suspends.

This dimension introduces the theme of arrest as a form of control. Not every intervention produces visible transformation; some act by stabilizing, preventing progression.

The metal mesh constructs a restrained image, almost frozen. The face appears still, as if suspended in an immobile time. The structure itself seems to stiffen, reinforcing the sensation of blockage.

## **MEDUSA - VISTA 021888 (PAGAN POETRY), 2025**

hand-cut black wire mesh on periwinkle grey and grey background  
140 × 70 cm



# APOLLO

Apollo is light, but not as simple revelation. It is operative clarity, the ability to orient both gaze and gesture. Light does not merely make things visible, but allows distinction, choice, intervention.

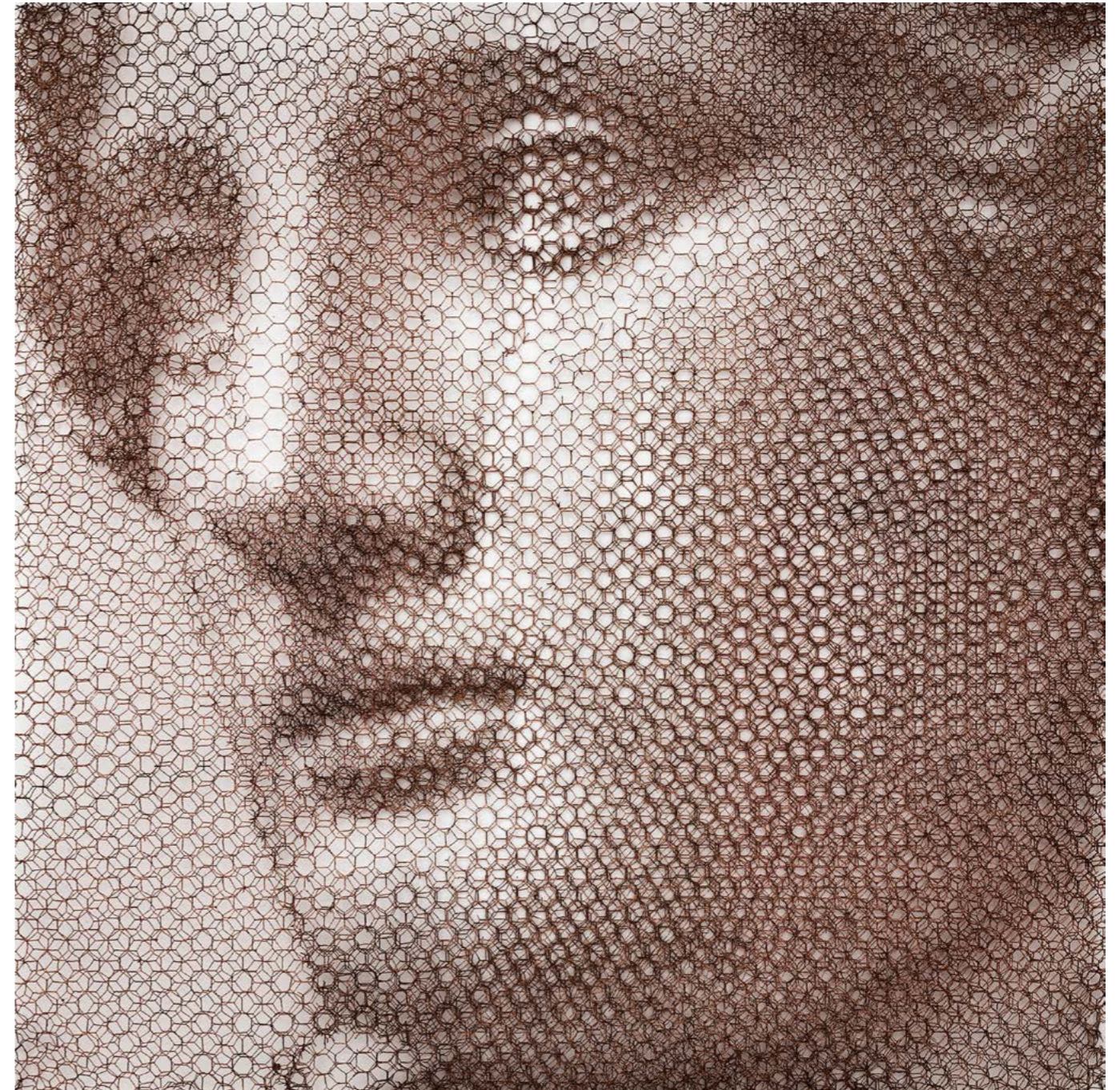
He represents a form of guided action. It is not about force or impulse, but precision: knowing where to intervene, how to do it, with what intensity. Every gesture is calibrated, every direction is conscious.

This figure introduces a dimension in which knowledge and action coincide. Seeing and acting are not separate, but part of the same process: to understand already means to orient intervention.

The metal mesh conveys this condition. The image emerges with clarity, yet without rigidity, as the result of a structure that does not disperse but concentrates. The face appears defined, crossed by a light that does not dazzle, but makes it readable.

## **APOLLO - VISTA 2 (PAGAN POETRY), 2021**

hand-cut oxidized copper-plated wire mesh on white background  
100 × 100 cm



# DIANE

Diane is the huntress. Her action is direct, selective, precise. She does not strike at random, but identifies a specific point.

She represents the most defined form of action: the ability to recognize a target within a complex system and to intervene without dispersion.

This dimension introduces the theme of precision. Effectiveness does not depend on force, but on accuracy. To act means reducing the margin of error, focusing on what matters.

The metal mesh behaves like a system of selection. The face emerges decisively, yet is the result of a precise construction. Every element contributes to the definition of the image, without excess.

## **DIANE - ALGOR. 3191600 (EÍDÖLON), 2024**

hand-cut black wire mesh on metallic grey background  
125 × 85 cm



# INTERVENTION

Intervention is the moment in which confrontation with reality becomes inevitable.

It is not only a gesture, but a condition: a threshold in which what happens demands a response. It can be understood as necessity — when a situation imposes a position — or as an act already accomplished, when what is observed reveals the trace of a previous action.

In both cases, intervention is never free from constraints: it always measures itself against what resists.

Here, the body presents itself as a place of tension. It is no longer only a field of possibility nor a simple object of knowledge, but a space in which limitation becomes visible. What can be modified coexists with what cannot be avoided. The space that hosts this section makes this condition tangible. The environment is structured around the alcove, which introduces a visual separation without constituting a real discontinuity. One enters a threshold: a space in which the gesture takes form, yet where its outcome can already be glimpsed.

The grisaille decorations, with their suspended and monochrome tones, contribute to this concentration. The mythological scenes — including Pan and Syrinx — highlight

the critical moment in which something breaks or deviates, opening toward transformation.

In this context, the mesh assumes a precise function. It is no longer only connection or generation, but a structure that makes the limit visible. It holds, resists, reveals the constraints within which every action must operate.

The figures that inhabit this space — Nemesis, Ananke, and Persephone — represent three modes of intervention: rebalancing, necessity, traversal.

They do not indicate absolute freedom, but conditions within which it is possible to act. Intervention does not eliminate complexity, but moves through it, seeking to modify its outcome.

Within this dimension also lies contemporary intervention on the body, which operates within complex systems where every decision implies responsibility.

In this space, the body is configured as the place where a choice takes form under pressure, where the relationship between gesture and outcome becomes visible.

Crossing this threshold — in one direction or the other — one awareness emerges: to intervene means to confront what cannot be completely controlled.

# NEMESIS

Nemesis is the goddess of rebalancing. In Greek mythology, she intervenes when an order is broken, when excess disrupts measure. She is not vengeance in the common sense, but the restoration of proportion.

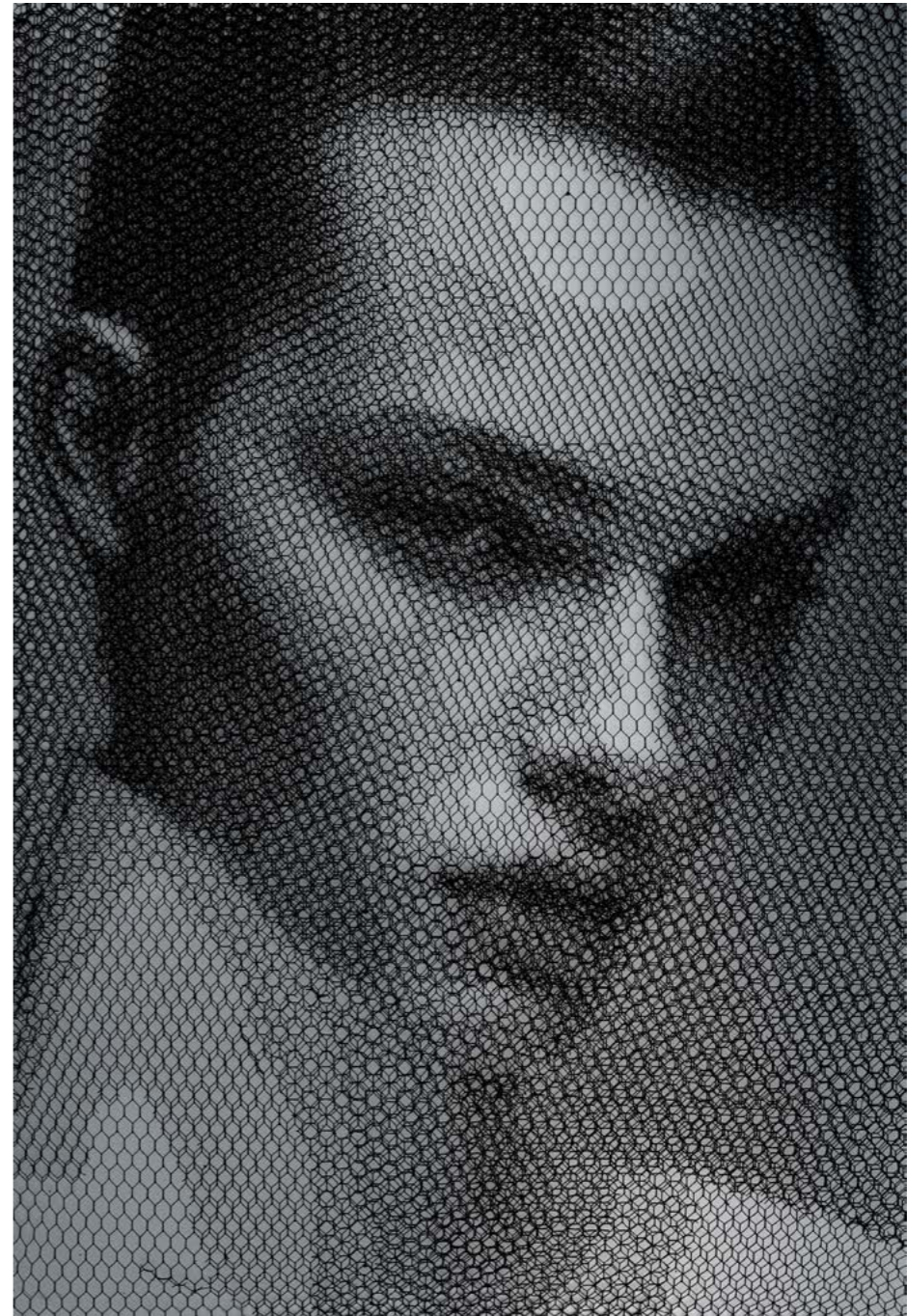
She represents a form of intervention that does not erase conflict, but brings it back within a sustainable threshold. What is out of balance is returned to a governable condition.

This dimension introduces the idea of intervention as regulation. Change does not occur through elimination, but through the realignment of forces at play.

The metal mesh constructs a contained, restrained image. The face appears stabilized, as if brought back into measure through the structure that supports it.

## **NEMESI - ALGOR. 5281854 (EÍDŌLON), 2024**

hand-cut black wire mesh on metallic grey background  
125 × 85 cm



# ANANKE

Ananke is the personification of absolute necessity. In Greek tradition, she is a primordial force, predating even the Olympian gods, representing what cannot be avoided or altered.

She is not a deity that acts, but a condition that imposes itself. Everything that happens is, in some way, inscribed within her logic.

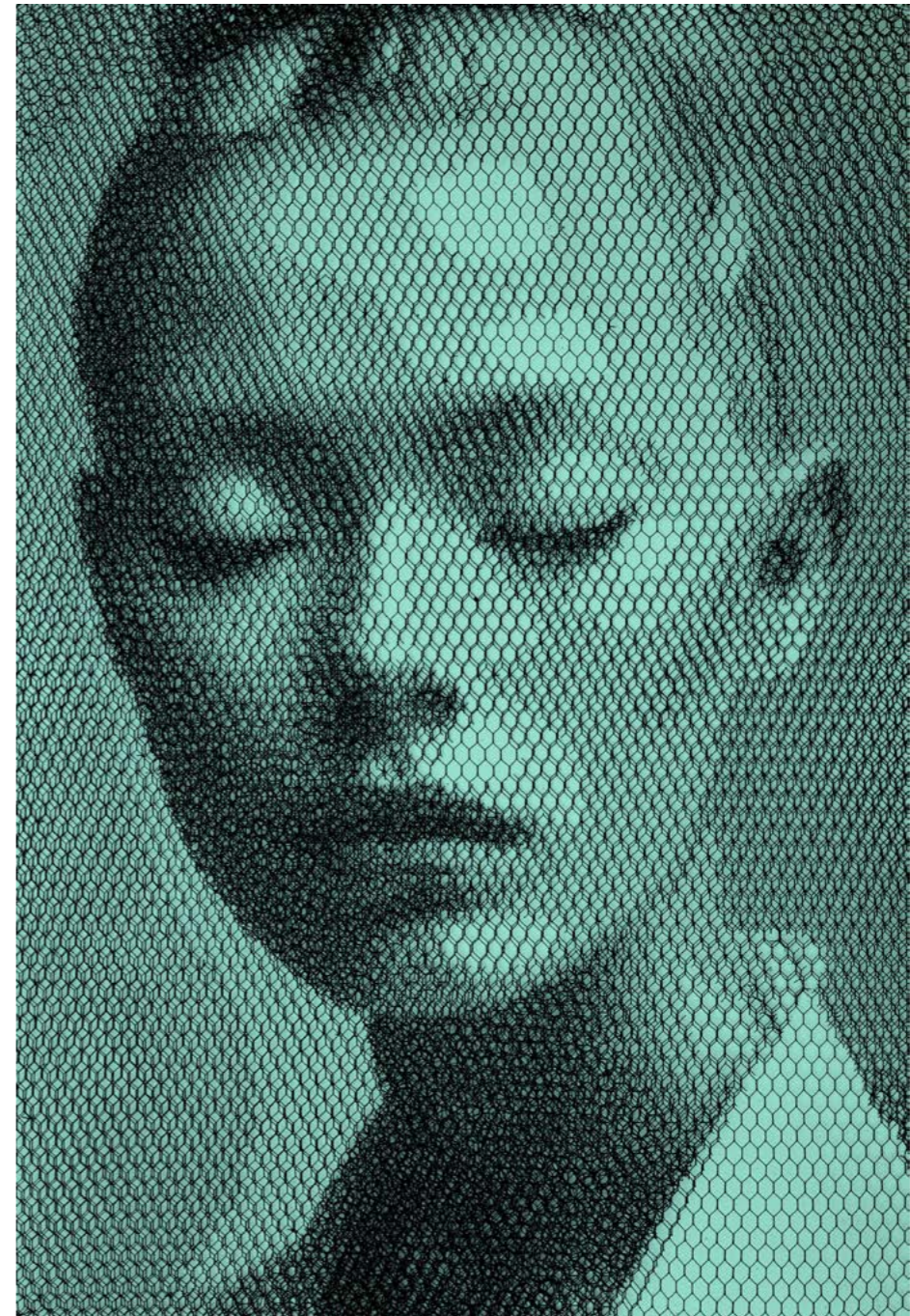
She represents a level at which intervention does not arise from choice, but from an inevitable confrontation with reality. The limit is not external, but structural.

This figure introduces a more radical awareness: not everything can be freely transformed. There are conditions that must be faced, that define the very field of action.

The metal mesh makes this tension visible. The image appears contained, as if inscribed within a structure that cannot be overcome, but only inhabited.

**ANANKE - ALGOR. 2001675 (EÍDŌLON), 2024**

hand-cut black wire mesh on aquamarine background  
125 × 85 cm



# PERSEPHONE

Persephone is the daughter of Demeter, abducted by Hades and taken to the underworld. Her myth is linked to the cycle of the seasons: her descent marks loss, her return marks rebirth.

She is a figure of passage, belonging simultaneously to two worlds: the surface and the depth, life and absence.

She represents intervention as traversal. It does not eliminate the condition, but moves through it. Change occurs in the very act of crossing, in the ability to pass through a phase without being permanently absorbed by it.

This dimension introduces a processual transformation: what happens modifies the initial condition, producing a new form of balance.

The metal mesh conveys this dual belonging. The face appears suspended, as if in transit between two states. The image is not fully stable, but crossed by a threshold.

**PERSEPHONE - ALGOR. 5311940 (EÍDŌLON), 2025**

hand-cut black wire mesh on wisteria background  
90 × 90 cm



# TRANSFORMATION

Transformation is what remains visible after a passage. It does not coincide with a return to a previous state, but with a new condition. It can be understood as an outcome — when something has already changed — or as a process in progress, when what is observed continues to evolve. In both cases, transformation is never absolute: it is always situated, tied to specific conditions, to time, to limits. Here, the body presents itself as a place of variation. It is both a field of intervention and a trace of what has occurred. It carries the signs of change, incorporates them, makes them part of its own form. The alcove space, while physically distinct, remains visually connected to the environment of intervention. It does not appear as an isolated space, but as a visible interior in which change manifests without being separated from the gesture that generated it. The grisaille decorations, with their suspended quality, create a dimension in which time seems slowed. The mythological scenes related to metamorphosis — such as that of Syrinx — do not only show the moment of transformation, but its persistence: what remains after the passage.

In this context, the mesh assumes a different function. It no longer highlights only the limit, but accompanies variation. Images emerge as outcomes of stratification: not original forms, but results of a process. The figures that inhabit this space — Hebe, Aglaia, Euphrosyne, Ganymede, and Tiresias — express different modalities of transformation: continuity, harmony, openness, elevation, profound change. They do not indicate a single direction, but a plurality of outcomes: different ways in which the body can change, adapt, redefine itself. Within this dimension also lies the contemporary transformation of the body, in which research does not only intervene, but concretely modifies the very conditions of experience. In this space, the body is configured as both outcome and new starting point, always in relation to the gesture that made it possible. Crossing this environment — in one direction or the other — one awareness emerges: to transform does not mean to separate from action, but to make its trace visible.

# HEBE

Hebe is the goddess of youth, the one who renews and preserves vitality. In mythology, she is associated with the continuity of life, with the maintenance of a condition that does not exhaust itself.

She represents a transformation that manifests as time gained. Not a return to origin, but the possibility of continuing, of sustaining a quality of life.

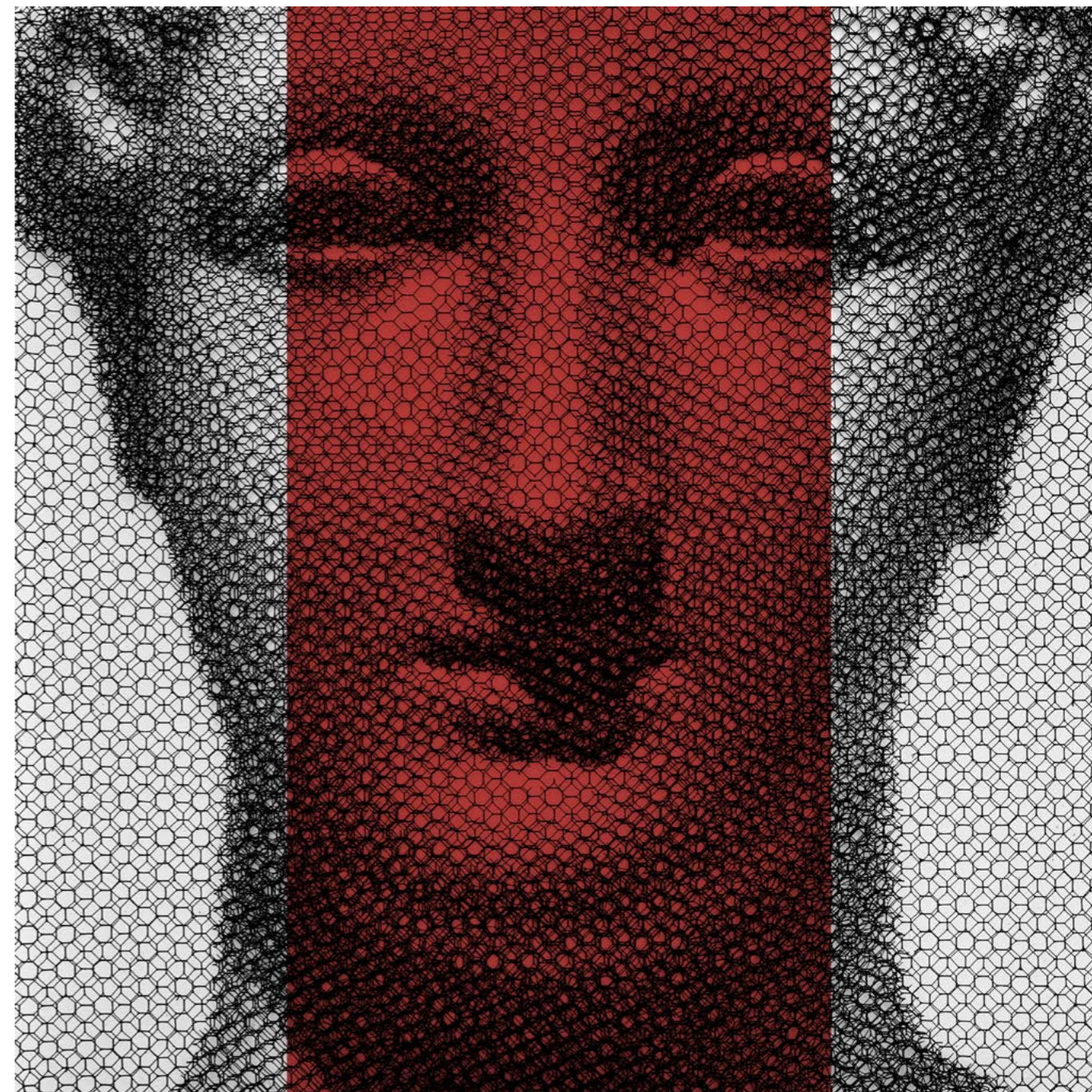
Change here is not spectacular, but profound: it concerns duration, the ability to go on.

The metal mesh constructs a living image, crossed by a luminous tension. The face appears stable yet not static, as if sustained by an active balance.

## **EBE - VISTA 111360 (PAGAN POETRY), 2023**

hand-cut black metal mesh on a paprika red and white background

90 × 90 cm



# AGLAIA

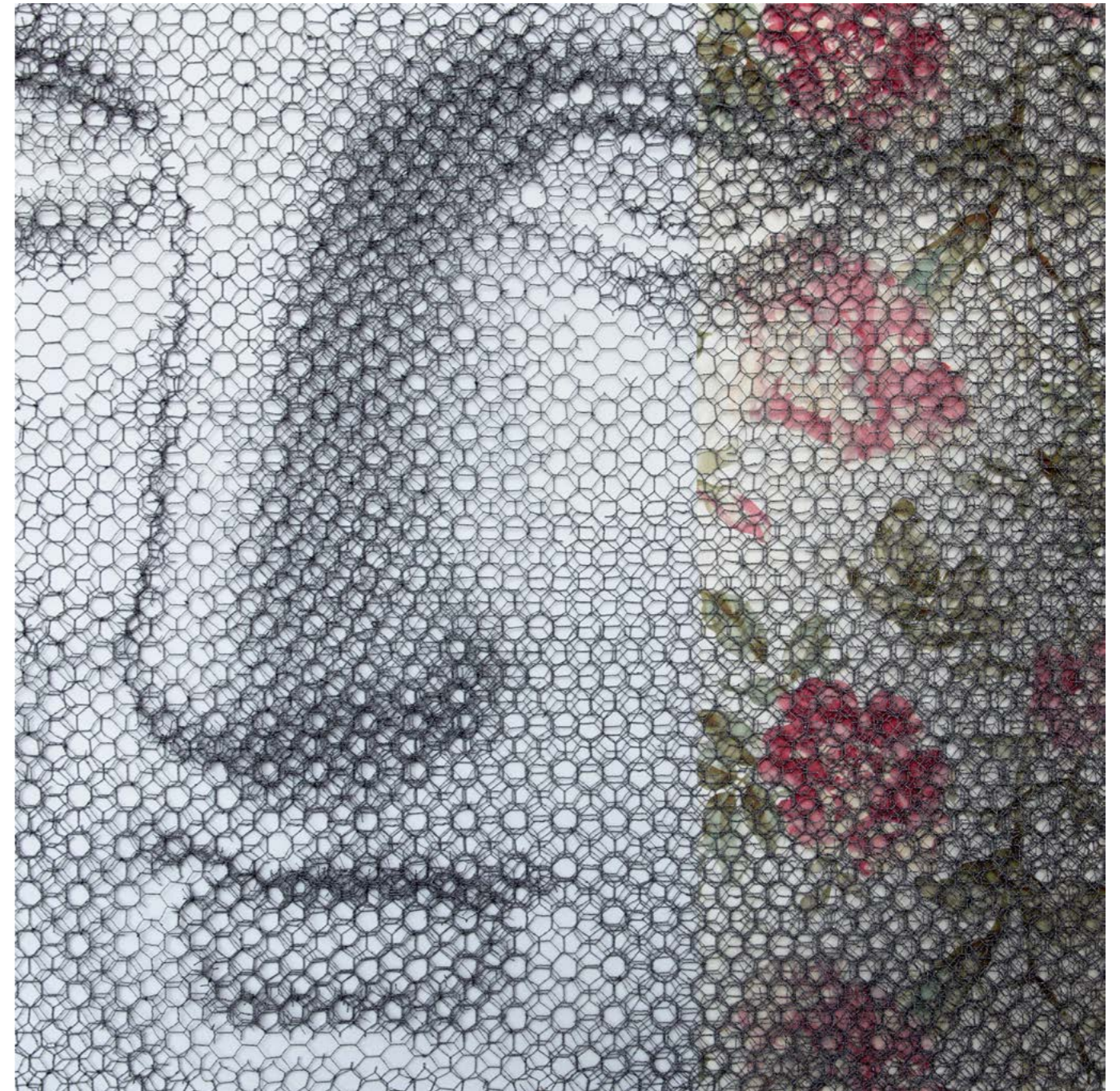
Aglia is one of the Three Graces, associated with splendor, harmonious beauty, and grace as balance.

It is not a constructed beauty, but a quality that emerges when forces find proportion. She represents transformation as recombination: not addition, but harmonization. This figure introduces an outcome in which complexity is not eliminated, but made legible and balanced.

The metal mesh conveys this condition through a soft, diffused presence. The image is not rigid, but appears stabilized by an internal relationship between its parts.

## **AGLAIA (PAGAN POETRY), 2020**

hand-cut metal mesh on vintage wallpaper and a white background  
80 × 80 cm

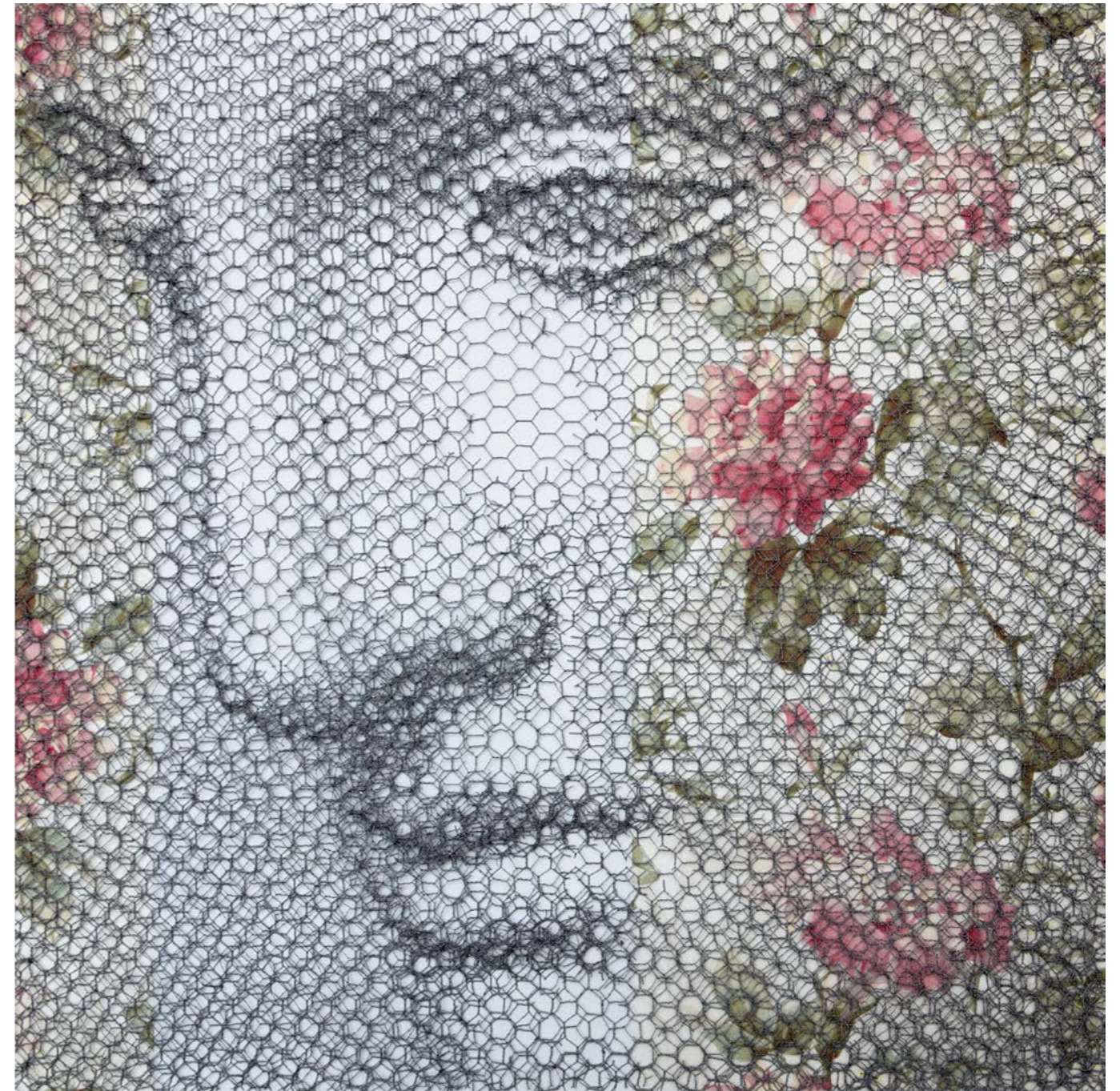


# EUPHROSYNE

Euphrosyne, also one of the Three Graces, is associated with joy, lightness, and sharing. She represents a transformation that does not stop at stability, but opens to a renewed possibility of relation. Life is not only preserved, but made livable again. This dimension introduces a change that concerns the experience as a whole: not only the body, but the way it can be lived together with others. The metal mesh constructs a more open image, less restrained. The face appears lighter, as if crossed by a diffused quality.

## **EUFROSINE (PAGAN POETRY), 2020**

hand-cut metal mesh on vintage wallpaper and a white background  
80 × 80 cm



# GANYMEDE

Ganymede is the young boy abducted by Zeus and brought to Olympus. His myth is linked to elevation, to the passage from a human condition to another dimension. He represents transformation as a change of state. It is not a gradual improvement, but a shift: a leap that completely redefines the condition.

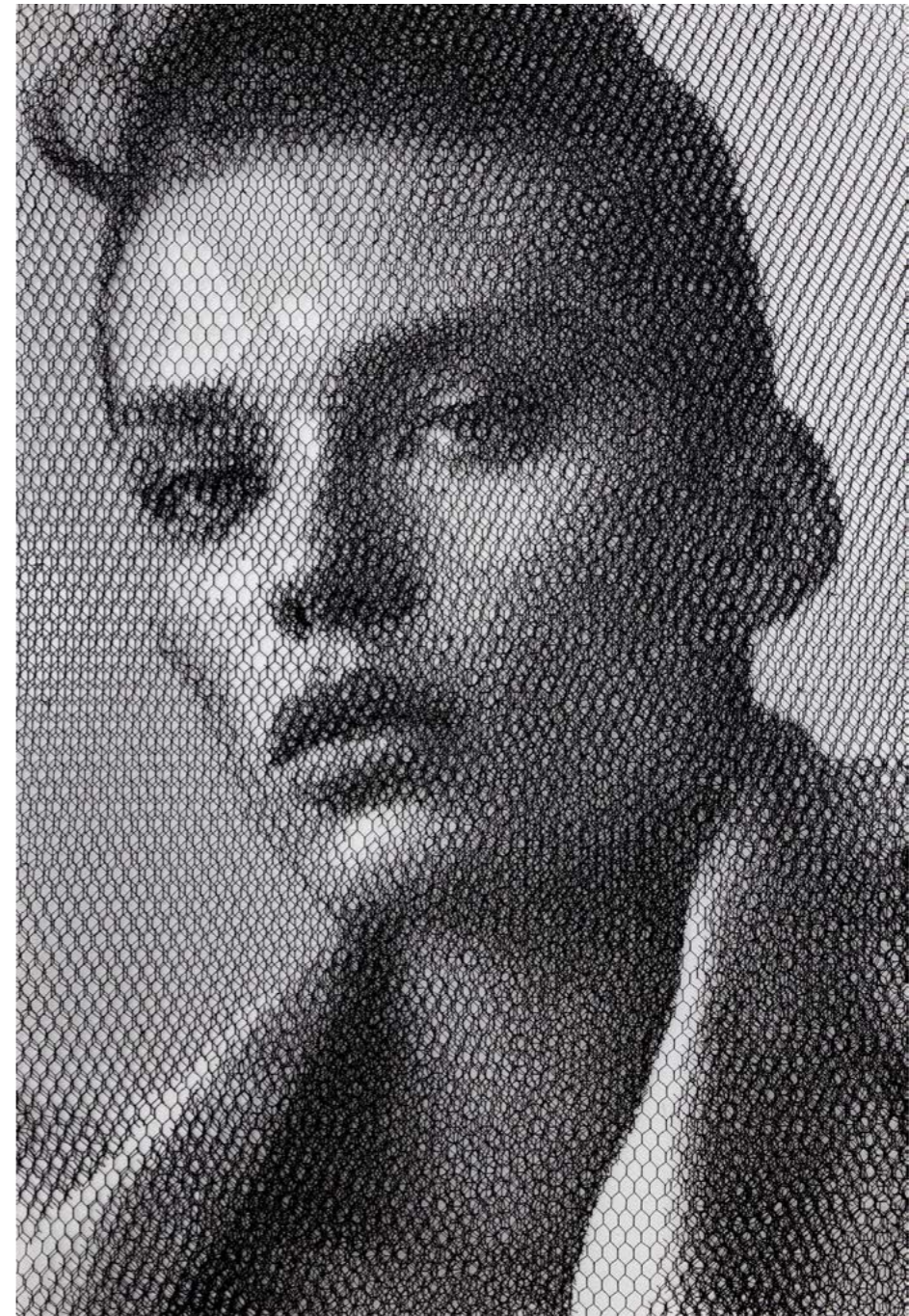
This figure introduces a vertical dimension of transformation: not only continuity, but transition toward a different level.

As part of the Eídōlon series, the image does not derive from a historical model, but from algorithmic generation. This reinforces the idea of a form that is not stable, not tied to memory, but to possibility.

The metal mesh conveys this suspension. The face appears as if lifted, not fully anchored, as if it belonged to another space.

**GANYMEDE - ALGOR. 5742072 (EÍDŌLON), 2025**

hand-cut black metal mesh on a white background  
125 × 85 cm



# TIRESIAS

Tiresias is the blind seer, a complex figure who in mythology underwent profound transformations, living both as a man and as a woman.

His knowledge does not derive from sight, but from experience. He is a figure who has known change from within, carrying the memory of passage.

He represents a radical transformation: not only of the body, but of identity. What changes is not an external condition, but the very way of existing.

This dimension introduces a form of knowledge that arises from traversal. It is not theoretical, but lived.

The metal mesh constructs an essential image, almost reduced to its primary structure. The face appears as bearer of an intense presence, not immediate, requiring time to be grasped.

## **TIRESIAS - ALGOR. 5072052 (EÍDŌLON), 2025**

hand-cut black metal mesh on a white background  
125 × 85 cm



# MEANING

Meaning is not a conclusion, but a recomposition.

It can be encountered as an outcome, when the path seems to have crossed all its phases, or as a starting point, when what appears already complete invites questioning what generated it. In both directions, meaning does not close, but reopens.

Here, time becomes central. No longer as a linear succession, but as a structure: something that holds events together, measures them, makes them legible. Meaning does not lie in individual passages, but in the relationship between them.

At this stage, the mesh reveals itself as a weave. No longer only a filter, nor a system of selection or transformation, but an interlacing that connects every element of the journey. What previously appeared separate recomposes into a single structure, in which each part is linked to the others.

The figures that inhabit this space — the Fates — do not act

directly, but define the form of time. They spin, measure, interrupt. They do not determine events, but establish their structure, rhythm, and duration.

In this perspective, the body is no longer only experience, knowledge, or transformation, but part of a broader design. What happens acquires meaning insofar as it can be placed within a weave.

The path can be traversed in both directions. What appears as an outcome can be read as a starting point, and what seems initial can reveal itself as a result.

In this system also lies the dialogue with GSK (GlaxoSmithKline), whose activity develops through a global research network in the fields of prevention, vaccines, immunology, oncology, and advanced therapies. Contemporary scientific knowledge is not linear, but distributed: every result is the product of a multiplicity of interconnected processes.

# ATROPOS

Atropos is the one who cuts the thread. She does not decide arbitrarily, but intervenes when a process reaches its limit.

She represents the interruption that defines form. Without an end, there is no structure, no legibility. The cut is not negation, but determination.

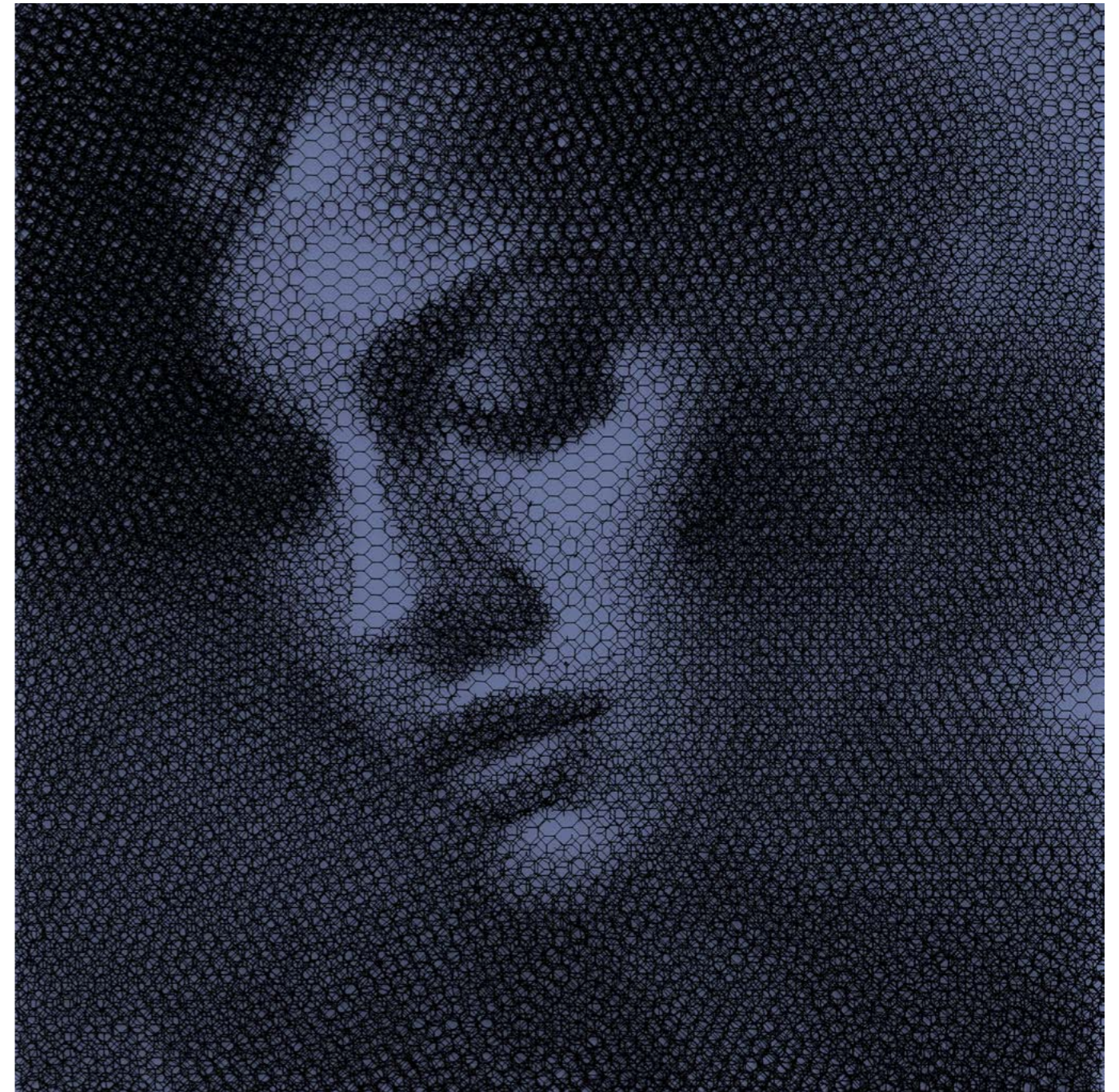
This figure introduces the idea that every system is defined not only by what continues, but by what stops. Meaning emerges also through closure.

The metal mesh here appears more decisive, almost sharp. The image seems held at the edge of disappearance, as if suspended at the moment in which it is about to resolve.

## **ATROPOS - ALGOR. 6221919 (EÍDŌLON), 2025**

hand-cut black metal mesh on a periwinkle background

95 × 95 cm

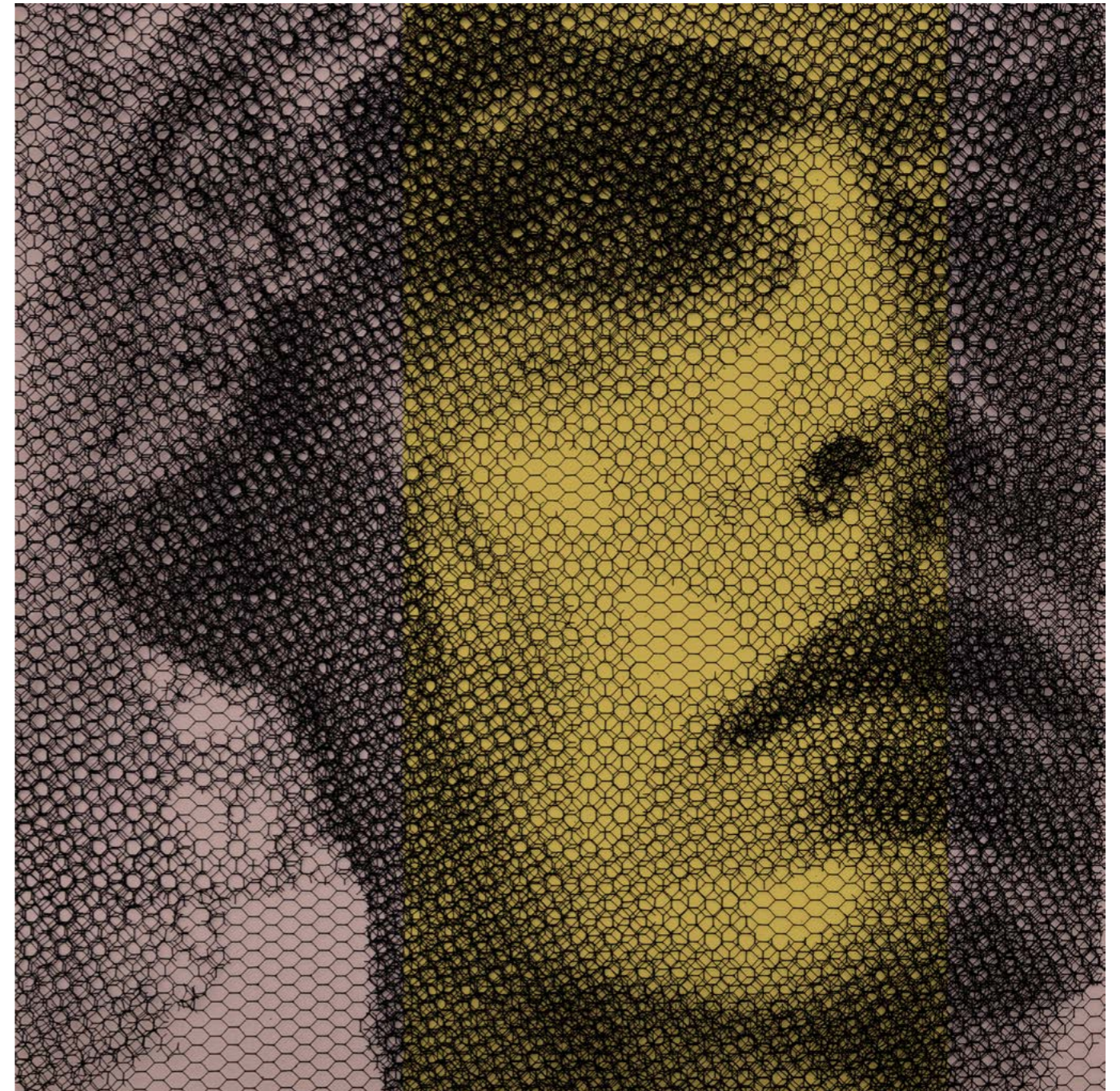


# CLOTHO

Clotho is the one who spins the thread. She represents the beginning, not as an absolute origin, but as the activation of a process. She embodies the moment in which something starts to take form, when potential becomes trajectory. The thread is not yet defined, but it exists — it has begun. This figure introduces the idea of generation as a continuous act: nothing appears suddenly, everything emerges from a tension that sets it in motion. The metal mesh reflects this condition. The image seems to arise from within the structure, as if it were still in the process of being formed, not yet fully stabilized.

**CLOTHO - ALGOR. 3541761 (EÍDŌLON), 2024**

hand-cut black metal mesh on a mustard and blush background  
95 × 95 cm



# LACHESIS

Lachesis is the one who measures the thread. She determines its extension, its rhythm, its proportion.

She represents the structuring of time: not its beginning, not its end, but its articulation. What exists is given duration, scale, relation.

This figure introduces the idea that every process is not only generated, but calibrated. Meaning does not arise from isolated events, but from their measure.

The metal mesh constructs an image that appears balanced, held within a precise structure. The face emerges with clarity, as if defined by an internal proportion.

## **LACHESIS - ALGOR. 3041836 (EÍDŌLON), 2024**

hand-cut black metal mesh on a metallic grey background

95 × 95 cm



# PARNASO

## THE FORM OF KNOWLEDGE BETWEEN BODY, NETWORK AND IMAGE

BY PAOLO BELLUSSI

Parnassus does not appear here as an origin, but as a configuration.

What is encountered is not the beginning of a path, but its overall form: a system in which every element exists in relation to the others, and in which every image can be read as the outcome of a process.

In Giorgio Tentolini's work, the image is never immediate. It is constructed through metal mesh, which acts as both filter and threshold. What appears is always the result of a mediation: of light, of distance, of layering.

In this perspective, the mesh is not only material, but a structure of meaning. It holds together what has been, what is, and what may still be. As in complex systems — biological, scientific, technological — each element exists only in relation to the others.

The works are situated between two matrices.

On one side, Pagan Poetry, which reflects the historical construction of the image of the body.

On the other, Eídōlon, which introduces figures generated through artificial intelligence, without origin yet not without form.

Between these two dimensions, a tension is established: not between past and present, but between stability and

transformation, between model and possibility.

The exhibition unfolds within the Appartamenti del Principe of the Reggia di Colorno, where each environment contributes to building a specific reading. Frescoes, decorations, and architectural structures are not neutral elements, but symbolic systems that enter into dialogue with the works, expanding their meaning.

Within this same context is the presence of ALMA - The International School of Italian Cuisine, which interprets knowledge as practice — as a concrete transformation of matter. Cooking, like artistic and scientific research, becomes a process: a system in which knowledge, technique, and experimentation intertwine to generate new forms.

The path can be experienced in both directions. What appears as an outcome may be read as a starting point, and what seems initial may reveal itself as a result.

Within this system is also the dialogue with GSK, whose activity develops through a global network of research in prevention, vaccines, immunology, oncology, and advanced therapies. Contemporary scientific knowledge is not linear, but distributed: every result is the product of a multiplicity of interconnected processes.



*In nova fert animus mutatas  
dicere formas corpora.*

\*My spirit moves me to tell of bodies transformed into new forms.

*Publius Ovidius Naso,  
Metamorphoses, Book I, v. 1*

