A PICK GALLERY ANDREA FESTA

THE GENDER OF IMAGES

Tonino Lacertosa

THE INSIDERS

SunJing

in collaboration with Andrea Festa

Opening: Wednesday, 28 October 2026, 7 pm
29 October – 28 November 2026

On **28 October** at 7 pm, **A PICK GALLERY**, at Via Galliari 15/C, presents two exhibitions: *The gender of images*, a solo exhibition by Tonino Lacertosa, and *The insiders*, a solo exhibition by SunJing, in collaboration with **Andrea Festa** gallery. Every year, during Turin Art Week, A PICK GALLERY creates an opportunity for dialogue between different artistic languages and geographies. This autumn, the gallery has chosen to collaborate with the Rome-based gallery.

Figurative painting provides common ground for Tonino Lacertosa and SunJing, artists from different backgrounds and generations who explore the relationship between identity, the body and social conventions. While Lacertosa opens the image of the couple to the plurality of human bonds and unrestricted freedom, SunJing gives form to the inner lives of individuals suspended between awareness and conditioning. Through the pride of bodies or the unease of gestures, the two exhibitions question the possibility of recognising oneself and finding one's place in relation to others and the world.

On Saturday, 31 October, A PICK GALLERY will be open from 6 to 11 pm for **Art Night**, organised by **TAG Torino Art Galleries**.

On 30 and 31 October and 1 November, the gallery will host **Art Coffee Breakfast** from 10 am to noon.

A PICK GALLERY via Bernardino Galliari 15/C, 10125 Turin - IT / M. +39 349 3509087 - +39 393 4317956
info@apickgallery.com / www.apickgallery.com / Tuesday-Saturday 3.30-8 pm and by appointment

ANDREA FESTA GALLERY Lungotevere degli Altoviti 1, 00186 Roma – IT / M. +39 339 1764625
info@andreafestafineart.com / www. andreafestafineart.com / Tuesday-Friday 3-7 pm

The gender of images

Some paintings are made to be shown, while others need to dwell in a secluded space for a long time before finding the courage to emerge. The work of **Tonino Lacertosa** (Bra, 1964) belongs to the latter category. These works are so closely bound to his own sensibility that, for a long time, exposing them to the gaze of others proved difficult. As though showing these bodies, desires and identities also meant revealing something deeply personal. With *The gender of images*, Lacertosa invites us into a place where identities are possibilities rather than boundaries; where the body is a living presence, shaped by desires, contradictions and tenderness, rather than a definition.

At the heart of his practice lies the archetype of Adam and Eve, the symbolic origin of the couple in Western tradition. Here, however, the myth departs from its familiar form, allowing itself to be transformed and multiplied. The bodies follow no predetermined grammar, and their gazes and gestures seem to speak of something that precedes categories. In the large standing nudes, the gaze directed towards the viewer carries the force of a silent declaration. There is no appeal for approval, no desire to please: there is the pride of those who occupy their own space and claim the right to exist without having to justify themselves. Nudity thus becomes a form of freedom, but also an act of trust. To expose oneself is to accept the vulnerability that comes with being seen by others, transforming the risk of revelation into the possibility of an encounter.

In the reclining figures, this tension gives way to a different kind of intimacy. Clothes, accessories and postures move across masculine and feminine codes, touching upon and contradicting them without ever becoming confined by them. The bodies seem to allow themselves a respite from the world, resting against backgrounds that evoke meadows, fabrics and upholstery, in a suspended, almost dreamlike domestic atmosphere. Here, pride does not exclude fragility, just as freedom does not necessarily take the form of an assertion of strength.

Underpinning this exploration is a remarkably refined approach to painting, combining meticulous attention to detail with an intense, warm emotional quality. The care with which Lacertosa renders the surface of skin, the folds of a garment, the texture of a fabric or the distinctive features of an accessory never reduces the image to a detached exercise in virtuosity. On the contrary, this precision seems to bring the viewer closer to the lives of the figures, making their presence, delicacy and quiet unease palpable. This is painting that lingers over things without losing sight of what animates them.

Perhaps it is precisely this tension between control and surrender, between clarity of vision and emotional warmth, that makes Lacertosa's work so personal. Without becoming a manifesto, *The gender of images* touches on one of the most pressing issues of our time: the possibility of freeing identity from rigid definitions and recognising the plurality of ways of being, desiring and loving. Its strength, however, lies less in the desire to prove a point than in its ability to make us linger before the images and question our habitual ways of seeing.

The insiders

The insiders explores the inner lives of individuals who are aware of the structures governing their existence yet unable to escape their influence. **SunJing** describes these figures as "clear-sighted drifters": lucid yet powerless individuals, suspended between awareness and resignation.

The title serves as a counterpoint to Albert Camus's *The Stranger*. While Meursault stands outside shared social and moral conventions, the figures painted by SunJing remain firmly within them: they recognise the structures shaping their lives but cannot free themselves from their influence. This tension finds expression in the artist's treatment of the human figure as the outward manifestation of an inner state.

Drawing on the Chinese expression *xiang you xin sheng*—the idea that the face mirrors the mind—SunJing regards the body as a landscape shaped by emotions, environment and social conditioning. These figures are neither portraits in the conventional sense nor protagonists in clearly defined narratives. Instead, they embody different psychological states, appearing immersed in anxiety, desire, vulnerability or fatigue. Throughout the exhibition, seemingly ordinary situations become charged with a subtle yet persistent sense of instability.

SunJing defines this approach as a form of "psychological realism". Using cinematic framing while dispensing with explicit narrative, the artist constructs scenes in which gestures, setting, artificial light and a muted palette combine to create a carefully calibrated emotional field. Seemingly calm surfaces conceal states of unease, while moments of stillness suggest lives on the verge of dissolution.

The works are painted in acrylic on linen, prepared with a ground of paper fibres and gesso. Thin, transparent glazes alternate with passages of dense impasto, creating surfaces that retain the absorbency of paper and evoke fragments of timeworn frescoes. This material tension gives the paintings a sense of accumulated time, as though the figures were contemporary ghosts captured on documents or walls, awaiting a future archaeological discovery.

Both exhibitions will remain on view until 28 November 2026.

Short Bio

Tonino Lacertosa
Tonino Lacertosa was born in 1964 in Bra, where he lives and works. His painting practice begins with existing images, which he reworks through colour and material. In his recent work, including the series *Adamo ed Eva*, he explores the relationship between the body, identity and human connections. His exhibition history includes a group exhibition curated by Vittorio Sgarbi at the Villa Reale in Monza and the Eataly Pavilion at Expo Milano 2015. In 2026, he participates in several art fairs with A PICK GALLERY and in *Fra immagine e pittura*, curated by Emanuela Romano at Ceravento gallery in Pescara.

SunJing
SunJing was born in Wuhan, China, in 1986 and lives and works in Beijing. In 2009, she received a Bachelor of Arts in Fine Art from the School of Art at Soochow University. Recent exhibitions include *Works on Paper*, Sala Nova at Andrea Festa Fine Art, Rome (2025); *Kinder Than Solitude*, Andrea Festa Fine Art, Rome (2024); and *The Invisible Clue*, Willow Art Space, London (2023). SunJing's works have also been presented at ART021 Shanghai and are held in the Corridor Foundation collection.