



MARCELLO LO GIUDICE

EDEN **UNIVERSE**, EDEN **OCEAN**

OPERA GALLERY

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PREFACE

It is with great pleasure that we present *Eden Universe, Eden Ocean*. A solo exhibition of sedimentary, saturated, abstract paintings from Marcello Lo Giudice at Opera Gallery New York for the very first time.

It is undeniable that Lo Giudice's paintings draw influence from his early studies in the scientific field of Geology, however, rather than remaining limited by the solid, unshakable representation of time, these celebratory paintings reflect a more transitory and ephemeral, perhaps even spiritual status. Combining his knowledge of the Earth's organic processes with a sympathetic passion for material substance, these richly colored tableaux go on to reflect the artist's magnetism towards the sublime, an exotic territory, that defies scientific analytical definition with an urge to see, and indeed feel, beyond the process of study or thought.

Our search for the sublime is intrinsic. To feel within nature the existential impact of that which is greater than us. To plumb the inky black depths of the deepest ocean, stand solitary and small on a cliff edge enveloped by the expansive horizon ahead, to gaze at the infinite, mutable weight of the sky overhead, to feel the incandescent heat of sun on sand - are just some of the experiences that are perhaps involuntarily encapsulated by the artist and in turn vicariously experienced by us, the viewer. We crave to experience the sublime as it aids us in our search for more profound connection, greater awareness, richer experience and deeper meaning. It is territory that eludes clear definition in favour of the weight of pure feeling, the origin of what the poet William Wordsworth referred to as a "visionary power, suggesting that which is beyond cognitive and descriptive forces".

Structured with thick layers of pigment, applied in showers of paint that are then left to dry, a history of time, thought, action and matter becomes buried, only to re-emerge, in part, through various technical phases - scratching, abrasion and removal to reveal the past, in order to move the work forward. The works are an embodiment of the cyclical alliance between man and material. The richness of pigment is also notable in these paintings - crusted with strong imbued color, often monochromatic, from flat, deep, rich, base tones to luminous, shimmering veils. We feel the ground and air, body and spirit. Marcello Lo Giudice's paintings express that which nature has contained for herself and that which resides within us all and beyond us all. Telluric experience and material amplified communicating, the universal connection and the wider energy of all creation.

We look forward to sharing it with you.

Amos Frajnd | Director of Opera Gallery New York

Gilles Dyan | Chairman and Founder of Opera Gallery Group

INTERVIEW

You graduated with a degree in Geology. How did your studies inform your decision to become an artist?

My love for the planet and its perfection of forms, the sea, the sky and its core, provided the influence. A love for the beauty of creation helped me to become an artist.

The rich, textural surface quality of your artworks seem to insinuate a dialogue with nature and its elements. Is this influenced by Geology also?

Yes it is.

How and when did you start working with pigment in your artworks?

I started to use oil and pigment together in the 90s. It has taken many years to find solutions to various complex technical problems and to be able to optimise my technique.

Can you describe the different stages involved in the production of your work?

My paintings are the result of hundreds of waterfalls of color applied to the surface, followed by a slow and patient evaporation until it becomes dry.

What inspired you to create this particular selection of artworks?

It is a continued interpretation of my deep love for nature, but I think it also subtly incorporates my love for the Renaissance period.

Can you describe how do you maintain your personal relationship to nature so that its influence is maintained in your practice?

Every day, before I begin my work, I walk in the garden and then venture into the French Italian hills. This sets me up to aim to capture the essence of life and attempt to mimic the music of the universe.

Where do you see the placement of your work within or in relation to the Abstract Art movement?

I was born when de Kooning, Rothko and Pollock were painting their masterpieces. I hope that my work maintains some of their aims, objectives and principles but I also work hard to plough my own furrows and make abstract works that belong to this new millennium.

Who are your artistic influences?

Giotto, Turner, Caravaggio, Piero della Francesca and Canaletto to name a varied few.

At what point do you decide that an artwork is finished?

I really don't know. In some ways my artworks are never really finished. They are always in movement like magma slowly erupting from a volcano.

What is your approach to painting?

Art is my mother, and Marcello is the sensitive and turbulent son!

It seems that you avoid some colors in this body of work. Was this a conscious decision and if so why?

I don't like to use greens, browns, greys, pinks or violets. I prefer to use the strong and primary colors to convey my message.

Do those recent works differ from past bodies of work?

The process of change and growth in my art is deliberately slow and metamorphic. This show showcases the latest development.

'Eden' is often a referenced in your titles. What is the significance of this?

Eden offers the romantic suggestion of an utopian place, an unraped paradise where nature is respected and everybody lives in peace and harmony.

New York is a place where the Abstract Art movement is particularly important historically. With this in mind, how did you approach your work in this new series?

New series of works, for example *Eden Universo* and *Eden Artique*, were not made with thoughts about New York but it is an honor to be showing them in the capital of Abstract Art.

You seem to work mainly in square format. Is there an explanation for this choice?

I choose the square quite intuitively, perhaps it's because the square offers a sense of perfection, much like the circle.

What challenges would you like to take up in the future?

The future is mysterious and I don't know what surprises it reserves for us.

I only know that I will die, and when I do, it will be with colors on my hands.

RECENT ARTWORKS

The Surface of Reality

About the Works of Marcello Lo Giudice

Taormina...

From the hilltop, through the ruins of the ancient theatre, one can glimpse at Mount Etna in the distance, standing out on the horizon, like a hyphen between sky and sea.

Here, in Sicily, beauty is an element in its own right. It is the quintessence, the 'fifth element', after water, air, fire and earth.

This is where Marcello Lo Giudice was born.

Pierre Restany, who knew how to capture the essence of an artist in a few words, said of him that he was a 'telluric painter' and that his art was 'in fusion with cosmic energy'. These remarks still resonate today with accuracy and cast light on Lo Giudice's works, radiating with colors.

Comparing the different stages of the artist's career to the geological strata of a rock formation, we discover a profound coherence in his itinerary.

Indeed, Lo Giudice started by studying Geology and Paleontology at the University of Bologna. There, he soaks in the beauty of the mineral kingdom and what should have taken him towards a scientific career made him deviate progressively from his original course and steered him towards the field of art.

Observing a fragment of pyrite through a microscope, he discovers universes similar to those of Pollock or de Kooning. And each stone, from which he knows that a pigment can be extracted by crushing it, suggests an intoxicating truth: it is through painting that he will be able to connect with the world and with what he loves.

Thus, a few years later, Lo Giudice found his way to Venice, studying the art of painting under the auspices of three reputed masters: Emilio Vedova, the explosive and effusive Expressionist painter; Giuseppe Santomaso, who sought to represent Nature through abstract pictorial principles; and finally Virgilio Guidi.



Eden Artico, 2018

Pigment and oil on canvas
59.1 x 59.1 in | 150 x 150 cm

But the driving force of the work, the source from which the artist draws his inspiration is less beauty itself than the sharp awareness of its fragility and the profanation it is too often subjected to. Faced with ecological disasters or historical dramas, Lo Giudice chooses to use art as a protection, a silent art, devoid of translatable signs, an art from which only two complementary forces seem to appear: one linked to the power of matter and the other to the energy of pure color.

Therefore, from a formal point of view, one discovers a unique work that is one of a kind, resulting from the merging of two main schools of 20th century art: on the one hand, Art Informel and the works of 'matérialistes' artists - one thinks about Dubuffet with his 'texturologies' and 'materiologies', about the sandy canvases by Tàpies or the 'cracklings' by Millares, and on the other hand, monochrome abstraction and the experience of pure color starting with Rodchenko and Malevitch, continuing with Klein, then with Reinhardt, Ryman or Kelly. One can also quote Fontana's, Manzoni's or Castellani's research, who each in their own way combined monochromy and materiality.

However, Lo Giudice takes us somewhere else. And as if we suddenly took to the skies, we overlook fragments of distant planets, seabeds, enigmatic traces of a passage, of an ancient movement... Volcanic reds, heavenly blues, and iridescent harmonies: as if he had painted with pollen or a dusty powder that could be blown away by the slightest breeze, the artist glorifies the beauty of the earth.

David Rosenberg
Paris, March 2018



Eden Blu, 2018

Pigment and oil on canvas
55.1 x 55.1 in | 140 x 140 cm

Eden Blu / Azur, 2017

Pigment and oil on canvas

78.7 x 90.6 in | 200 x 230 cm



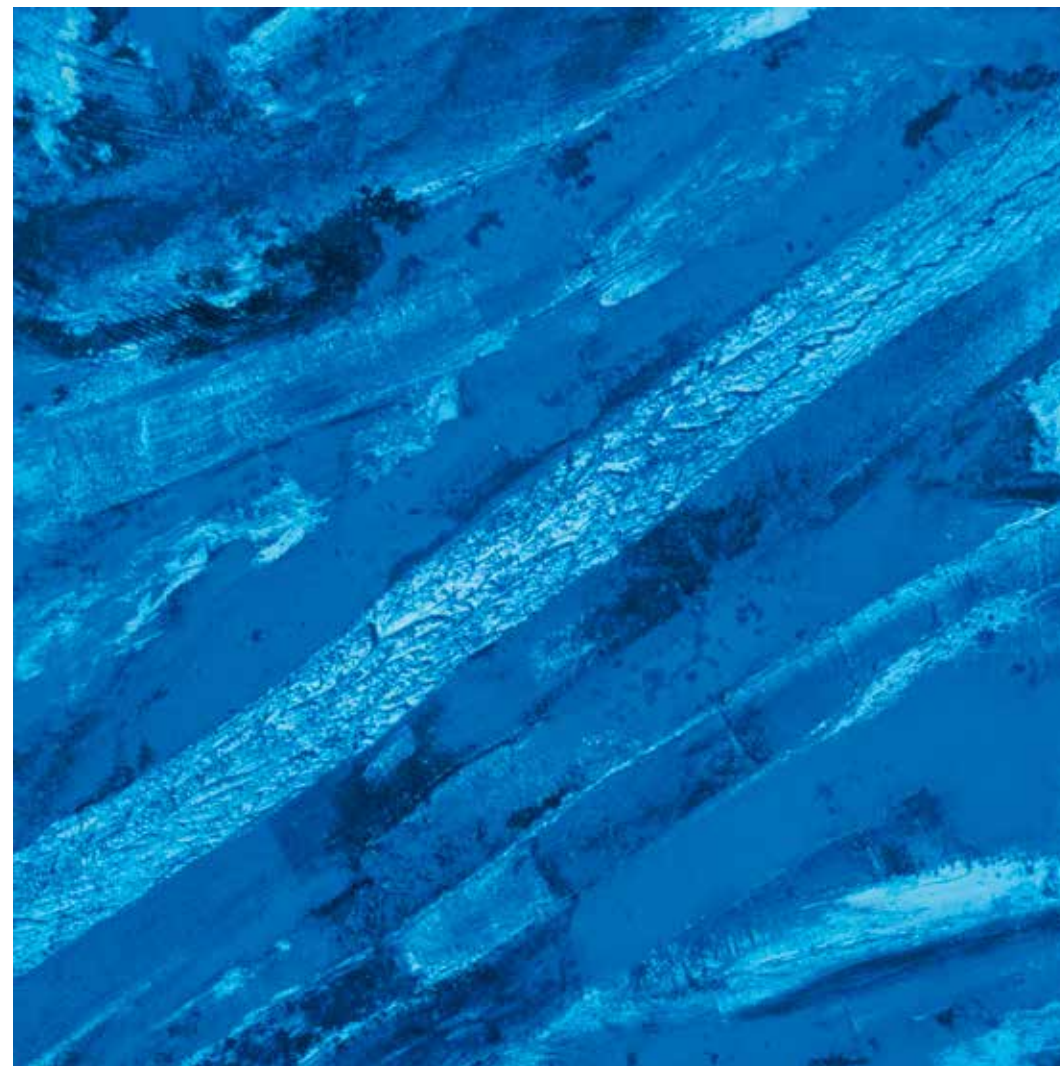
Eden Artico, 2018

Pigment and oil on canvas
59.1 x 59.1 in | 150 x 150 cm



Eden Universo, 2018

Pigment and oil on canvas
55.1 x 55.1 in | 140 x 140 cm





Eden Blu, 2017

Pigment and oil on canvas
59.1 x 59.1 in | 150 x 150 cm



Eden Ocean, 2018

Pigment and oil on canvas
59.1 x 59.1 in | 150 x 150 cm

Eden Azur, 2018

Pigment and oil on canvas
39.4 x 39.4 in | 100 x 100 cm



Eden Universo, 2018

Pigment and oil on canvas
55.1 x 70.9 in | 140 x 180 cm



Blu Eden, 2015

Pigment and oil on canvas
51.2 x 51.2 in | 130 x 130 cm





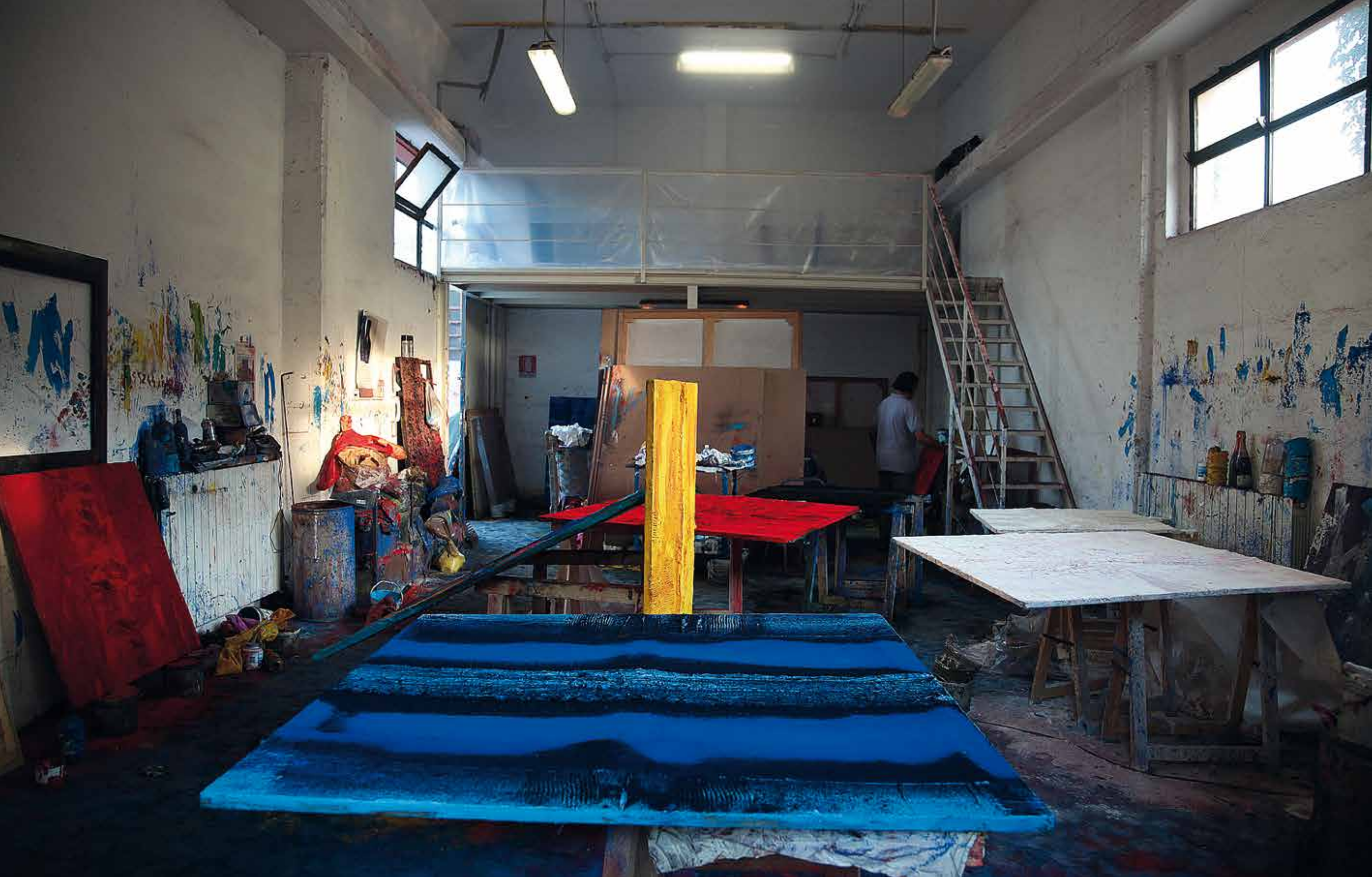
Eden Blu, 2017

Pigment and oil on canvas
55.1 x 55.1 in | 140 x 140 cm



Yellow / Sole, 2017

Pigment and oil on canvas
55.1 x 55.1 in | 140 x 140 cm



Yellow / Orange, 2015

Pigment and oil on canvas

39.4 x 39.4 in | 100 x 100 cm





Yellow / Sun, 2015

Pigment and oil on canvas
39.4 x 39.4 in | 100 x 100 cm



Eden Primavera, 2013

Pigment and oil on canvas
55.1 x 55.1 in | 140 x 140 cm

Orange, 2018

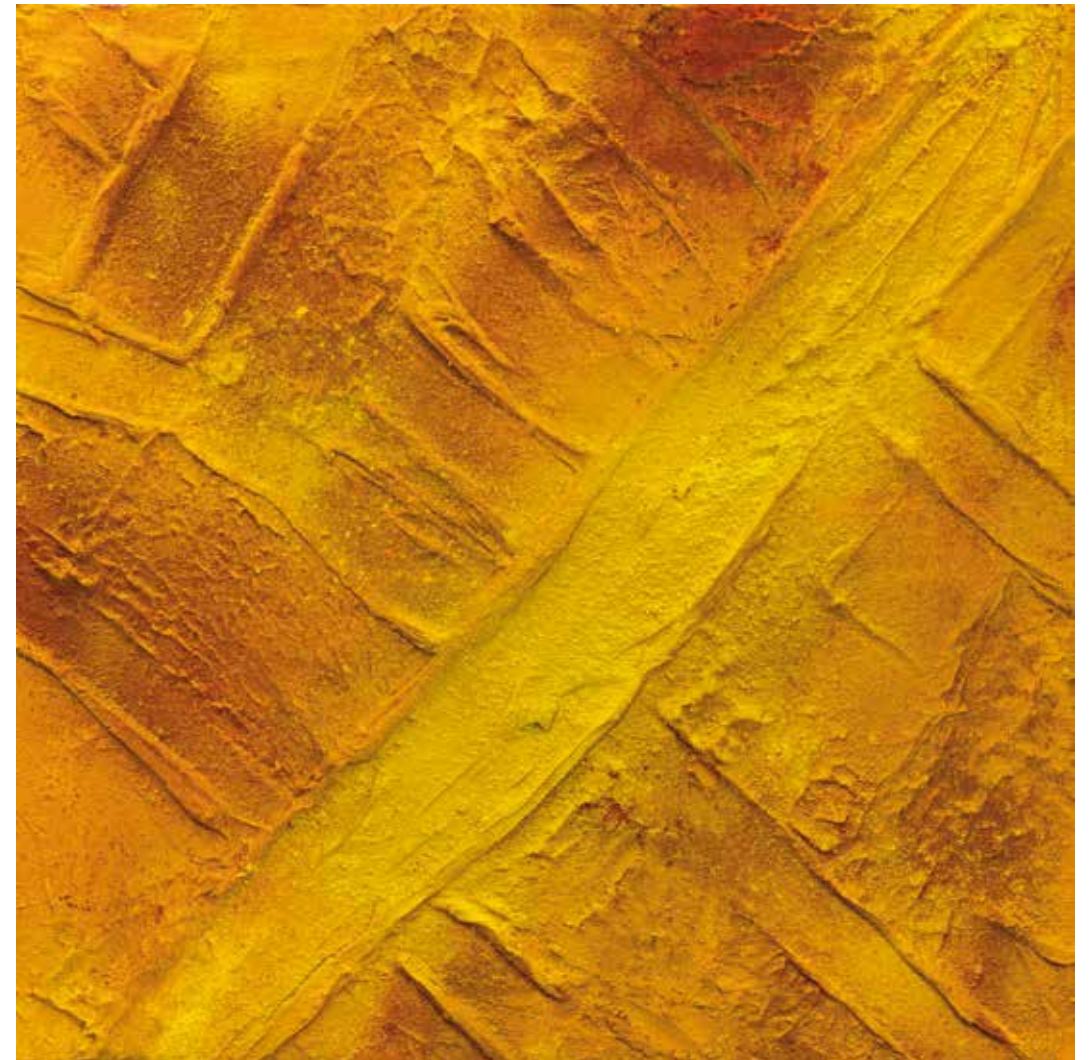
Pigment and oil on canvas

55.1 x 55.1 in | 140 x 140 cm





Yellow / Orange, 2018
Pigment and oil on canvas
31.5 x 31.5 in | 80 x 80 cm



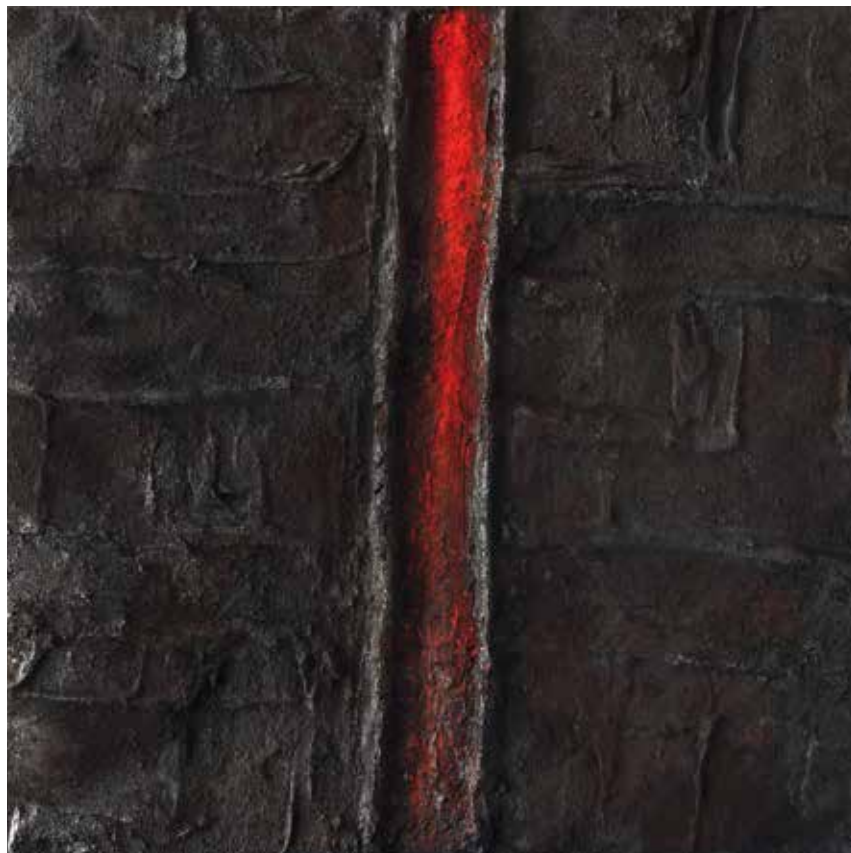
Yellow Sole, 2016
Pigment and oil on canvas
39.4 x 39.4 in | 100 x 100 cm

Red / Rosso, 2018

Pigment and oil on canvas

39.4 x 39.4 in | 100 x 100 cm





Eden Vulcano, 2015
 Pigment and oil on canvas
 39.4 x 39.4 in | 100 x 100 cm



Red Rosso, 2009
 Pigment and oil on canvas
 34 x 42 in | 86,5 x 106,5cm

Red Vulcan, 2017

Pigment and oil on canvas
59.1 x 78.7 in | 150 x 200 cm





BIOGRAPHY

Marcello Lo Giudice
b. 1957, Taormina, Italy

Lives and works in Milan and Monaco.

Marcello Lo Giudice's artworks consist primarily of heavily textured and richly pigmented abstract paintings.

He graduated from the University of Bologna in Italy in 1988 with a degree in Geology. He then attended the Academy of Fine Arts in Venice.

Lo Giudice is considered one of the most innovative artists from the second wave of the European Art Informel, a form of Abstract Expressionism pioneered in the USA in the wake of WWII. Lo Giudice's paintings display a sumptuous surface texture achieved through the application of colored pigment, applied in many layers. The resultant paintings are geological, tactile and imbued with saturated light and a mystical energy.

Marcello Lo Giudice's exhibitions have been notable. He was selected to represent Italy at the Venice Biennale in 2009 and 2011, and has been featured in numerous exhibitions throughout the world. His works can be found in major public and private collections and museums including the Zagreb Museum of Contemporary Art in Croatia, the Museum of the Ministry of Foreign Affairs, Rome (Italy) and the Phillip Morris collection (Switzerland).

In 2017, his work was exhibited in the Ludwig Museum in the Russian State Museum in St. Petersburg (Russia) and the Contemporary Museum Maxxi Rome (Italy).

Marcello Lo Giudice is represented by Opera Gallery worldwide.

Public and private collections

UBS Bank collection, Deutsche Bank collection, Mandarin Oriental Hotel Group, Rolex Group, Parmigiani CEO, Chrysler Group, Phillip Morris collection, Graff Diamonds Ltd., Grupo Salinas



The Ludwig Museum at the Russian Museum, St Petersburg



Marcello Lo Giudice and Prince Albert II of Monaco for the opening of the artist's exhibition at the Museum MAXXI of Rome, Italy.

Recent solo exhibitions

- 2017 The Ludwig Museum at the Russian Museum, St. Petersburg, Russia
- 2017 Contemporary Art Museum MAXXI Rome, Italy
- 2017 Ekaterina Foundation, Moscow, Russia
- 2016 Castello di Miramare, Trieste, Italy
- 2015 Marcello Lo Giudice, Opera Gallery, London, UK
- 2014 Saatchi & Saatchi Collection, London, UK
- 2013 Marcello Lo Giudice, Opera Gallery, Paris, France
Marcello Lo Giudice, Opera Gallery, Monaco
- 2011 Italian Art, 54th Venice Biennale, Italy
- 2010 Fondazione Stelline, Milan, Italy
- 2009 Arte Europea, 52nd Venice Biennale, Italy

Published by Opera Gallery.

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Cover: *Eden Universo*, 2018

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Photography © Marcello Lo Giudice

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