

GERARDO LO RUSSO



ART IS TO CREATE A NEW LIFE IN BEAUTY

Biography

Gerardo Lo Russo was born in Trevico Vallesaccarda (Av) in 1948. He attended the course of Sculpture with Di Fiore and with Fazzini, and in 1969 he published “Cosùs” a one-wheel cartoon in “L’Automobile of Aci”. Lo Russo is a sculptor, painter, graphic designer and writer, who has been a member of commissions for awards and competitions and has created expertise for public and private entities. He collaborated with the 2RC-Vigna Antoniana for the Graphic Art editions of the masters Afro, Battaglia, Bill, Burri, Dorazio, Capogrossi, Chagall, Consagra, Cordio, Corpora, Manzù, Matta, Mirko, Mirò, Moore, Novelli, Pasmore, Pepper, Perilli, Picasso, Pomodoro, Porzano, Richter, Rotko, Ruta, Santomaso, Scialoja, Scarpa, Smith, Soto, Vasarely, Vedova, Verne.

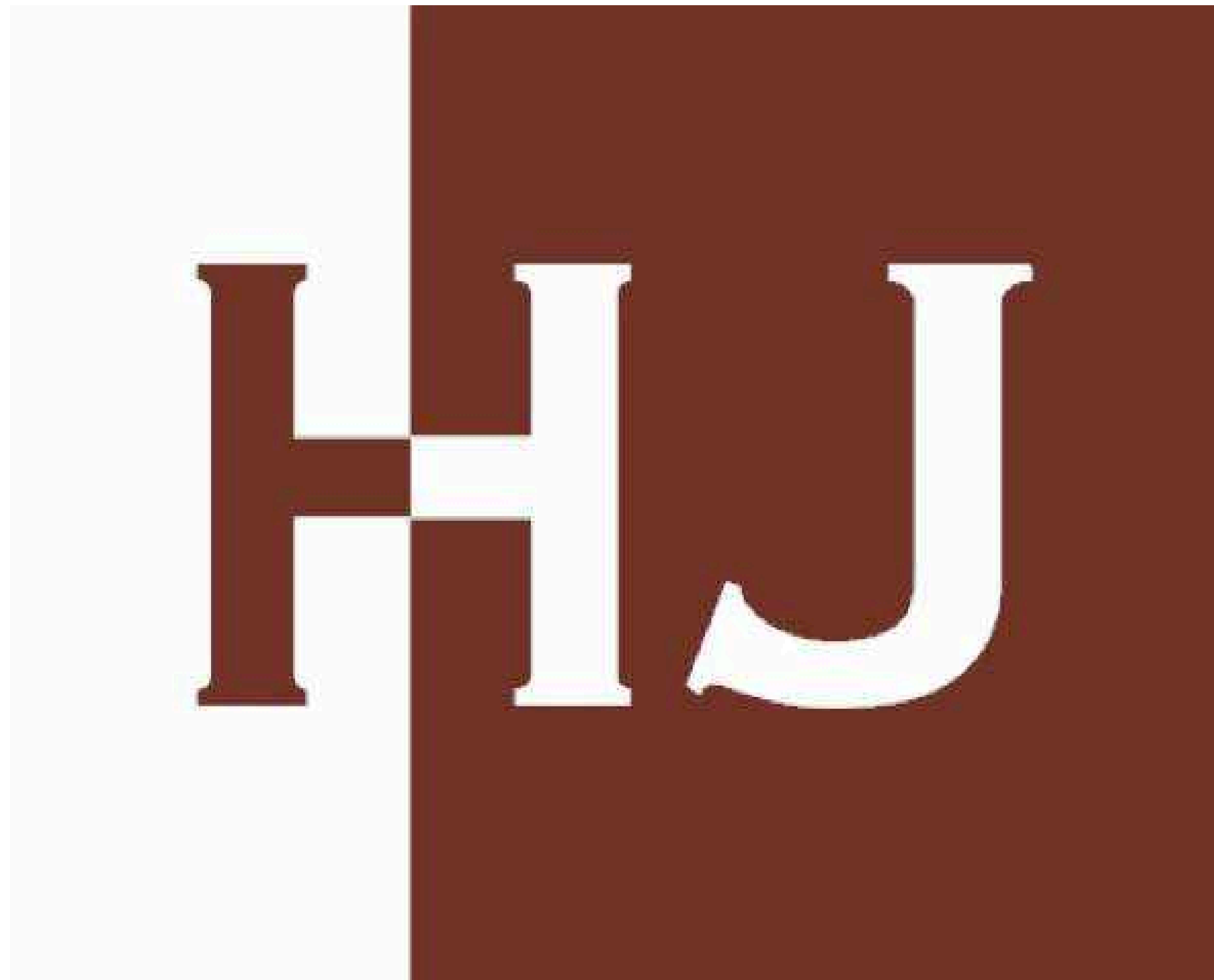
Lo Russo has exhibited in numerous solo exhibitions including in Paris, Geneva, Venice, Florence, Chongqing, Chengdu, and Shanghai and has participated in cultural and international events in Egypt, Azerbaijan, Turkey and China. He designed and curated travelling exhibitions of painting and sculpture by Italian artists on the Silk Road and Luxor. As president of the AIGA, he opened the confrontation between the ancient and the modern by exhibiting engraving works by Callot, Vasi, Pinelli, Piranesi, Rossini, and Della Bella. With AIGA he promoted “Word and Sign” at Palazzo Braschi sponsored by the Municipality of Rome; “Twenty Years of Original Engravings” at Palazzo Venezia sponsored by the Ministry of Cultural Heritage and at the Museum of Popular Arts and Traditions; he presented an Arci stand-workshop at the I Tevere Expo.

In 1976 he opened the printmaking school in Via del Foro Piscario 36 Rome in which works by numerous contemporary artists including Mastroianni, Monachesi, Montanarini, Trubbiani, Trotti, Solendo, Turchiaro, Cascella, Turcato, Berto, Sempé, Weinberg, Dragutescu were edited. In the school printshop the first issues of the satirical newspaper “I Quaderni del Sale” later to become “Il Male” were experimented with Pino Zac.

In 1985/89, Lo Russo founded the Montecelio Institute, the first school of Public Communication established in Italy, which recorded favourable speeches including that of Umberto Eco. He was appointed Director of the Montecelio Institute by the Scientific Committee, composed of Argan, Cristini, Massironi, Pistone, Salvi, Strazza, and Velly. He has taught at the Academy of Fine Arts in Catanzaro, Foggia and Rome. Lo Russo was a member of the Olympic Arts Committee at the Beijing Olympics in 2008. In 2007/2013 he directed the Fine Arts Academy of Rome. He was a component for the selection of young artists at the 54th Venice Biennale 2011 run by Vittorio Sgarbi. In 2013 he founded the Accademia Dei Romani.

He has created numerous logos including that of the Guidonia – Cape Canaveral twinning. Lo Russo has conducted professional training courses in “Computer Graphic” for ALST; for Time Vision in Salerno. He has supervised the participation of students in competitions for the design of logos and coordinated images: Telenorba-Miglior Logo Aziendale, 4 Rioni di Ladispoli, Scagherrak, Adobe Creative Trip, Miur- Settimana delle Arti, Alianti Award, ASI Logo, March 8: Consulta Donna logo.

He has published the didactic text “Signs of the Times” Ediz. della Cometa – Veligraf Rome 1995; the novel “Rose of Egypt” 2010 Ediz. Bora-Vittoria; the catalogue “Spatial Sculptures” Ediz. Accademia Dei Romani 2020; the novel “The Great Cruise” – BookSprint Edizioni 2021; “The Old Servant of Truth” Rome 2022- La Lepre editrice. Lo Russo has also been an honorary member of the Academy of Russia since 2011.



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Untitled, 2023, Ceramic, 47x 23 x 20 cm

Ref. A15



Disk, 2023, Travertine, 32 x 23 x 27 cm

Ref. A68



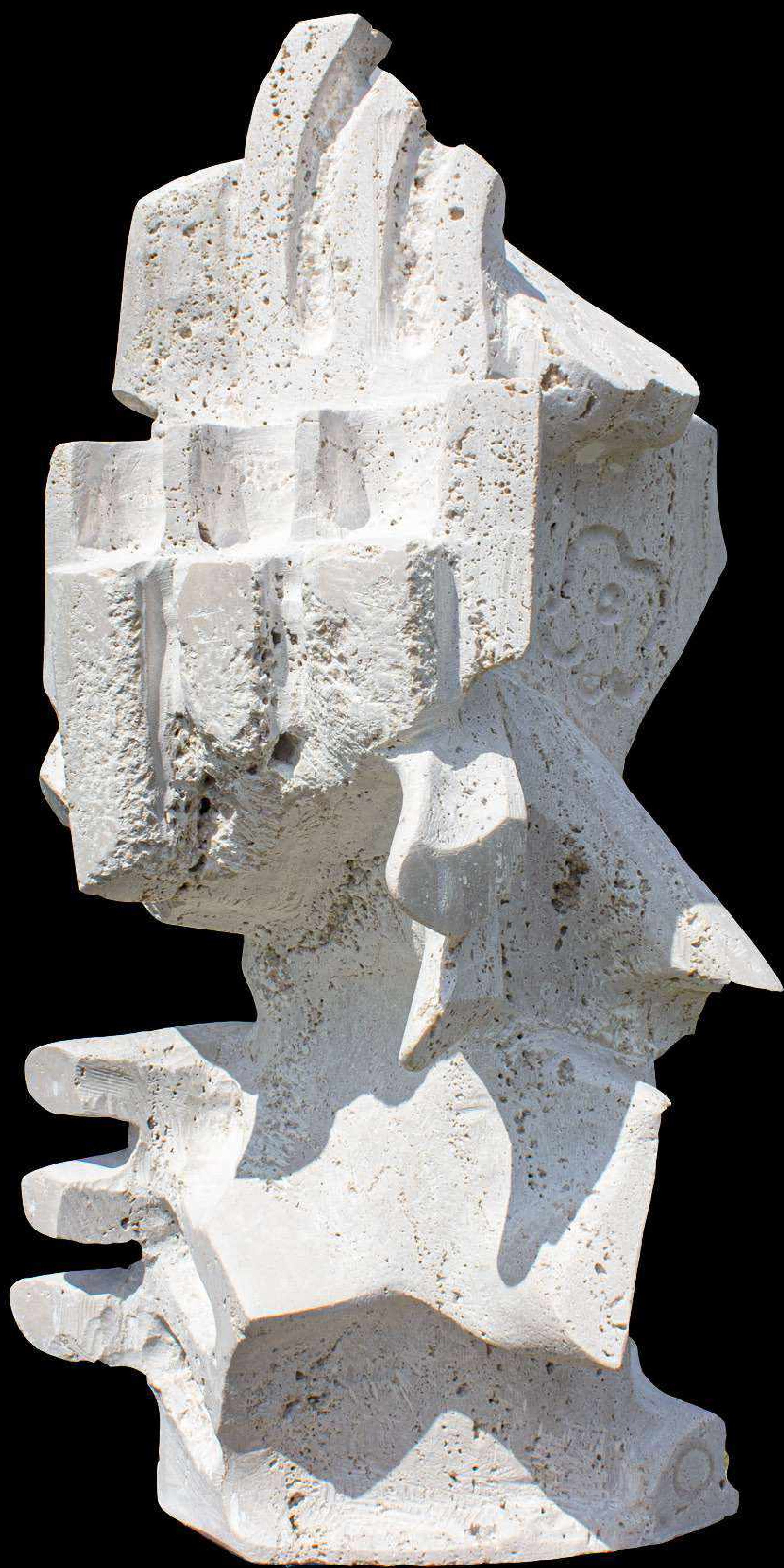
Portento, 2023, Ceramic, 67 x 52.5 x 30 cm

Ref. B56a



Portento, 2023, Ceramic, 67 x 52.5 x 30 cm

Ref. B56b



Magma, 2023, Travertine, 50 x 33 x 25 cm

Ref. B19



Untitled, 2023, Travertine, 80 x 50 x 37 cm

Ref. C17



Zega, 2023, Travertine, 86 x 65 x 22 cm

Ref. C21



Untitled, 2023, Travertine, 90 x 36 x 36 cm

Ref. C32



Draco, 2023, Ceramic, 26 x 65 x 13 cm

Ref. B54



Untitled, 2023, Ceramic, 29 x 36 x 12 cm

Ref. A11



Talismano, 2023, Ceramic, 63 x 25 x 26 cm

Ref. B55

Among the many, four names of possible genealogies that come to my mind these works (although it is also true that no one is a father to anyone and everyone is himself, full stop. and that's it) show maturity and surprising qualities, being absorbent, full, through awareness or molecular transmission, of masters in flesh and blood and here they come into history, in immediacy, the works but even more the biographies, boundless in their being coherent/incoherent, contaminating, in their own quality of being recognisable, by sliding and theatricality, of Henry Moore, Cesar, Arnaldo Pomodoro, Anish Kapoor.

Four winged interpreters of our time, who are founding, innovative, constituting an imaginary, of sculpture, of post vanguards, in various forms, embossed cantilevered, of materiality, plasticity, design, to which he is intimately connected.

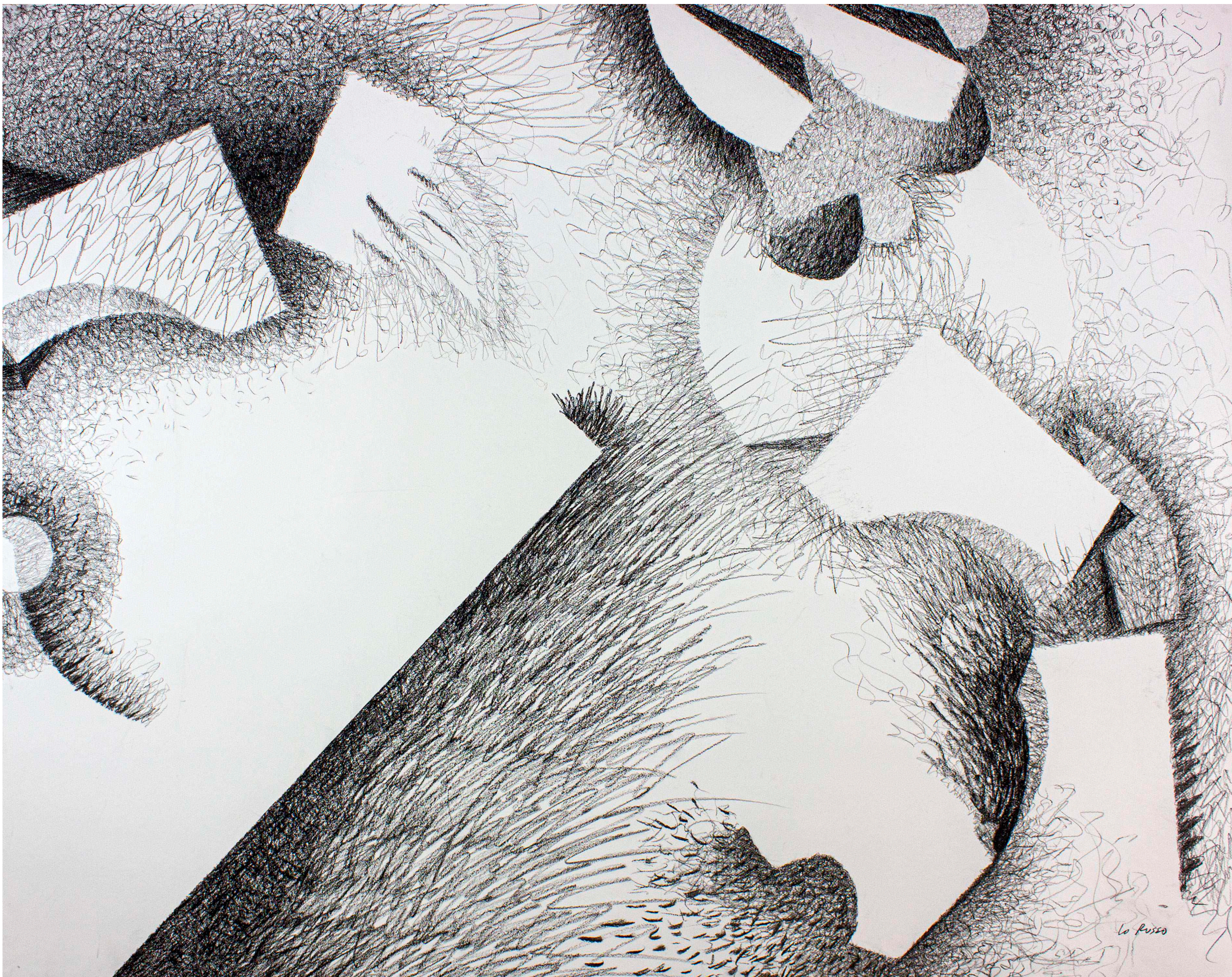
Gerardo Lo Russo, in his artistic life, demonstrates that he has seen, and studied, but also he has done (and to see, to study and do it in the present) and it is for this very reason that he can include, in his personal cursum in his personal appointment, teachers near and far, who allow him to boast the title of creator architect, thus by handing over (him too) the multiple vitalities, especially of metamorphic and the many analogies and differences, of a century, the twentieth century, which has not yet exhausted its maieutics, that has not yet still given all its real potential and much contains of something unexpressed that urges to take visibility, poetics of its visible and invisible strongbox and not only because we all come from it, by narration and imagination, but by an irrepressible force, which has become a stylistic code, so deep and catalogable.

Prof. Francesco Mazzeo Gallo (catalogo Gerardo Lo Russo - Roma 2023)



Untitled, 2023, charcoal on paper, 150 x 120 cm

Ref. F1



Untitled, 2023, charcoal on paper, 150 x 120 cm

Ref. F2



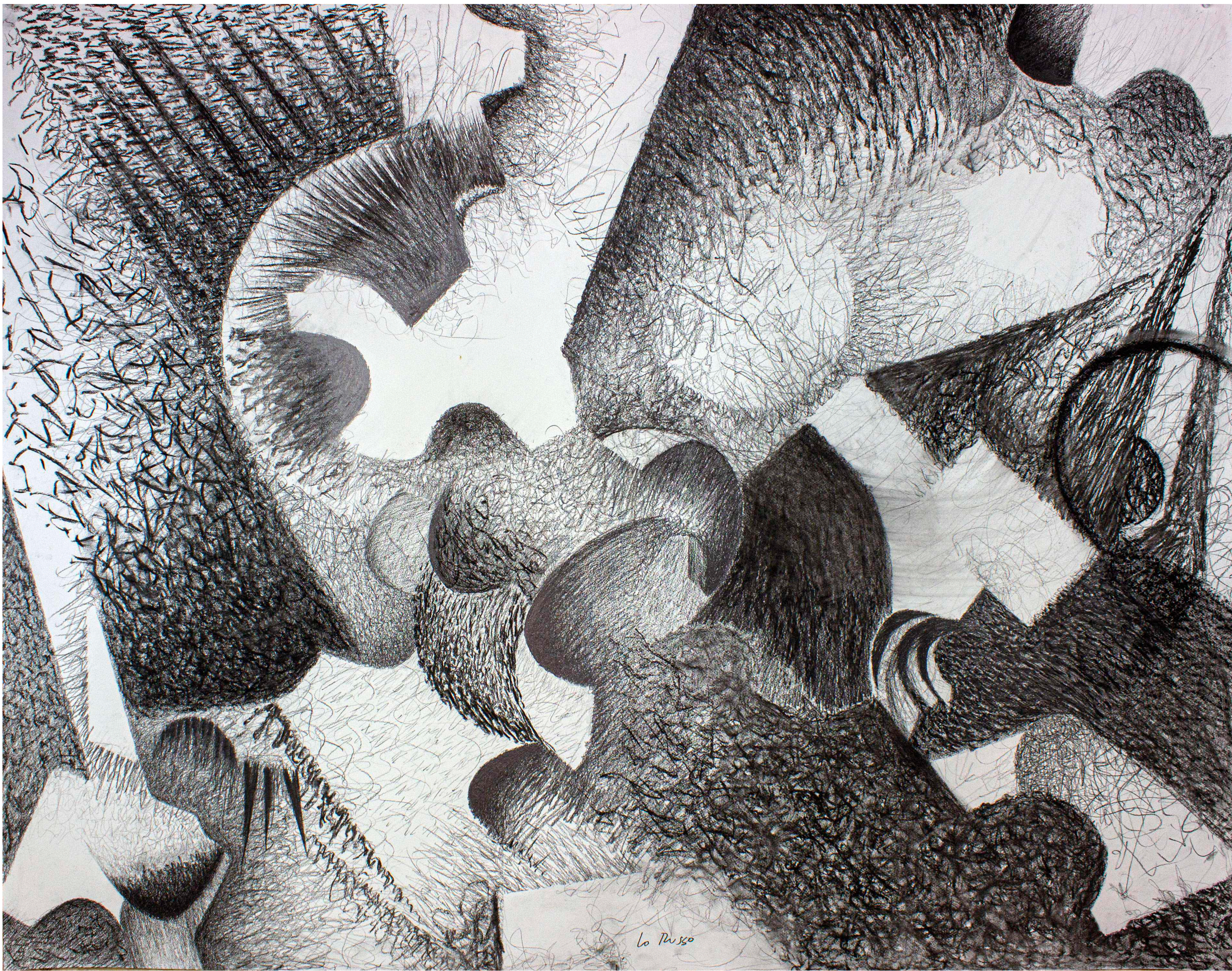
Untitled, 2023, charcoal on paper, 150 x 120 cm

Ref. F3



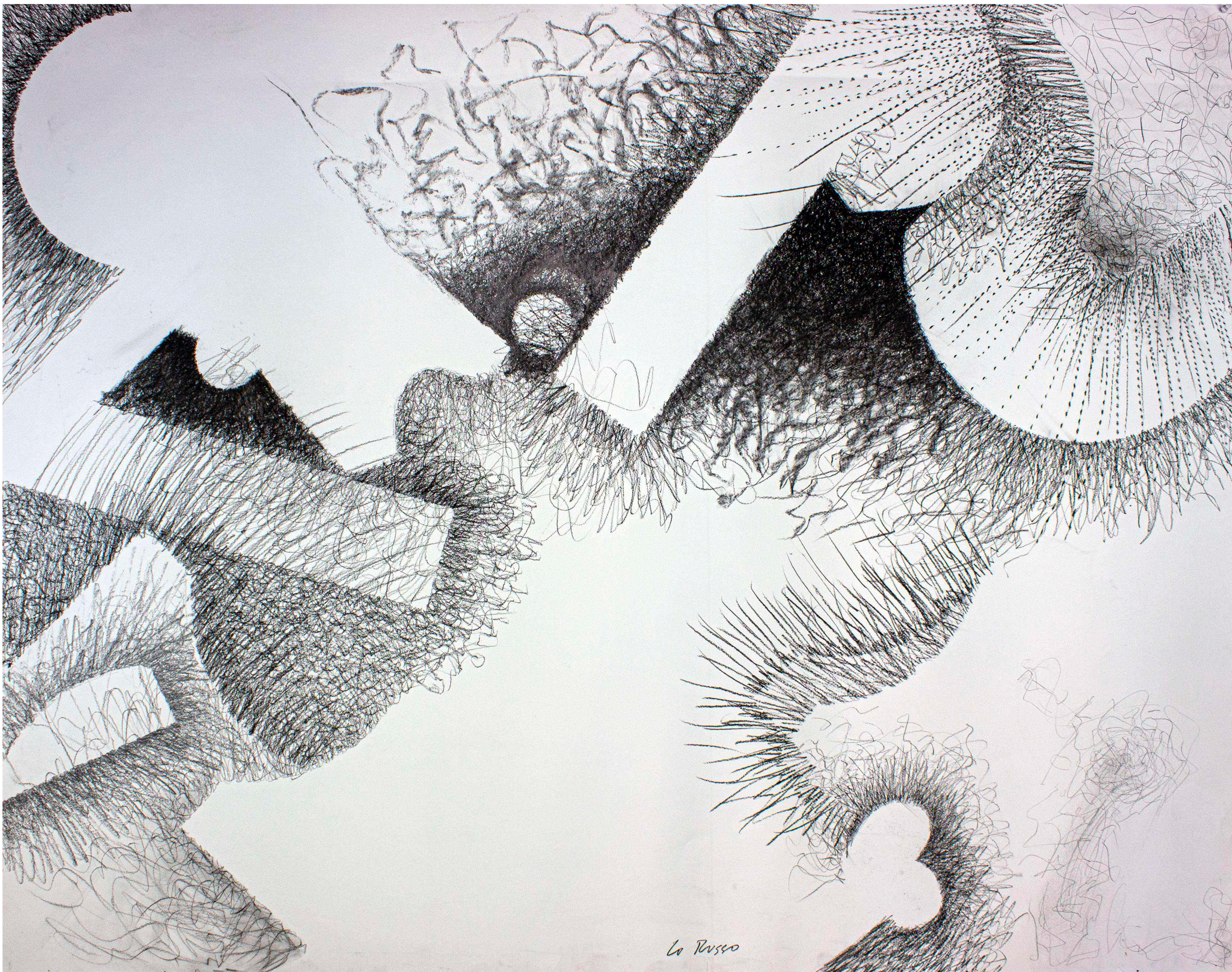
Untitled, 2023, charcoal on paper, 150 x 120 cm

Ref. F4



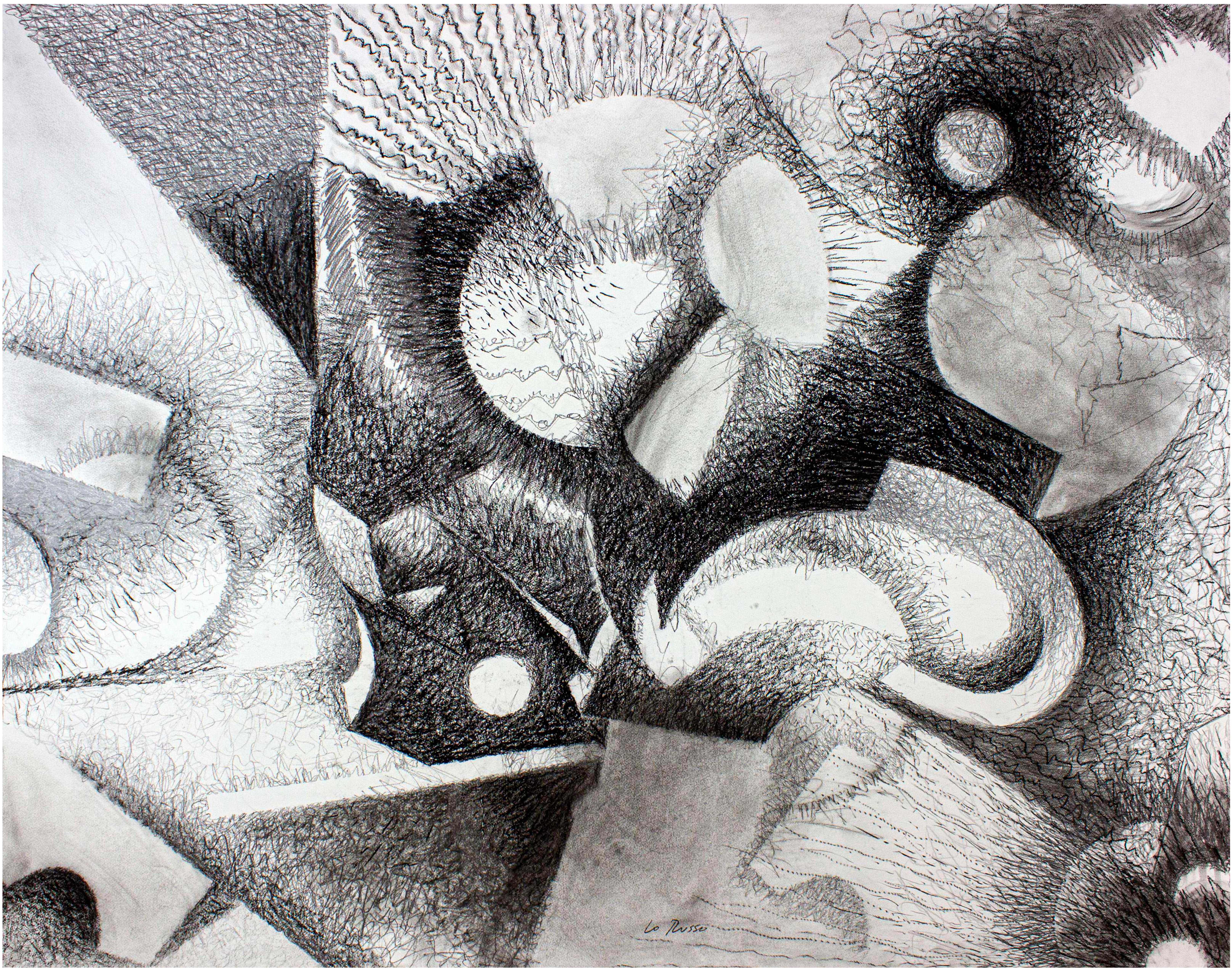
Untitled, 2023, charcoal on paper, 150 x 120 cm

Ref. F5



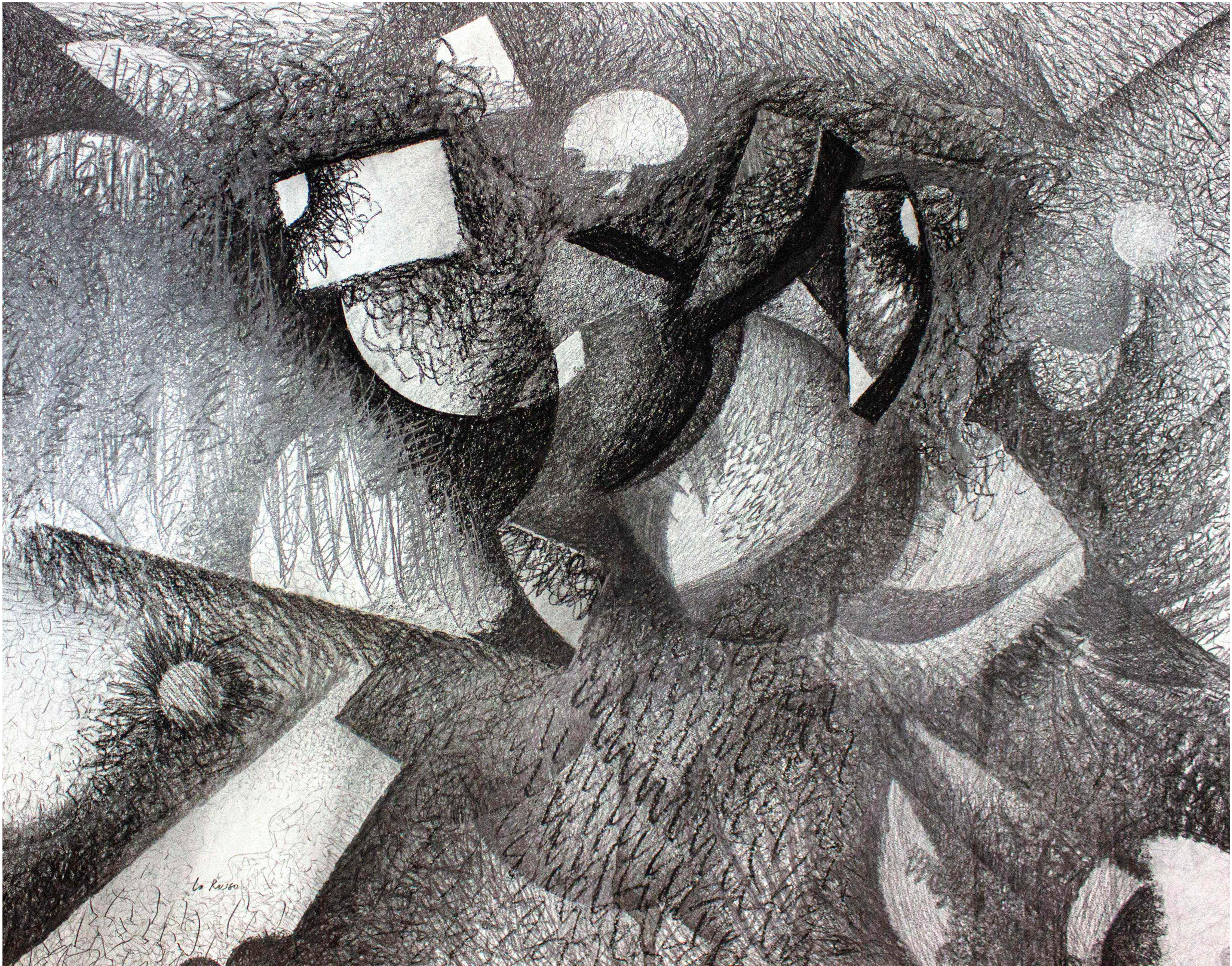
Untitled, 2023, charcoal on paper, 150 x 120 cm

Ref. F6



Untitled, 2023, charcoal on paper, 150 x 120 cm

Ref. F7



Untitled, 2023, charcoal on paper, 150 x 120 cm

Ref. F8

...These are sculptures that embody something of the legendary constructions of the megalithic period, proto-architecture that came into being from the end of the Stone Age through to the Bronze Age. Despite the reference to the mists of time, however, they also hint at shapes still to come: granitic forms that occasionally seem to allude to human and animal figures. What they all share is a sense of possibility, each in its own particular way a concentration of different cultural elements ranging from the distant past.

We think we know a near future we can only imagine.

Above all, however, they are monuments to a form of non-rational sacrality that appear to give shape and depth to the “mysterium tremendum et fascinans”

Prof. Armando Ginesi (catalogue Sculture Spaziali – Rome 2021)



Pepita, 2023, chalcography, 20 x 30 cm

Ref. G0



Untitled, 2023, chalcography, 60 x 40 cm

Ref. G1



Untitled, 2023, chalcography, 60 x 40 cm

Ref. G2



Untitled, 2023, chalcography, 60 x 40 cm

Ref. G3



Untitled, 2023, chalcography, 60 x 40 cm

Ref. G4



Untitled, 2023, chalcography, 60 x 40 cm

Ref. G5



Untitled, 2023, chalcography, 60 x 40 cm

Ref. G6

...Let us try to observe and touch Gerardo's sculpture with the gaze and hands of when we were children.

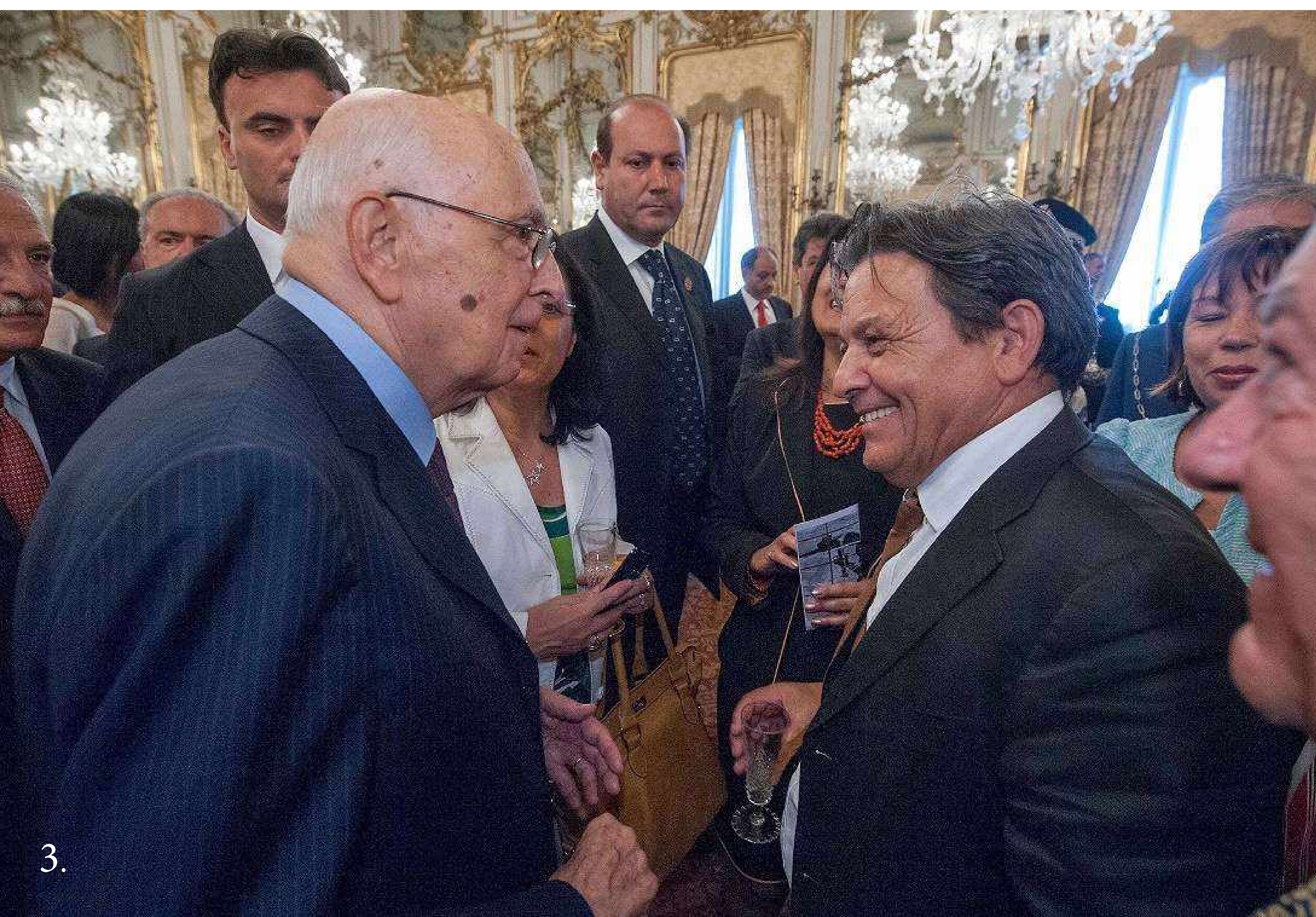
“See a world in a grain of sand and a heaven in a wildflower, hold infinity in the palm of your hand and eternity in an hour. Know that the whole world is a mirror, in every atom there are a hundred flaming suns. If you break the heart of a single drop of water, a hundred pure oceans emerge. If you examine each speck of dust there you can discover a thousand Adams... In a speck of millet lies a universe; everything is gathered at the present point... From each point in this circle, a thousand forms are drawn. Each point, in its rotation in a circle, is now a circle, now a spinning circumference.”

(“A World, A Heaven, The Eternity”, William Blake)

Prof. Filippo Pergola (presentation “Il Talismano” Rome 2022)

Meeting

1. With Wu Weishan
2. With Zurab Zeleteri, Cesare Romiti, Armando Ginesi
3. With the President of the Italian Republic Giorgio Napolitano
4. With Arnaldo Pomodoro
5. With Greg Wyatt
6. With the artists of Art Mogao Caves
7. Francesco Gallo, Antonio Fullin Capodimonte, Gerardo Lo Russo, Claudio Pauselli
8. Gerardo Lo Russo in his studio
9. Inauguration Academia in Campo with the directors of the Academia di Belle Art
10. Inauguration Academia in Campo Boario with Cesare Romiti
11. With Cesare Romiti
12. With Manuel Grillo
13. With Gaetano Castelli, Giovanna Cassese, Antonio Passa, Guido Strazza, Nicola Cantatore, Bruno Civello, Nunzio Solendo
14. Simposio Eye of the World tenutosi in China 2019
15. With the artists of Artee Saperi 2022
16. Art Mogao Caves
17. ART MARATHON painting footmade 256 mq, Piazza del Popolo, Roma, 2017
18. ART MARATHON painting footmade 256 mg







10.



11.



12.



13.



17.



14.



15.



16.





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Huge thank you to Giulia Jaghouri and Manuel Grillo



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