

VA:  
**4 GLIMPSES OF THE CITY**

Jean-Marc Amigues, Daniele Cestari, Marta Mezynska and  
Tomàs Sunyol interpret Varese

*Curated by Alessandra Redaelli*

Opening Reception: **Saturday, February 11, H 5-8 pm**  
Dates: February 11 – March 11, 2023  
Location: **PUNTO SULL'ARTE**, Viale Sant'Antonio, 59/61, Varese  
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www.puntosullarte.com  
Visiting hours: Tuesday – Saturday: h 9.30 am – 5 pm  
Catalogue: Critical Text by Alessandra Redaelli

The new exhibition at **PUNTO SULL'ARTE** is a **tribute to Varese**. Four Artists with very different languages have been called to tell **the story of the city**: Jean-Marc Amigues, Daniele Cestari, Marta Mezynska and Tomàs Sunyol.

**Opening reception February, Saturday 11th from 5 pm to 8 pm.** At 6 pm the art curator Alessandra Redaelli will take a short speech in which she will introduce the essence of the exhibition.

The streets of the historic city centre – Corso Matteotti, Piazza Montegrappa, Vicolo Canonichetta, to name a few – together with details of the typical rationalist architecture and natural landscapes that surround Varese and its lake, are just some of the subjects addressed.

Four languages in some ways diametrically opposed, in the discovery of a fascinating, multifaceted reality, where nature reveals itself as wild and where the hand of man has created architectural polyphonies, juxtaposing prehistoric sites and futuristic spaces and marrying baroque and rationalism in unprecedented harmony.

French from Toulouse, **JEAN-MARC AMIGUES** (1965) runs over the city with his vibrant, blurred brushstroke, in perfect equilibrium between the rendering of the most infinitesimal detail and a suggestive out of focus, capable of distancing the subject from the contingency of time. Giving space to nature - trees and water in which he demonstrates his impressionistic virtuosity - and clothing the most well-known glimpses with a patina of history and the past.

The Ferrarese **DANIELE CESTARI** (1983), on the other hand, engulfs the space with a rapid, gestural brushstroke, giving us back the streets of the city in infinite, mobile perspectives, which seem to fall towards the viewer to welcome them into their flight; while the architectural detail emerges as precisely as if it were engraved by a scalpel in a feverish dance of drippings, scratches and stains.

A return to order is imposed by **MARTA MEZYNSKA** (1981), Polish with a passion for geometry and rigour, she transplanted herself to Milan. On her canvases the city tells its story only and exclusively through its facades, in foreground close-ups that exclude the sky and surrounding space. Her natural preference is for rationalist architecture, that she depicts in brush tip, brick after brick, hypnotizing us with the precision of her brushstroke and with the play of chromatic counterpoints and often leaving us poised between the certainty of the figuration and the sensation of the abstract.

The Catalan **TOMÀS SUNYOL** (1964), also plays with the abstract, decomposing the forms in a sort of neo-cubism. Interpreted in Mediterranean shades of blue, of vivid yellows, of reds and oranges, the streets and

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squares of Varese are transformed into sliding, hypnotic geometric puzzles, where the viewer traces perspectives, thresholds, facades and mountain profiles, reconstructing them in their own mind.

The exhibition is accompanied by a **BILINGUAL CATALOGUE** created by PUNTO SULL'ARTE containing curator Alessandra Redaelli's critical text and the reproduction of the exhibited artworks.

**JEAN-MARC AMIGUES** was born in 1965 in Toulouse (France). His passion for drawing and painting dates back to his youngest age. Art remains a discreet passion, yet very present, to which he prefers studies in Medicine, specialty rheumatology. At the beginning of his artistic carrier his drawings were faithful representations, identical to the real models. But soon, this relation to reality will give rise to doubts in his work and he will draw his new style, a new project, to make reality abstract, to "get to something abstract from something real". As if to counteract his entire Hyperrealist period, Amigues decides to blur, distort, destructure the image he takes as a model. The artist's ambition is no longer to show a faithful copy of what he sees and draws, but a multitude of things, images, shapes and meanings. What the artist expects is for the viewer's imagination to come and fill this "void", to recreate "his" image, "his" reality. As if the artist wanted to remind us that the origin of things, of the world, of painting, can only subsist in a hidden state. He constructs his visions in brush tip with a surgical verisimilitude, then he immerses them in a fog of glazes that confuses the contours and creates a noir atmosphere, while overturning the perspective to open the painting into large areas of emptiness, a wink at the abstract. Besides his profession as a doctor, Jean-Marc Amigues has taken part in various exhibitions in France and has exhibited in many art fairs in Europe and all over the world. He lives and works in Toulouse, France.

**DANIELE CESTARI** was born in 1983 in Ferrara. In 2009 he graduated in Architecture and then he devoted to painting. His artistic path is deeply tied to his university studies, which he fulfilled with a thesis upon urban planning. Within this context he developed his inclination towards the physical aspect of metropolis and urban landscapes by studying painting and photography. He made exhibitions in private galleries and public spaces in Italy and abroad (Boston, London, Amsterdam, Mykonos, Sophia, Buenos Aires, Toulouse). In 2011 he was invited to Emilia Romagna Pavillon at the 54th Venice Biennial and in 2014 he was asked to take part in the exhibition *Ritratti di Città – Urban Sceneries* curated by Flaminio Gualdoni at Villa Olmo in Como. Among the latest solo shows we remember the ones in Montalcino, Boston (USA) and Varese. Cestari is a master of the landscape. His paintings are vast urban views, which play on potentially endless perspectives, where buildings reveal themselves as pretexts for a rethinking of the space. The silence of the barely whispered chromatic range – often played out with a reduced selection of tones ranging from greys to whites or from browns to ochre – suddenly rings out in the scratches of colour, inconsistent stripes, thickening of matter that compel the viewer to rethink the image. He lives and works in Ferrara.

**MARTA MEZYNSKA** was born in 1981 in Bialystok (Poland). She graduated from the Academy of Fine Arts in Warsaw and attended courses in mosaic and painting at the Carrara Academy, thanks to the Erasmus program. Her works, always characterized by the constant presence of architectural drawings, are a tribute to her father, an architect who died prematurely. Her houses – always caught front on – offer us facades with syncopated rhythms, where the architectures engage intriguing formal and chromatic counterpoints in a constant game of abstract references. Truer than truth and yet impossible in their too perfect harmonies, Mezynska's buildings immerse us in suggestive metaphysical atmospheres. Her works are present in many private collections in Italy and abroad. In 2019 she entered a group exhibition at the Hotel Galleria Vik in Milan, a project aimed at enhancing the hotel exceptional architecture with hand-painted murals and frescoes. She lives and works in Milan.

**TOMÀS SUNYOL** was born in 1964 in Dieulefit (France), a little town where his family moved from Catalonia to escape the political situation of that period. He spent most of his childhood in Provence, but when he returned to his native town, Badalona, he regained his land and identity. He succeeded in this process through the intimate observation of the narrow streets of the town, bounded by houses which, even if sometimes can only be guessed, generate the curves and unexpected lights which perfectly describe the place. Tomàs Suñol's painting lies within a fascinating balance between abstraction and reality, where details lead beyond the limits of visible. Shadow and colour create compositions where expressive power and poetry confront in a perfectly balanced way. Colours are created by light rather than on the palette, it is still light that, denying chromatic changes, defines spaces. Surfaces are interrupted, cut by only perceivable lines and dark slits, which tell about a subject made up of houses placed one against the other, shady or sunny roads, unseen but still present humanity. During his artistic career he has taken part in many solo and group exhibitions and has participated in Art Fairs in Europe, United States, China and Japan. His paintings are part of private collections all over the world. He lives and works in Badalona, Spain.

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