

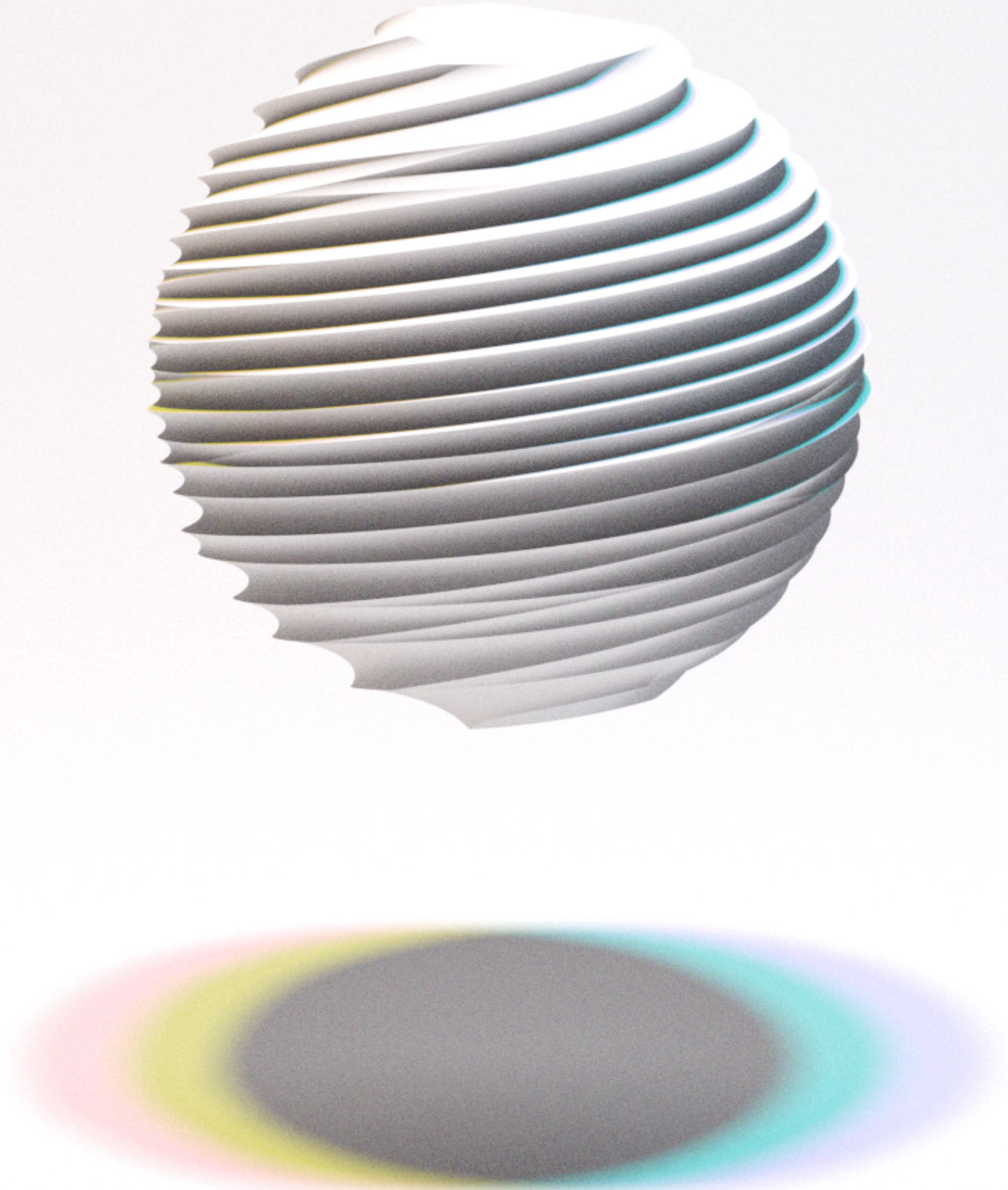
Parisii

&

apis +

Cànone Bianco by Marco Victor Romano

present



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works in common areas

CANONE BIANCO

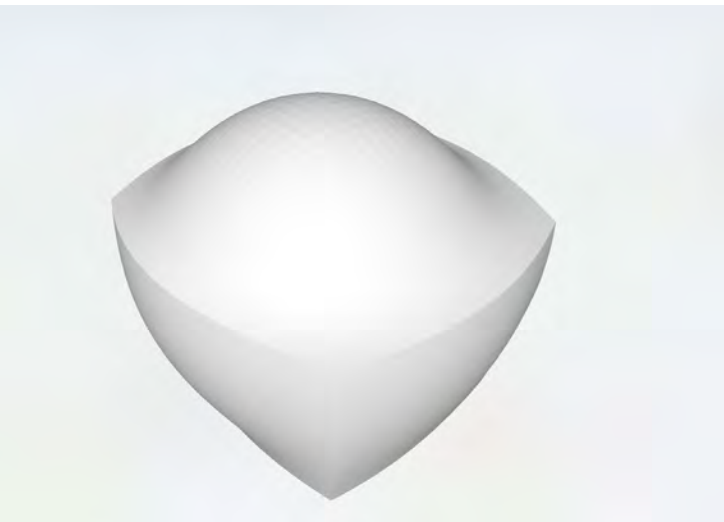
is a work created on commission by Parisii a luxury Relais in the heart of Rome. The client's intent was to keep the historic stained glass window in the heart of the renovated structure which is in the center of the structure in its hall. In this way, guests can interact with the work and continuously modify it by moving the elements that make up and leave a trace of their presence.



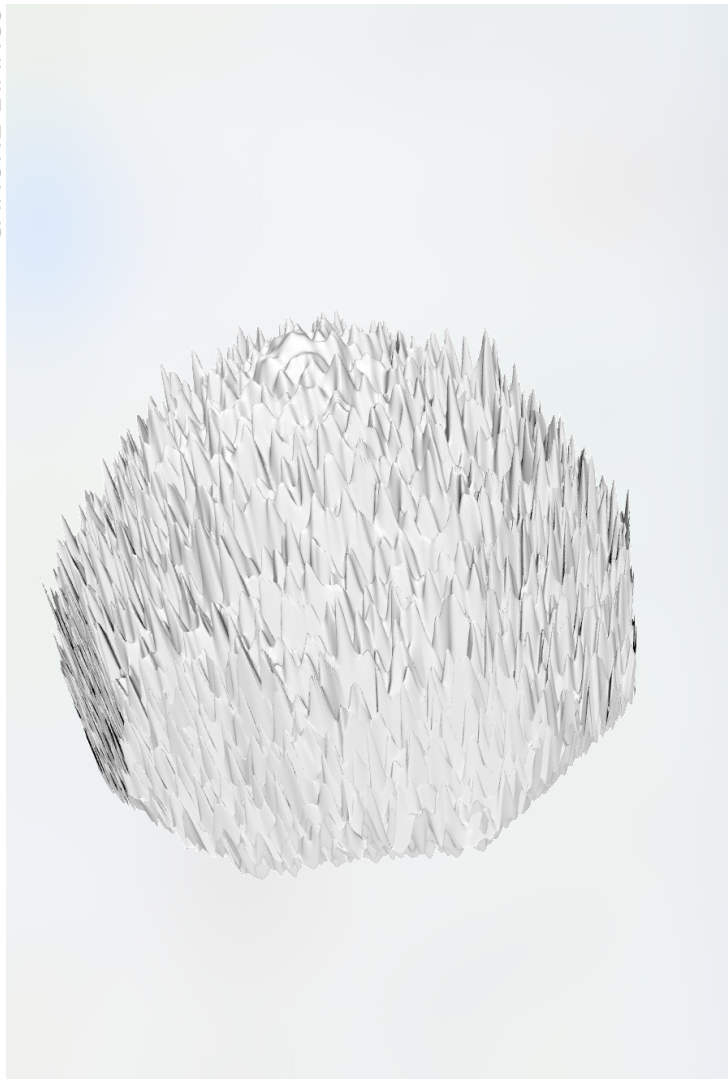


What is the shape and what does it represent?

This installation has the aim of exploring the possibilities of being acting as a demiurge, trying to reach an "infinity". The forms are born from the fusion of elements called Platonic solids and the fullerene aggregate spheroidal structure - the fullerene is also called Bucky, (which is a solid too).



esaedro piegato.stl	esaedro sciolt st.stl	esaedro sciolto .stl	esaedro torsione vento.stl	● esaedro x 3.stl	● Esaedro.stl
Grazia velato.stl	icosecaedro .stl	● Icosocaedro +tetraedro.stl	icosecaedro 50 torsione.stl	icosecaedro 180 .stl	icosecaedro 90/30 .stl
icosecaedro 900 e 30 .stl	icosecaedro alto sciolta s...agtite.stl	icosecaedro altsciolt...agtite.stl	● icosecaedro div 3.stl	● icosecaedro dodecaedro.stl	Icosocaedro gonfio.stl
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ottaedro vento torsione.stl	● Ottaedro x 3.stl	● ottaedro+esaedro.stl	● ottaedro+esaedrostl.stl	● Ottaedro+tertraedro.stl	● Ottaedro+tetraedro.stl



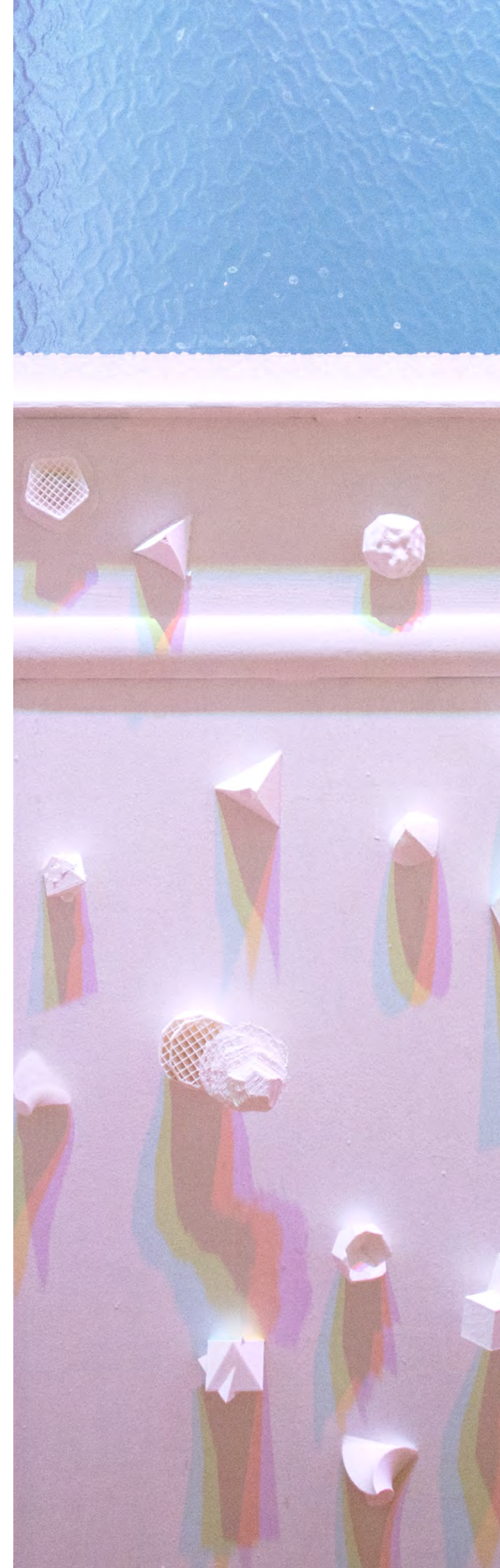
The solids are magnetic on their basis, and that allows arbitrary and free movements; the limit is just the glazing surface on which they will be installed. They constitute the interactive part of the artwork, as they allow to change the relationship between the elements and to reconstruct spatial configurations which are constantly new, unexpected, obsolete, imperfect but always full of reality.

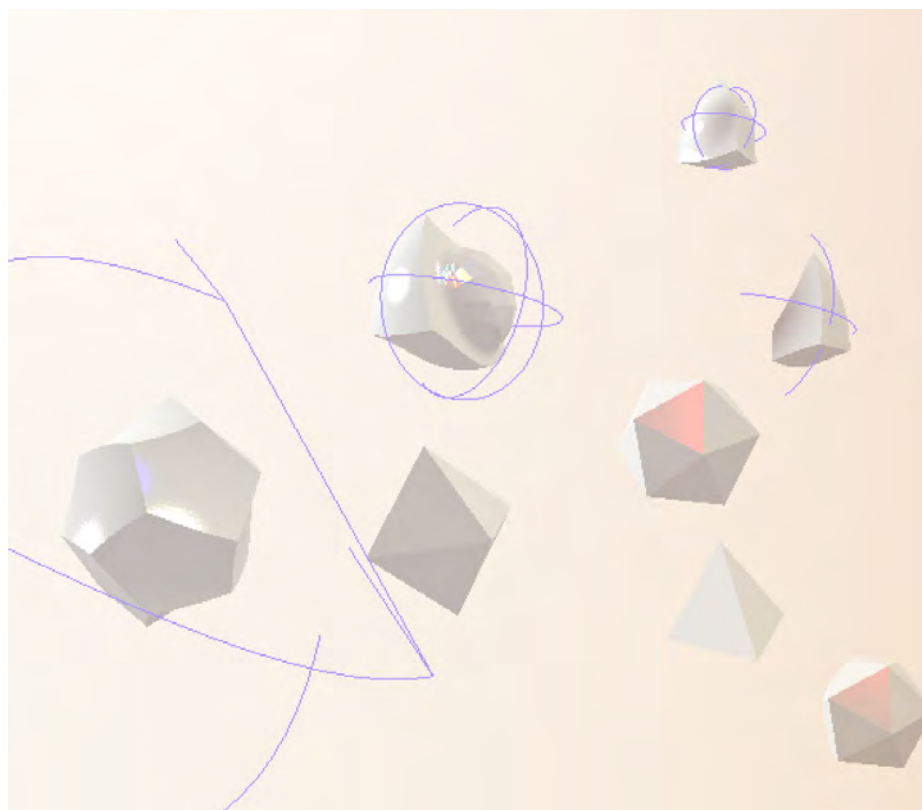
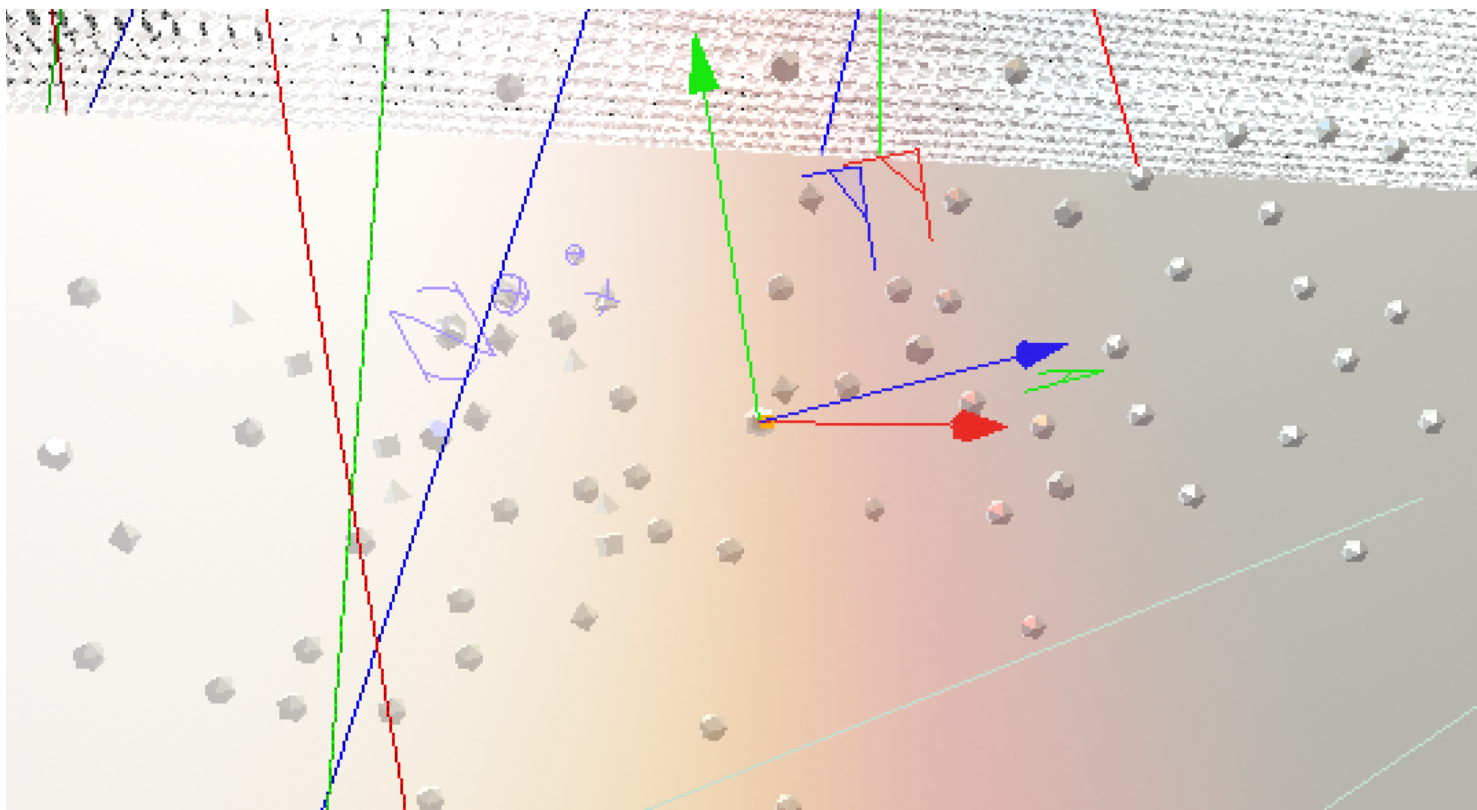
The artwork elements are multiplied and subtracted N times; they're twisted, loose, swollen, cut – in their own structure too – exacerbated or softened through the union with the essence of other elements. This surfaces plurality generates a constellation of shapes that much resemble the natural ones or even the extreme virtual perfection.



The coloured-shadows game, revealing the trickery of vision, is combined with the spatial game of the human that hides the real polychromatic nature of the perceived light which is, instead, monochrome. These figures speak of mathematical and human relations, they recall possible stories of loss, destruction, and union of energies. In a humanizing leap, they lead back to the essence of our existence. As well as its places. Rome, a multi-ethnic and multicultural metropolis, is both a stage and a reflex of the contemporary existence heterogeneity. Swarming heart of the world since the first centuries B.C., it is a living witness and an ab aeterno History teacher, a symbol of the endless variety of the human kind, crystallized in multiple forms, constantly evolving.

Marco Victor Romano





study of Cànone Bianco

3D program view test



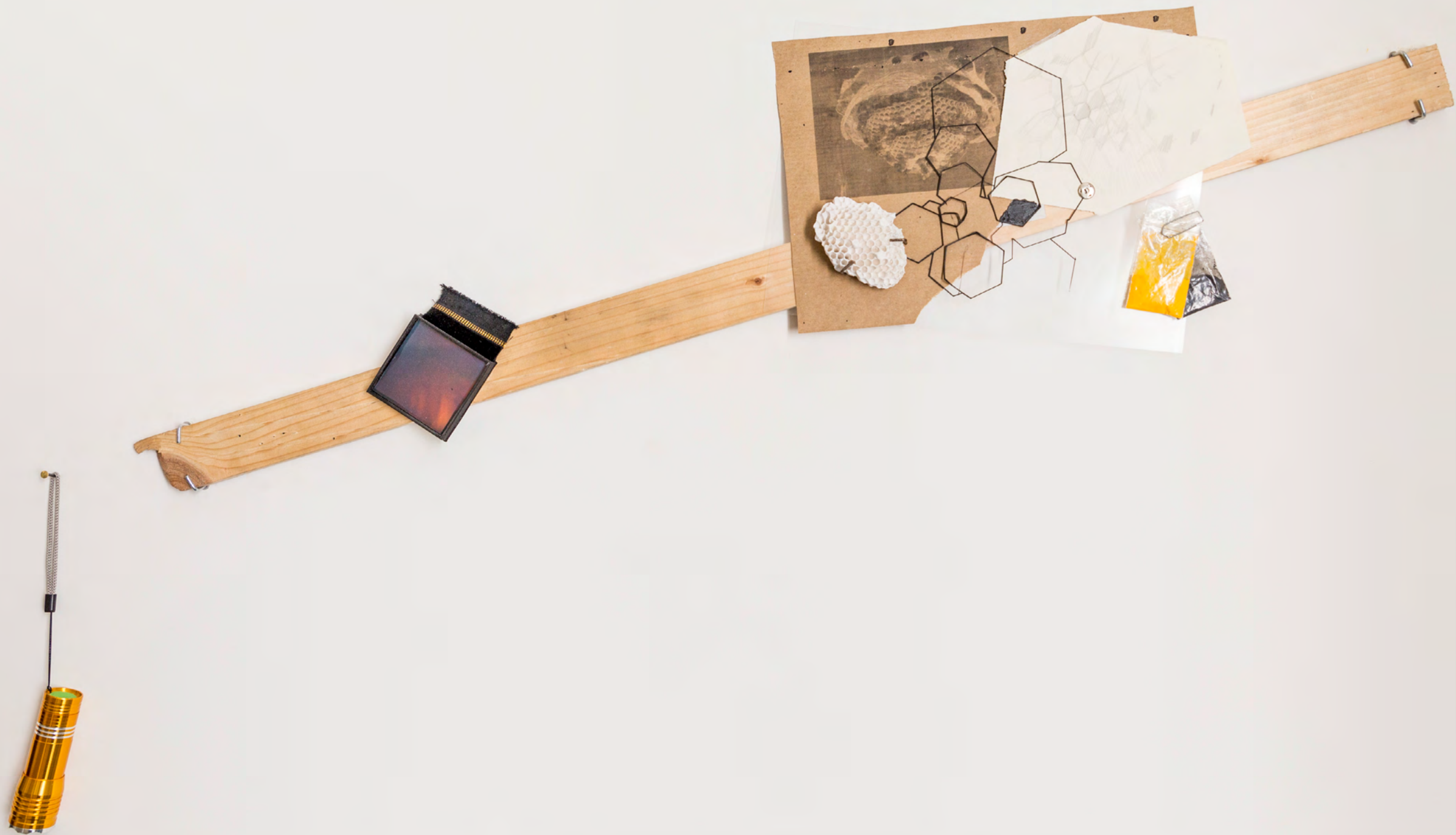
Cànone Bianco

Parisi

Rome

Marco Victor Romano
Platonic magnetized
solids: 3D printing, wax,
paper, liquid ceramics
site specific 2018_19

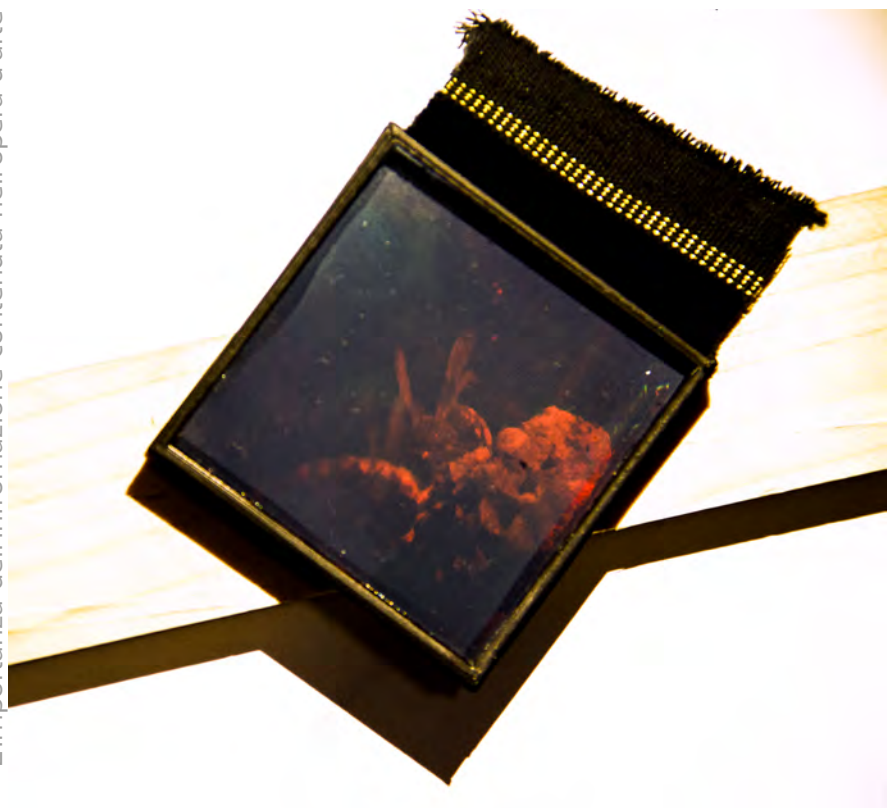
Cànone Bianco
is available in a limited
edition
more info
click here
(password: neverland)





This artwork is a composite installation which brings together elements in wood, sheets, hexagonal grids 3d printed, pigment, mould and a hologram that describe the wasp's kingdom. Through a close look at the housing structures they create (crawl spaces), the author illustrates the group hierarchical structure and the perfection of the constructive mastery of the wasps, which is naturally modulated on the specific survival needs of each class: for this reason,

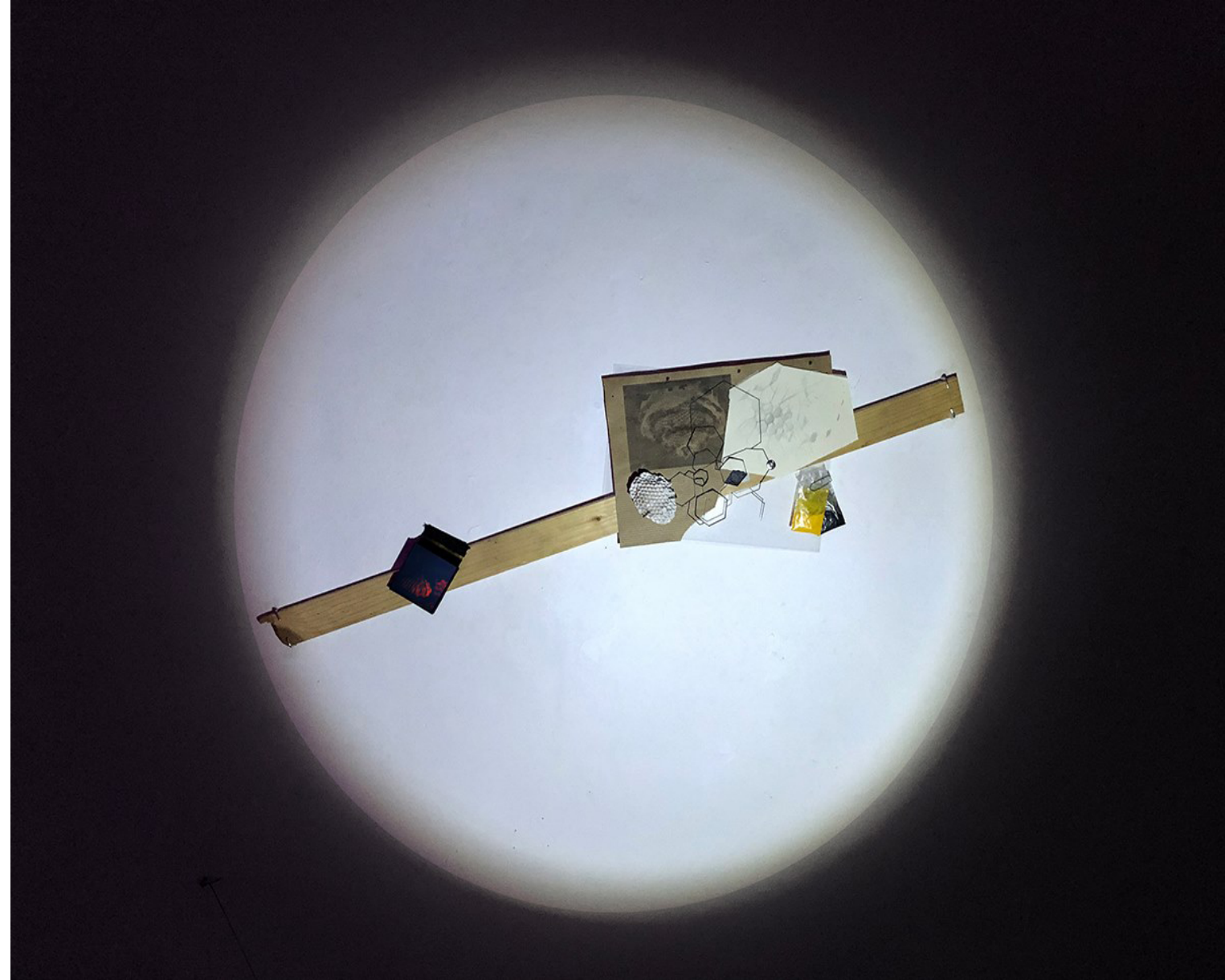
the wasps can be taken as a symbol of the strength of their parental ties and of the tendency to create forms of notably evolved social life. On one side of the wooden support bar there's the superimposition of drawings, beehive molds, 3D prints, papers and pigments which show the materials, the construction methods of the crawl spaces and the social structures that inhabit them. On the opposite side, the hologram stays as a summary of all the given information.



The glass-holographed image amazes with the three-dimensionality it returns, compressed on a single two-dimensional surface of only 12 cm square. Furthermore, the overexposure to the laser beam allowed the reconstruction of an entire alveolar system, including wasps.

Impossible not to be astonished in front of this artwork, a hybrid of dimensional scales. It almost seems to be in front of a gap, a window which is open on another space.

The artist goes beyond suggestion and focuses his research on the sensitive datum in its essence: light and its interaction with substance. The scientific subject of this installation wants to show that leaving out the form, which is in constant variation, is the only way to identify the



deepest information.

From this point of view, the crawl space becomes the pretext to talk about the essence and its method of structuring the substance.

It is necessary to investigate the essence, which is the primordial *raison d'être* of the form, in order to get to its fundamental truth: the information contained in it.

Bypassing all the image perspective construction systems, which at the limits of hyperbolic forcing has given both extreme and abstract results in

artists such as M.C. Escher, Romano's hologram does not create any optical illusion: it is the real restitution of information "light" contained in the space.

So, what is space? Which is the role played by the light? What are the limits of the human perception?

It seems this work wants to cross the visible threshold to make us participants of information beyond this limit.

If – in practice – the hologram records information that cannot be simultaneously perceived by the human eye, it metaphorically refers to the idea of composite reality, fragmented in individual points of view that return the complexity of a single truth, as a whole.

And isn't this the great enigma of existence?

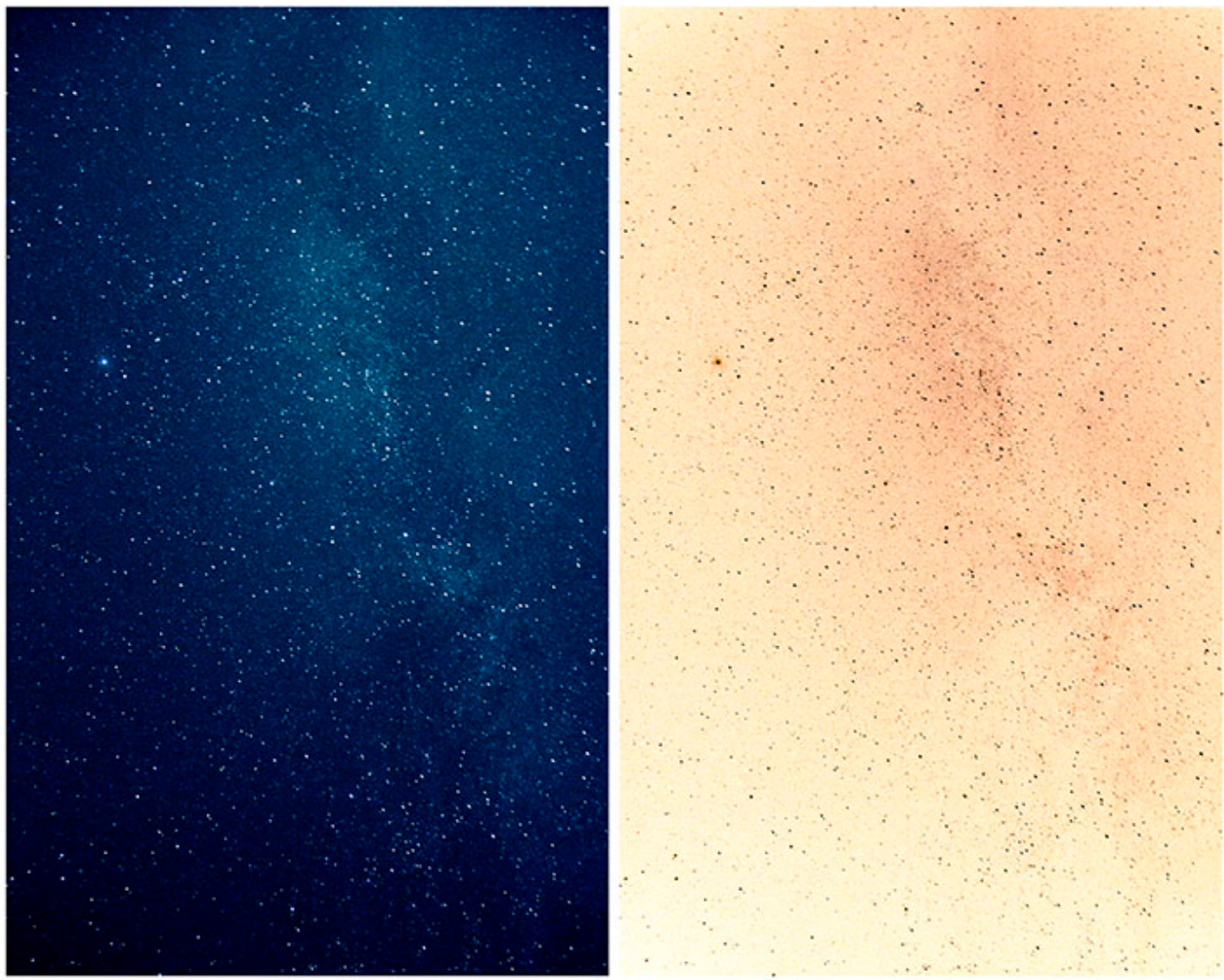
Does the key to their relationships lie in this perennial disparity of vision between individuals?

Is this not a simile of human life, different for each being but coexisting in the same dimension? No point of view is paramount with respect to the other, each one has the same space portion where to live and the same value in its assertion as truth.



“L'importanza
L'informazione contenuta
nell'opera d'arte”

was exhibited for the first time as part of Epiphania 24:24 created by RomanoI Serafini duo, from 12/15/2018/ al 01/13/2019, Centro per l'arte Contemporanea Trebisonda, Perugia. The artwork appears in Libro d'Artista 24:24 Ephifania by RomanoI Serafini



Marco Victor Romano / Unito Volge Casa / diptych fine art digital printing. / 40.2x24.9 (cm) each one / 2012/15

Universe: from the Latin universum (the whole), composed of unus (one) versus (face, wrapped, Past participle of vertere, volgere) uno verte, uno volge

Neo or nevo: from the Latin naevus, neo-formation of the skin as the stars, which are new formations, in the universe.

The will to look at one's own body, discovering that it contains the image of the universe, if seen with an inverted light and vice versa, finding the universe in one's self and not outside. We all are one with the universe.

"Unito volge"[1]

The work was exhibited for the first time as part of Residenza Artistica held in Castelfalfi during October 2015, for which the artist created his personal MICROMACROCOSMI. The main theme, underlying Romano's research, is the material and existential man-cosmos connection, which has visible correspondences in the resemblance between

the variations of the universe and the physical structures in which the whole terrestrial world is organized.

The artwork Unito Volge wants to think about the formal and structural affinities between the microcosm of human beings and the macrocosm of the universe.

[1] Artist's statements.

The method is a sort of litmus test which, in the inversion game of the parts, verifies and detects a double value truth.

The discourse is organized in a dialectic of negative chromatic changes, which change a starry nocturnal into an epidermal map quilted by moles and vice-versa, as if to reveal that on the rosy skin incarnate dwell astral panoramas parallel images.

During the past, important Physicians, Doctors and Psychologists have been theorizing an effective and sensitive specularity between sky and Earth structures: take "Stardust" by John Gribbin (2009); take the analogies between moles, temperaments and astrological symbols, theorized by Girolamo Cardano (scientist and doctor of the sixteenth century); one might think about the famous Swiss Psychoanalyst, Carl Gustav Jung, who supported the absolute important of astral dispositions on the day of birth, considered responsible for the

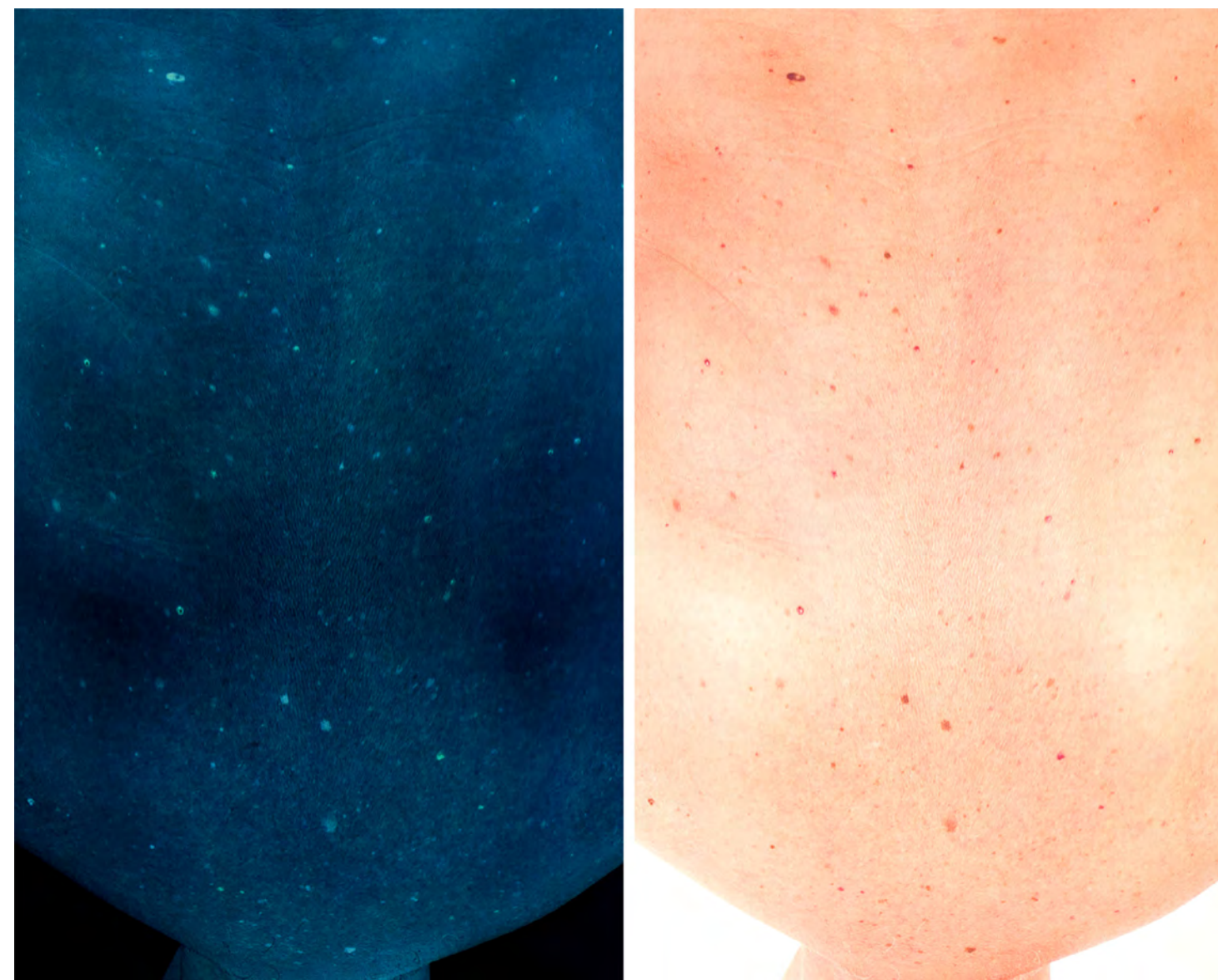
individual personality. Furthermore, nevology (which studies the moles to get a character-screening and to predict the future) still survives today in the oriental nevomanzia, in China and Taiwan.

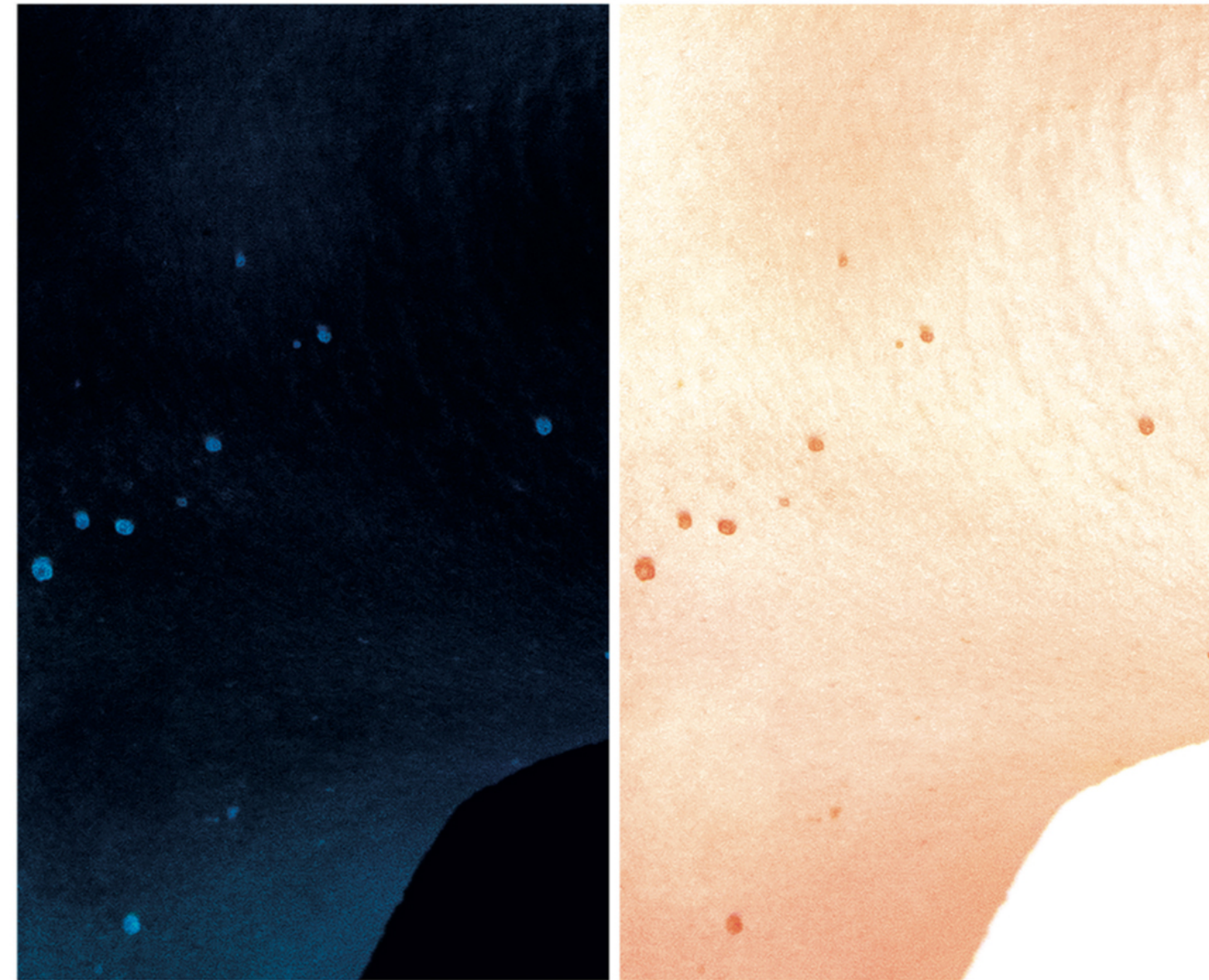
In front of Unito Volge's images, the suggestion of universe infinity and the perception of the astral scenario distance is diluted in a new perspective, more extended but closer, testable on one's skin.

Unito Volge is included in MICROMACROCOSMI catalogue, created for Residenza Artistica held in Castelfalfi in 2015. Romano, Marco, Victor, MICROMACROCOSMI, edited by Gerardo de Simone, Edizioni ETS 2015.

Giovanna Calabrese

Translation curated by Ferri & Ghezzi





Marco Victor Romano / Unito Volge Elba Cassiopea / diptych fine art digital printing. / 40,2x24,9 (cm) each one / 2012/15

Marco Victor Romano / Unito Volge Mariagrazia M / diptych fine art digital printing. / 40,2x24,9 (cm) each one / 2012/15

NX1

This experimentation tries to record the effects of a random action on reality. Through simple and repetitive gestures, the artist intervenes on different types of fabrics. To perform the action, each fabric is folded on itself N times; subsequently, it is touched with the ink in a single point. The colour penetrates every fabric layer, but just in a single point. Once unfolded, the resulting image, produced accidentally, is fragmented into a spotted structure, with a swinging rhythm, marked by dormant matches. The entire shape gives back a harmonious sensation, like the spotted mantle of some animals as well as the typical structures of cellular agglomerates. One might find some similarities with the expansion movements of certain cosmic waves.

No pre-established aesthetic choice, at the basis of this artwork, but rather the will to demonstrate and explain, through a visual experiment, the substance organization systems inherent to genesis process of reality structures.

"Is there, perhaps, a single structure on which substance is organized for any given situation? What can you imagine at the origin of these structures: an event or rather a shaping frequency?"

To answer these questions, the artist adopts a precise methodology to synthesize the intervention on the substance in a single gesture and, at the same time, to multiply it on a single surface a given number of times. The criterion chosen for the organization of the work is inspired by the Theory of Quantity contrast by Johannes Itten, who suggested precise correspondences between the ink colour and the canvas number of folds.

In this work, Romano progressively cancels his own expressive imprint, with the aim of bringing out in the surface something else. The reality analysis is empirical, the action is compressed into a single gesture, the rest is independently structured substance in an autonomous harmony. Just like the cosmic afflatus which



Alberto Burri's Informal revolution is charged of – in the degenerative substance process[1] one might catch the truth of life processes – Romano intercepts some manifestations of universality in the reality structuring.

Furthermore, this experiment was repeated with all the visible colours[2], generating a complete chromatic series. At the basis, the will to widen the research by using all the possible combinations and to tell, in ever-changing sequences, the heterogeneity of the substance aggregation and composition possibilities. Like in Morandi's Still Life series, each work is similar to the other ones, but identical to itself.

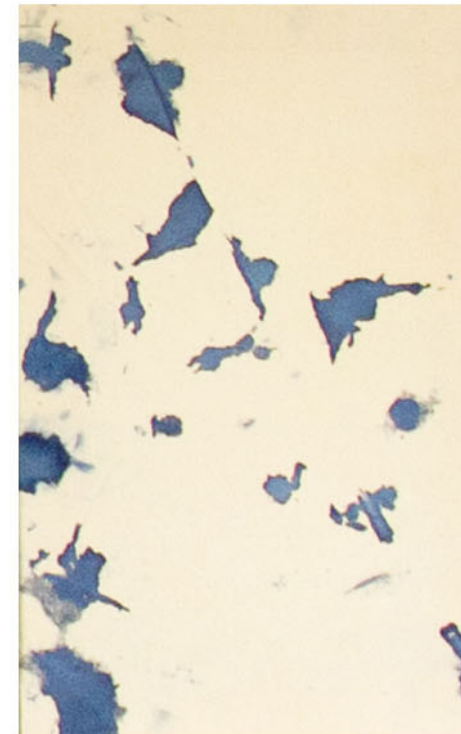
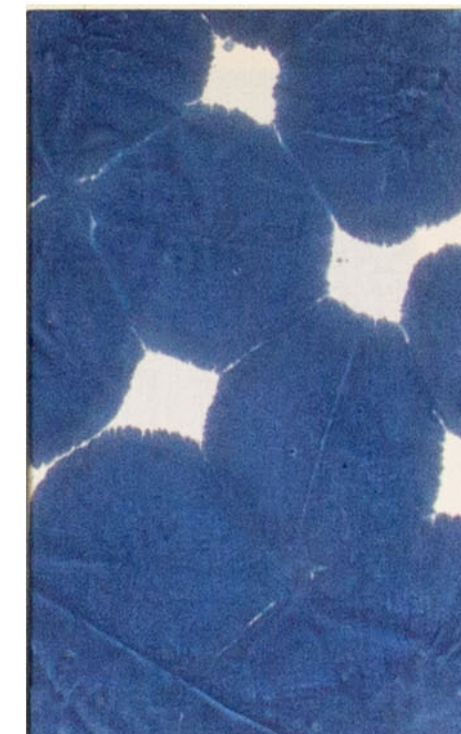
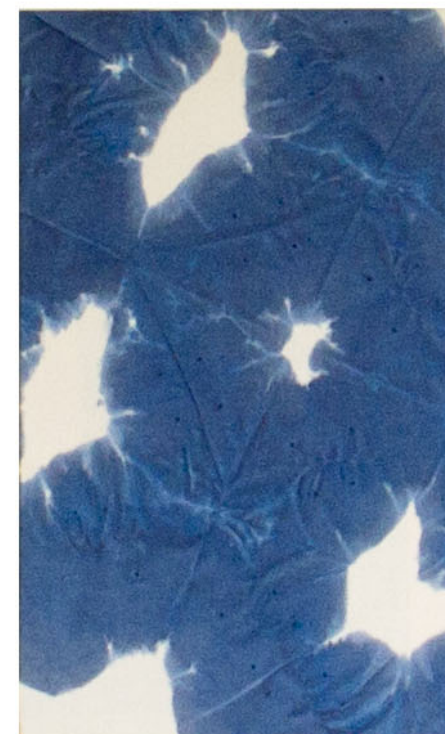
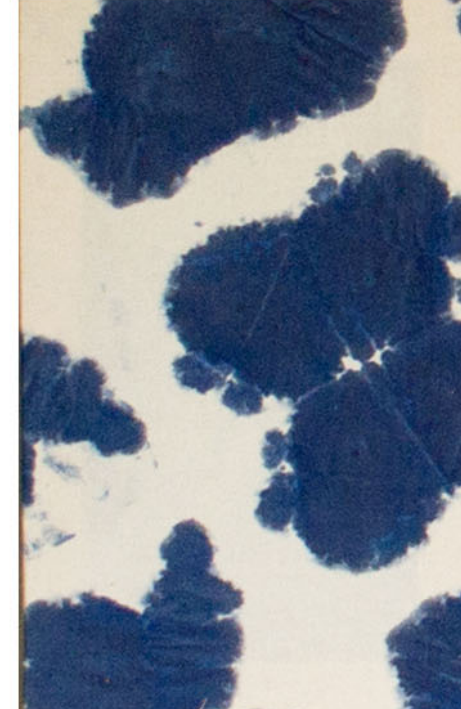
Once again, Romano finds into reality the expressive, symbolic and vital hook of his own artistic language, suggesting the idea of the existence of a universal art inherent to the disposition of everything.

Giovanna Calabrese

Translation curated by Ferri & Ghezzi

[1] One might think of the series by Muffe, Sacchi and Cretti, pioneers of the Informal artistic revolution by Alberto Burri.

[2] Visible colours: red, orange, yellow, green, blue, violet. The series involves the creation of 8 works made with yellow, red, blue, indigo, orange, green, purple and black





on the right:
Serie NX1 serie orange / Marco Victor Romano / fabrics, cotton, jute, linen, ink and linen / site specific installation / 2016



BV Muro (Wall) /
Marco Victor Romano
mixed technique. wood. concrete. plaster. pigments/
27x27cm /
2017



In Muri, the main theme is imperfection, which oozes like a drop in human nature.

From its earliest beginnings, contemporary art has been trying to recount the fleeting existence, sometimes invading it (as the Fluxus movement does), sometimes crystallizing it in non-forms, retracting or erasing the century-old pact of figurative fidelity with nature, its eternal inspirational, both ally and rival in the search for beauty.

If the figure disappears, here is a new language which, jumping over the wall of understandable to the eye, sinks into feeling, sinking into the sweet Leopardian sea. "ove per poco il cor non si spaura" (almost feeling one's heart trembling with fear – NdT).

It is exactly in that longing for the infinite, where tension and imagination

are measured, that the artistic expression of the second half of the 20th Century has laid the roots of its own research, making the substance "the verb" of the intimate human reality. Without the limits dictated by an admitted logic, without margins marking the boundary where to stop, materials overlap creating form and concept hybrids. Halfway between the wise technique of classical composition and the "lacerazione della carne" (literally, "Flesh laceration" – NdT) of the great *Plastiche* by Alberto Burri, Marco V. Romano overcomes the poetics of the twentieth-century sensible substance, offering a new, conciliatory look.

Gypsum, plaster and cement are the bases on which Romano draws unrepeatable colours, the result of a hand-crafted mixing of pure pigments, or overlapping tempera

layers, obtained with the classical technique. These surprising pictorial films lay on bare wooden tablets, characterized by an irregular perimeter and rounded corners in soft vertices. As a result, objects with a mysterious and delicate appearance as if they were fragile incrustations of beauty, fortuitous agreements of a visible harmony in appearance but hidden in the structure.

Romano's Muri plaster is a symbol of art's communicative faculty, consisting in overlaps, combinations, divisions and destruction. In his hands, the ductile material is a place of an in itinere experimentation, its coloured surfaces are the space in which the different energies of random, single or multiple actions accumulate. The shorings, the tears, the surface cracks do not succumb to the pessimistic vision of an

existence governed by the indomitable case against which man can do nothing, although they recall the body suffering theme by Burri.

The Muri project becomes the stage on which existence takes place, a space in which memory is sedimented and, in the end, a place where the beauty of the individual is built. With the classical composition constructive wisdom, the power of the destructive gesture and the subtlety of chromatic variations, Romano creates symbolic cradles in which precious imperfections born from the encounter-conflict between matter and contingency, soul and world, rest in an eternally antithetical relationship in continuous variation.

Giovanna Calabrese



Muro Giallo (Yellow wall) /
Marco Victor Romano /
mixed technique, wood, concrete, plaster, pigments /
39 x 49 cm /
2017



Muro viola magenta (purple magenta wall) /
Marco Victor Romano /
mixed technique, wood, concrete, plaster, pigments /
10 x 7 cm /
2017



Muro arancio (orange wall) /
Marco Victor Romano /
mixed technique, wood, concrete, plaster, pigments /
30 x 25 cm /
2017

works in the rooms

Turquoise

In this room the photographic series exhibited is:

_UNA series I n°5

Marco Victor Romano
fine art printing 80×130
(cm) 2012/15

click here
(password: **neverland**)
on prices and availability







The work was exhibited as a site-specific work as part of the Residenza Artistica program held in Castelfalfi in October 2015, for which the artist created the MICROMACROCOSMI exhibition.

The universe and the relationship man establishes with it was the key-theme of the entire exhibition.

Serie_Una is a photographic work on the celestial landscape caught in the space of a night horizon and in the imprecise time of random shots.

(The work) is a photographic series obtained through a process of random events, detected with an unusual method.



The intention is to record chance, possibility, fate. The Moon becomes a mysterious light which multiplies and assumes enigmatic forms well translating the "coherence" feeling surrounding us[1].

On a technical level, the work is light-painting variant, a photographic painting. Romano creates serie_Una using rotations and random movements of the camera and having the moon as a fixed light. In this way the artwork is different from the original technique born from the Man Ray's research on light movements in front of a photographic lens (there are also other important artists, including Picasso).



In the picture, the lunar glow gets doubled, creating visionary harmonies which seem to give birth to new constellations. The luminous profile of the scene horizon is fragmented into jagged outlines, and so is the perspective, loaded with impossible escape points.

To the extent that this artwork multiplies in overlapping visions, it opens to infinite interpretations. Chance is used as a picture-modelling tool, and that weaves that unfounded fil rouge Umberto Eco recognized as the ineffable hook between the scientific, historical and philosophical reality structures and the artistic language.

The connection between interpretation and refe-

rences to real correspondences is individual and strictly personal: it is precisely in this contribution to vision that the artwork realizes its opening.

Serie_Una seems to show how mankind occupies an infinitesimal part of the cosmic space. The sky is the osmotic membrane which mediates the contact with the terrestrial "beyond", it is the impalpable veil of May that draws the imprecise margins between known-unknown. Yet it is right there, in the portion of the sky the eye can capture, that the mystery and the infinite possibilities of existence inhabit, it is that one the place in which the human space and time concepts dissolve into unknown realities, leaving room for infinite questions.

In the hyper-reality of the image of _Una, there is a structuring harmony existing in two moments affirmed in two ways: it is as much the result of the execution of the work as the founding idea behind its conception.

Serie_Una appears in the MICROMACROCOSMI catalogue, created for the Residenza Artistica program Castelfalfi, October 2015.

Rose

In this room the work of art series exhibited is:

eroiF:
White Orchidaceae (ph)

Marco Victor Romano
printing on canvas, acrylic
73,5×130 (cm)
2014

click here
(password: **neverland**)
on prices and availability





The eroiF project was born in the context of the Residenza Artistica Teatri Sospesi, held in Salerno in 2014[1].

In this artwork, the natural object is used as an expressive means to investigate the forms of substance aggregation and its infinite variation possibilities.

The eroiF elements are what remains of flowers subjected to combustion. Using an thermal gun the organic substance is dehydrated till burning. In a single gesture, static and perpetual, the violent death degradation takes place: just a single act, short but full of fleeting life.

In this process, Romano wants to stage evolution and, at the same time, the unstoppable fall of every Italian region, subjected to the inexorable repression of external and internal factors, which ruin to death their natural, cultural and historical beauty.

In the series eroiF each flower represents an Italian region, creating a set of heterogeneous flower species, characterized by a

variety of colours, ordered as in the visible spectrum. Orchidaceae bianca (ph), with its noble magenta moles, was chosen to represent Veneto's beauty. Colour added to colour, region to region, that's what gives birth to the idea of a double-valued complex: as bright as natural light, as exclusive as the beauty of the Italian artistic and environmental heritage.

The shape of Orchidaceae bianca (ph) wanders, composite in colours, dissolved in form but fraught with tension; it is addition and synthesis of individual moments immortalized during the combustion process. The result is the image of a balance, of a sublime beauty freed from time, suspended in an all-absorbing vision accomplished by the dictates of contingency.

Orchidaceae bianca (ph) has been included in the installation of videos and prints in Italia mia da amare Morse sequence, Theatrisospesi Artistic Residence, Salerno 2012.

The artwork also appears in the catalogue of the exhibition AILATI* curated by the critic and art historian Gerardo de Simone at the Fauto Doc Festival in Castellammare di Stabia, 2014.

It appeared at Madre di Napoli in Show_Yourself@Madre contest in 2014 and in the exhibition Time Infinity Conjunction at the Dafna Gallery in Naples.

Giovanna Calabrese

Translation curated by Ferri & Ghezzi

[1] Marco Victor Romano, AILATI, mostra a cura di Gerardo de Simone, 4-29 Agosto 2014, Reggia di Quisisana, Castellammare di Stabia

Verte

In this room the work of art series exhibited is:

eroiF:
Anthurium Verde (ph)

Marco Victor Romano
printing on canvas, acrylic
73,5×130 (cm)
2014

click here
(password: **neverland**)
on prices and availability





In this artwork, the artist carries out a research about matter and its intrinsic transformation capacity, through which it reshapes the initial aggregation systems to find new ones in a continuum various and varieties infinite.

Starting from here, Romano develops an original parallelism with the Italian socio-economic situation during the first decade of the 21st century, when political controversies and the economic crisis were strongly spoiling the quality of life of its citizens.

Each Italian region is represented by a flower, chosen as a territorial symbol of its beauty and its fragility.

Puglia is represented by Anthurium, with its big heart-shaped leaf, shiny and dangerously thin, green as one of the most beautiful Italy's lungs.

However, in Romano's artwork the primeval beauty of the flower disappears: the appearance is disfigured by the action of aggressive external agents, which are artificially reproduced through a heat

source. The delicate flower changes in colour, it shrinks, the substance flakes.

It is a degradation process, in which one can read the metaphor of the oppression of an entire nation, trapped in stagnant systems based on the logic of loss.

Despite the harshness of these aseptic mechanisms, Anthurium Verde (ph) interprets a glance at the world that remains calm, imperturbable: in the artist's vision, there is no place for immanent pathos. The winner is a serene contemplation of History that makes its course, of the accomplishment of evolution, of a change of identity, realized only through the disappearance of another one. The nebulous image of the artwork, with sort of dreamlike flavour, is the synthesis of different moments immortalized during the combustion process. It symbolizes a surrealism combining and exceeding the limits of every single moment in a single vision: the artwork.

Romano suggests a projection of reality unchained from time, exhorting us to grasp the true essence, primeval and eternal.

Anthurium Verde (ph) has been included in the installation of videos and prints in Italia mia da amare Morse sequence, Theatrisopesi Artistic Residence, Salerno 2012.

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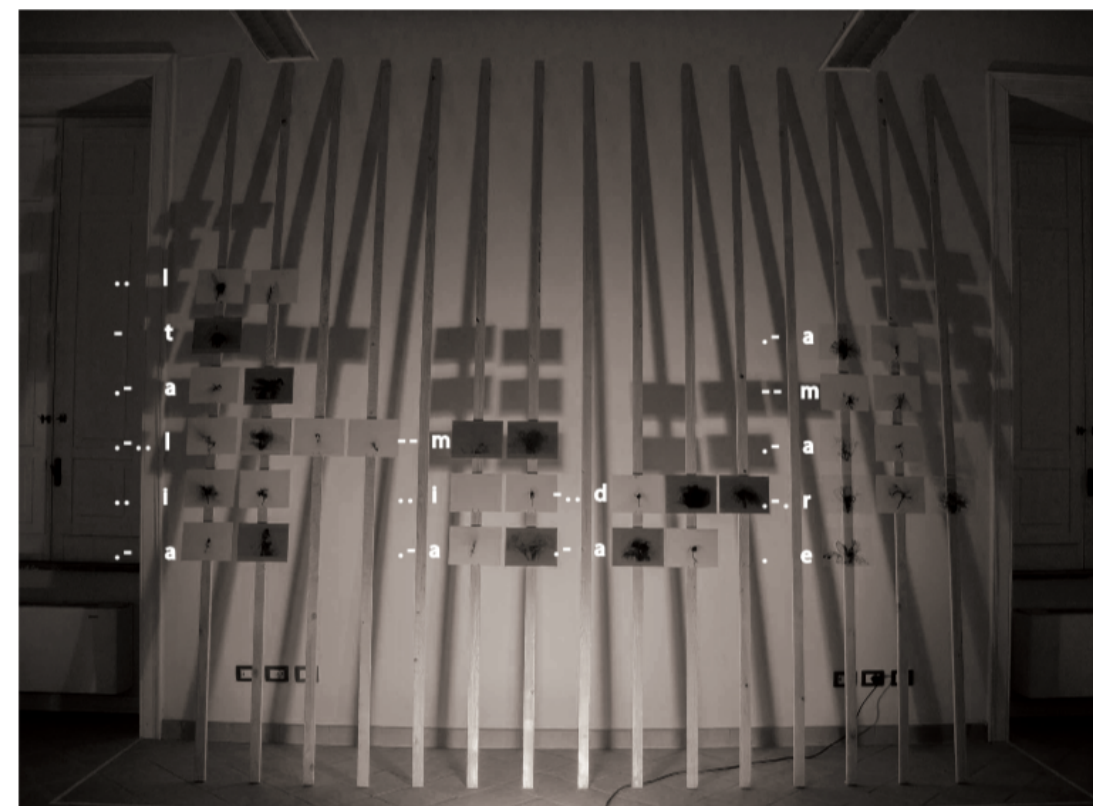
It appeared at Madre di Napoli in Show_Yourself @Madre contest in 2014 and in the exhibition Time Infinity Conjunction at the Dafna Gallery in Naples.



eroiF
2014
20 videos, burnt flowers,
canvas print on aluminum,
pictorial works
2x2x2m site specific



Twenty videos of flowers that naturally grow in the winds Italian regions. They briefly represent the beauty of Italy that persists despite appearing oppressed from external, destructive energies. Palpable sensations in everyday life when the future seems to be denied. The message expressed in the installation, through the use of the morse code hidden in the works, creates



the phrase "my Italy to love". The papers:

- remains of combustion of the flower,
 - prints on aluminum,
 - pictorial works.
- take values of "." or "-" to form a visual installation associated with the language of the morse code.

<https://vimeo.com/98213391> password: eroif20





one frame video region
Emilia Romagna



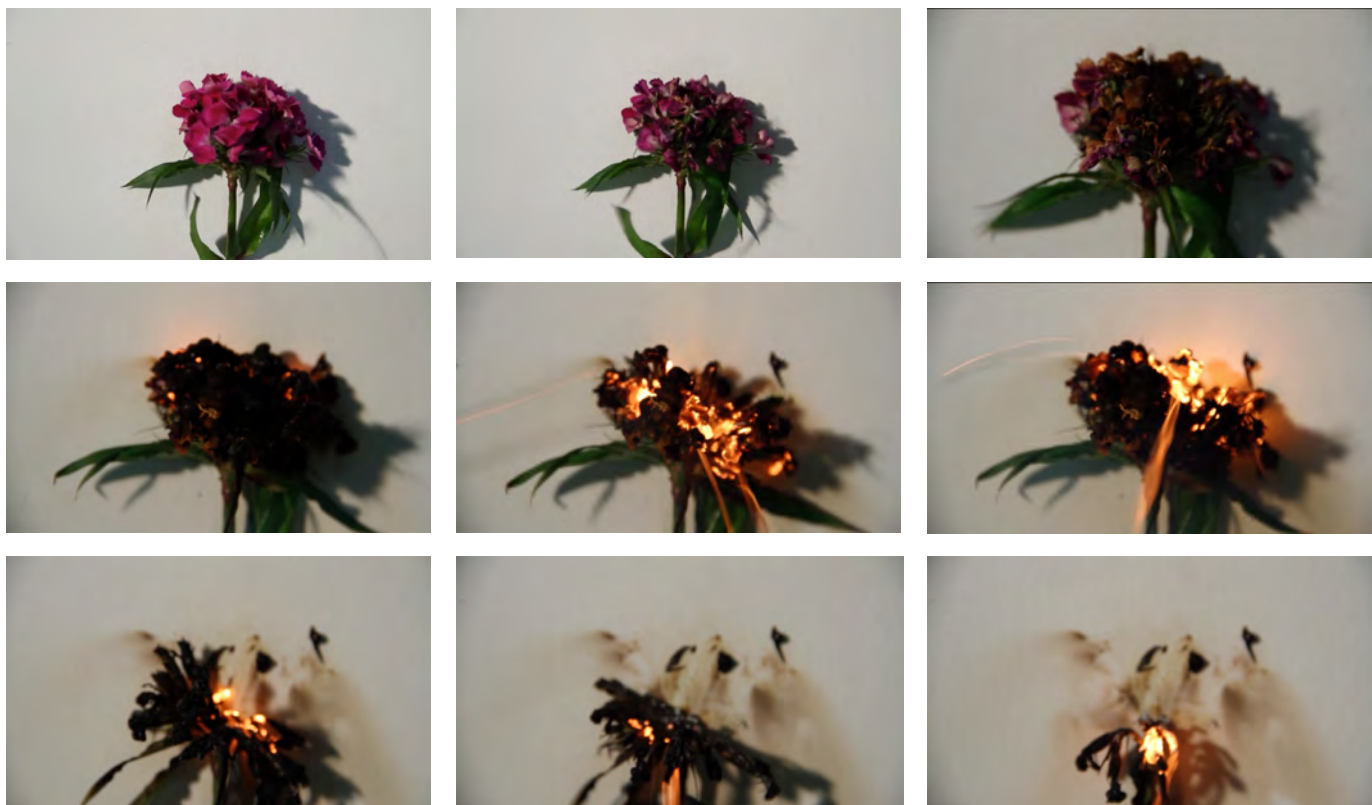
prints on aluminum.



remains of combustion
of the flower.



pictorial works.



frames video region
Molise

Jaune

In this room the work of art series exhibited is:

Memorie Guaches

Marco Victor Romano
tempera on paper
site specific
installation composed of
6 paper 59,4x42 (cm)
each one / 2016

click here
(password:
neverland)
on prices and
availability



Memorie Guaches

The artist creates the work starting from a Bakelite palette, used for the realization of one of the paintings used in the movie *Raphael – The Prince of 3D arts* broadcast by Sky Cinema Uno and Arte HD[1]. On this chromatic magma, lively and strident in his accidental combinations, the artist spreads a white paper: with a slight pressure, he performs a hand imprint followed by a tear. The reality is thus memorized through a natural process of recording the instant, caught in the final guache.

The smokiness of the image of *Memoria* is the result of a condition existing on a palette wooden surface. It is exactly in this separation between immanent reality and "memory" that Romano sinks the roots of his research.

This artwork is an explicit criticism against the Platonic naturalistic conception, which condemned artists, guilty of upsetting the divine perfection of reality in "phantasmagorical lies". Art was considered a deception. But in this artwork the artifice is reduced to the minimum degree. Thanks

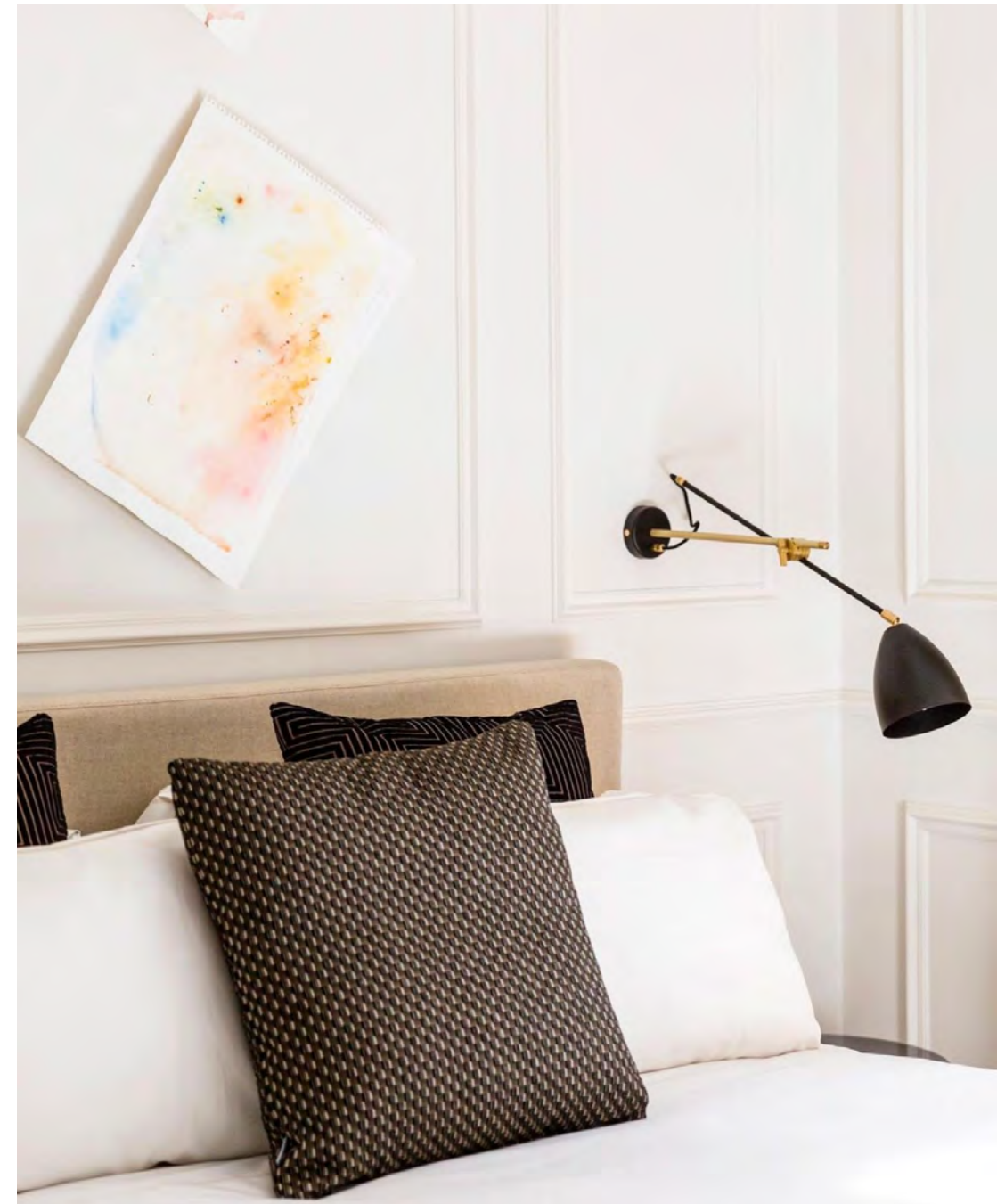
to the tearing technique, the material remains the only protagonist. The grip on reality is not intellectual, as it becomes a practical act, a gesture. Manual imprinting simulates the concept of "constitution of the conscience" which, in contact with the world, is enriched with information and visions, signs and images[2]. But here, the intervention of the intellect and of the creative intuition are completely absent in the elaboration of the image: in their place, dynamics of physical and chemical nature. The work is no longer a reproduction of reality, but reality itself.

In this artwork, more than in the other ones, Romano's artistic speculation is pure. The tearing practice is ungovernable, the result punctually unpredictable and irregular. In the artist's opinion, his reason for being is in the faculty of being able to realize just one concept: the possibility of intercepting and recording contingency according to another profile.

We might ask ourselves: is it possible to grasp forms of autonomous creativity in reality?

Evidently, yes.

In the eyes of a romantic soul, *Memoria* is the frame of a shining instant, in which the heaviness of materials melts in the glow of a delicate and light vision. Just as in a distant memory we see reality discolouring; a reality that, in it, has become pure feeling.



Sable

In this room the work of art series exhibited is:

Hexadecimal
(cielo/erba Lipsia)
(sky/grass Leipzig)

Marco Victor Romano
Digital printing on paper
200 x 100 (cm)
2014

click here
(password: **neverland**)
on prices and availability



Hexadecimal

In an era in which virtual is increasingly perceived as a sensory extension of human reality, the contemporary individual finds himself plunged in a hyper-world in which vision and illusion are integrated completing each other. No coincidence at all if nowadays we talk about augmented reality, a brand-new strategy for a man who, trying to reach both infinite and immortality, thinks up progressively more complex ways to conquer the unknown.

With the artwork Hexadecimal, the artist intends to investigate the relationship between this virtual world, which constantly develops, and the human being that creates it.

Cielo/Erba Lipsia shows a virtual landscape in its truth of simulated reality. The colours become technical information expressed in the Computer Graphics technology digital language, precisely identified in hexadecimal codes.

In the image texture, numbers and letters overlap: in some patches they intensify saturation. Something happens in the passage areas from thin to dense colours: the eye perceives a concentration change which, however, remains unexpressed by the graph system.

This very subtle difference reaffirms the supremacy of human nature, which once again claims its own distinction capacity: its sensitivity is built on the disparity with the technology passivity, which has the means to organize data, but no means at all to penetrate the perceivable.

In the wake of Benjaminian research[1], which investigates the social meaning of the technical and material reproducibility of the artwork, Romano shows how the real data definition and technical reproduction are both empty and passive: they realize the fragmentation of the whole destroying the reference context: its primary identity flattens out, its uniqueness value is reduced by its roots.

How much remains of the sky of Leipzig in the computerized code? Which were the original shapes and shades of the grass blades?

Taken individually, the colour code does not realize the potential unity of the fragment, which, as Brandi précises, survives in the bond reflex with the whole. It is rather the result of a computerized system

which uses a digital and punctual mechanical language.

Romano calls for the re-thinking on the existential man-machine gap.

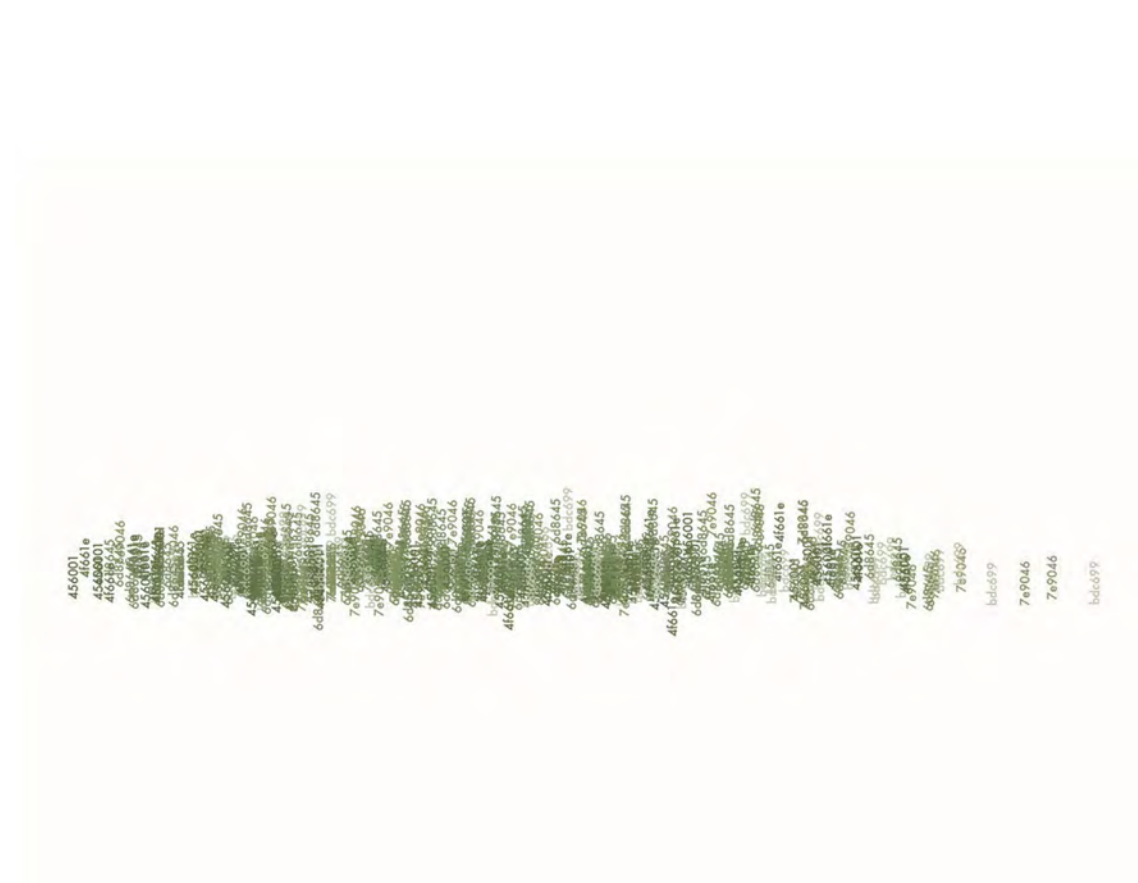
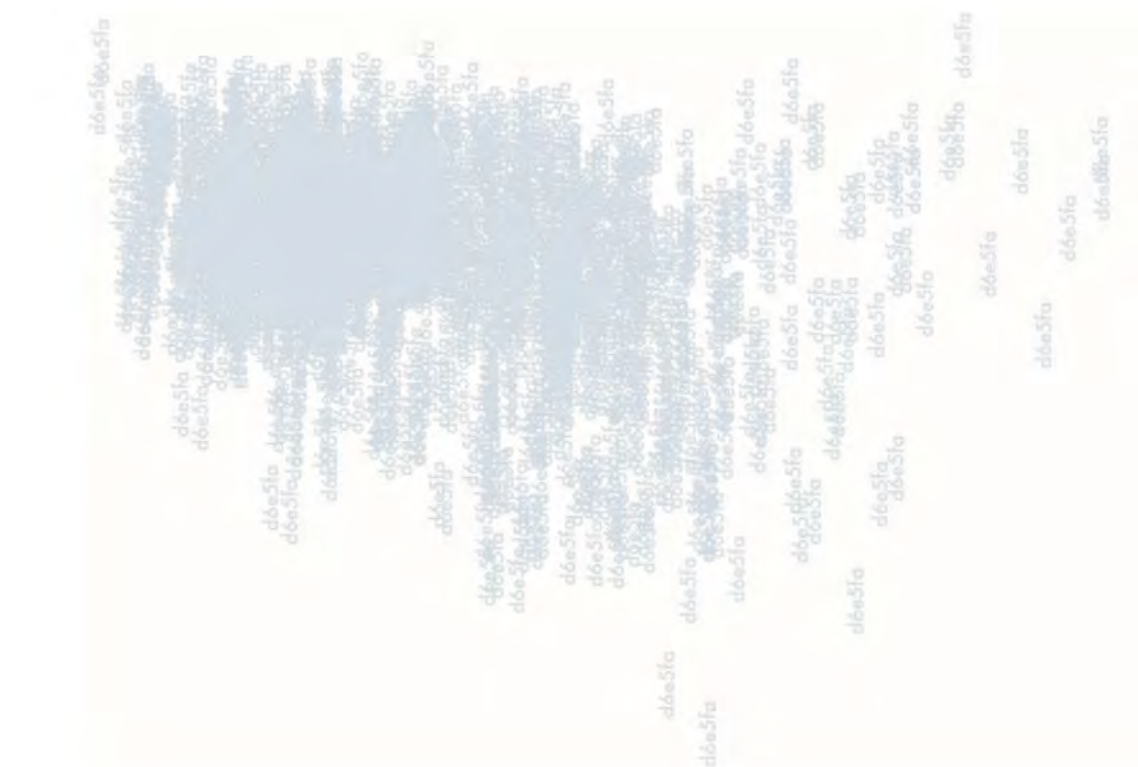
To the eye of the watcher, Erba / Cielo Lipsia seems to create a short circuit: no landscape, no frame in the image, yet it shows a technical reproduction of something that once had an existence. In front of us, the digital language shows off itself by emphasizing its potential use.

At the heart of this issue, the man and his faculty of choosing. In his hands, technology is the amplifying tool of its game spaces, or even the convenient expedient which annihilates his will in the action automatism (take the Instagram likes tap tap), which enslaves the masses (take the theft of sensitive data on social networks), which drowns the rights in a placid conscience sleep.

Giovanna Calabrese

Translation curated by Ferri & Ghezzi

[1]Walter Benjamin. The work of art at the time of its technical reproducibility. BUR Rizzoli, September 2013, Milan



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Marco Victor Romano

was born in Benevento in 1987.

He discovered his passion for visual arts in 2009 while studying computer engineering, which led him to enroll at the Academy of Fine Arts in Naples. In 2014 he received a scholarship from the Hochschule für Grafik und Buchkunst Academy of Visual Arts in Leipzig. After his experience in Germany, he returned to Italy and graduated with honors in Scenography with the thesis entitled "Arteterna". He concluded his academic career with a master's degree with honors in Painting with the study "HolographyA: The importance of information contained in the work of art". He decided to continue his education abroad, living in Holland for two years where he furthered his studies on art and contemporary society. Today he lives between Benevento, Rome and Amsterdam.

The use of traditional techniques forms the basis of his artistic background and his first artistic creations. He believes his first artistically-significant large-scale work is the series dedicated to Icarus, intended as an experience of an individual's jump into the air, and the cycle Thalassia, both of which were selected in the first major personal exhibition, "Acquaria", at the Rocca dei Rettori in Benevento. A similar joy of motion is transmitted to rotation on itself, like a dancing top, by Derviscio Tourner, which was later filmed in a sequence of frames, which became a video. This technique was used for the work "26 years", which shows the path of an Olympic ski jumper, for which he was awarded in the "Art and Sport" competition which paid homage to the Winter Olympics in Sochi 2014. It was during the same year he exhibited the prestigious personal "AILATI", curated by Gerardo de Simone at the Reggia di Quisisana in Castellammare di Stabia (NA). In December 2014 he exhibited at Madre, (Museo d'Arte contemporanea Donnaregina - Naples) and was among the finalists of the "Show_Yourself@Madre" competition. In 2015 the solo exhibition Conjunction infinite time launched at the Dafna Gallery in Naples. 2015 continued the cycle of personal exhibitions with "MICROMACROCOSMI", curated by Gerardo de Simone in the Gallery Nuvole Volanti, Castelfalfi Montaione (FI). In December of the same year, the Toscana Resort Castelfalfi launched the "reLive" commission, with Marco participating in the Rolls-Royce Strive for Perfection exhibition at the Saatchi Gallery in London.

In 2016, he collaborates with Sky 3D and Magnitudo, creating nine paintings used for a 3D reconstruction. The first was used in movie "Raffaello - Il principe delle arti" to depict what the Sistine Chapel of 1519 might have looked like. Two years later, he created drawings of the Transport of David to Palazzo Vecchio for the movie "Michelangelo - Infinito" - works that are currently exhibited at the new Michelangelo Museum - Villa Fabbricotti La Padula in Carrara. In the same year he worked with Germano Serafini on the duo Romano/Serafini, exhibiting their first solo show at the contemporary art centre Trebisonda in Perugia with "24:24 Epiphania". Since 2019, he has organized contemporary art workshops covering a variety of subject areas for students at the Academy of Fine Arts in Naples. He also became Artistic Director of **Parisii Luxury Relais Rome**, where he opened his solo exhibition, "Cànone bianco".

During his artistic career, Romano has concentrated his research on the development of his own imaginative abilities and painting skills, starting from the energetic divisionist and futurist brushstrokes, and reaching, by extension, the use of video. The interconnection of the fields of research he explored led him to develop his expressive urgency in a varied form. This is where his interest in experimenting with the medium of installation came about. Drawing on the avant-garde of the second half of the twentieth century, he focuses his analysis on the interaction with space and the viewer. The result is a fruitful philosophical speculation in constant dialogue with the world, science and contemporary thoughts. In recent years, the research has led him to the series of holographic and digital installation works, also using virtual and augmented reality. In 2022 he opens in Benevento **#apis+**, a laboratory-gallery space that hosts contemporary art exhibitions and educational courses.

Personal Exhibitions

- 2023 - "A lehetetlen ami megmutatkozik/The impossible that manifests itself". ArtEnto foundation. Budapest. Hungary
- 2022 - "The impossibile that manifests itself". gallery #apis+. Benevento
- 2019 - "Canone Bianco". Parisii Luxury Relays. Roma
- 2018 - "24:24 Epiphania" (in duo. under the name of Romano|Serafini). Center for Contemporary Art Trebisonda. Perugia
- 2017 - "reLive". Castelfalchi & Nuvole Volanti. Castelfalchi Montaione. Firenze
- 2015 - "MICROMACROCOSMI". curated by Gerardo de Simone. Nuvole Volanti. Castelfalchi Montaione. Firenze
- 2015 - "Congiunzione Tempo Infinito". Dafna Gallery. Napoli
- 2014 - "AILATI*". curated by Gerardo De Simone. Quisisana Palace. Castellammare di Stabia. Napoli
- 2014 - "Passaggi a sud est # 3". curated by Antonio Petti. Teatri Sospesi. Salerno
- 2013 - "Napoli è un Paradiso". by the General Consulate of Germany in Naples. PAN. Napoli
- 2012 - "Acquaria". Rocca dei Rettori. Benevento
- 2012 - "Volo d'oltremare".curated by Valerio Rivosecchi. Penguin Cafe. via Santa Lucia. Napoli
- 2010 - "Tratti eterei". within the "Riverberi d'autore – International Brass Festival in South Italy" event. Palazzo Paolo V. Benevento

Collective Exhibitions

- 2022 - "Transpassing 12 artists for 3 authors". gallery #apis+. Benevento
- 2021 - "Collective presso Dadun Gallery" (IV). Taichung City Dadun Cultural Center. Taiwan (R.O.C.)
- 2020 - "Prima Necessita//BASIC NECESSITIES". a cura di Spazio y ABC Art Collective Mariangela Mincione nation.2.0. Roma
- 2017 - "National Art Award 2016". Urbino
- 2017 - "BocsArt Cosenza". curated by Alberto Dambruoso. Cosenza
- 2015 - "Strive for perfection – A celebration of design & Luxury promosso da Rolls-Royce enthusiasts'club". Saatchi Gallery. London. England. UK
- 2015 - "Passaggi a sud est # 3". curated by Antonio Petti. Palazzo Fruscione. Salerno
- 2014 - "Show_ Yourself@Madre". Madre Museum. Naples
- 2014 - "Import Export". Hochschule fur Grafk und Buchkunst Academy of Visual Arts. Leipzig. Germany
- 2014 - "The Visual Event". curated by Oliver Klimpel. Britt Helbig. System-Design Class. within the OFF program of the 26th International Biennial of Graphic Design Brno 2014. GRAPHIC DESIGN. EDUCATION & SCHOOLS event. Governor's Place MG. Brno. Czech Republic
- 2014 - "Arte e sport 2014". by the Italian National Olympic Academy. Giulio Onesti Foundation. in agreement with CONI. in homage to the XXII Olympic Winter Games of Sochi 2014. Sala delle Armi Foro Italic. Rome
- 2013 - "Premio Bonatto Minella". curated by Antonio D'Amico. Villa Valler. Rivarolo Canavese. Turin
- 2013 - "IV concorso di scultura Antonio Canova". Villa Rizzardi Pojega di Negrar. Verona
- 2013 - "Faos". curated by Kontias Picture Gallery. Myrina Venetian Palace and Kontias Picture Gallery. Limnos. Greece
- 2013 - "Art Forever Young". curated by Salvatore Colantuoni 43rd Giffoni Art Film Festival edition. Saint Francis Monumental Complex. Giffoni Valle Piana. Salerno
- 2013 - "Mani Tese". curated by Gerardo De Simone and Valerio Rivosecchi. Anton Dohrn Zoological Station and Garden Gallery. Naples Fine Arts Academy
- 2013 - "Nina – nuova immagine napoletana". curated by Giovanna Cassese. Marco Di Capua. Valerio Rivosecchi. Francesca Morelli. PAN. Naples
- 2012 - "ACADEMY PRIDE! National Art Award". Albertina Fine Arts Academy. Turin
- 2012 - "Carte tinte disegni da antichi maestri". curated by Gerardo De Simone. Garden Gallery. Naples Fine Arts Academy
- 2012 - "HappyArt" curated by Salvatore Colantuoni 42th Giffoni Art Film Festival edition. Saint Francis Monumental Complex. Giffoni Valle Piana. Salerno
- 2012 - "Expo Arte". 29° International Contemporary Art Fair . Bari

2012 - "Agora per le arti". curated by Guglielmo Longobardo e Valerio Rivosecchi. Palacongressi Oltremare. Naples

2012 - "Rotary meets contemporary art". curated by Rotary Club International Neapolitan group. Garden Gallery. Naples Fine Arts Academy

2012 - "Visual Speeches. Ideas in Art (2nd Edition)". Rocca dei Rettori. Benevento

2011 - "FORMS AND COLORS OF UNITED ITALY – Art and the 150th anniversary of the national unity". curated by Francesco Ciaffi and Simone Pastor. Elsa Morante Cultural Center. Rome

2011 - "The works of Mercy". curated by Pio Monte della Misericordia together with Madre Museum. Naples Fine Arts Academy and the Polytechnic Artistic Association. Naples

2011 - "2011 National Arts Award". Former Saint Carpoforo Church. Milan

2011 - "Sguardi d'oltremare". pavilion 10. Mostra d'Oltremare. Naples

2011 - "Mother Nature". Garden Gallery. Naples Fine Arts Academy

2011 - "Learn art... don't put waste aside". Palazzo Paolo V. Benevento

2010 - "Visual Speeches. Ideas in Art". exhibition halls Rocca dei Rettori. Benevento

Awards

2014 - First prize. with "26 years". in the "Art and sport 2014" competition. organized by the Olympic Academy Italian National. from Giulio Onesti Foundation. in agreement with CONI. in homage to the XXII Olympic Games Winter in Sochi 2014. Sala delle Armi. Foro Italic. Rome

2013 - First prize. with "luvenis". in the "Art Forever Young" competition. curated by Salvatore Colantuoni. during the 43rd Giffoni Art Film Festival edition. Saint Francis Monumental Complex. Giffoni Valle Piana. Salerno

2013 - First prize. with "Napoli è un paradiso!" (Naples is a paradise – NdT). in the competition announced by the Consulate General of Germany in Naples. PAN. Naples

2012 - First prize. with "Thich Quang Duc". in the competition "Rotary meets Contemporary Art". announced by Rotary Club International – Neapolitan group. Garden Gallery. Naples Fine Arts Academy

2011 - First prize. with "Solo per vivere" (Just to live – NdT). in the competition "The works of Mercy". curated by Pio Monte della Misericordia together with Madre Museum. Naples Fine Arts Academy and the Polytechnic Artistic Association. Naples

2011 - First prize. with "Inferno canto n° 34". in the graphic section of the competition "IV Biennale Giovani Artisti Campani" organized by the Colosimo Institute. Naples

2009 - First prize in the "Callisto Award" competition. Paolo V Palace. Benevento Artistic

Residences

2017 - "BocsArt Cosenza". curated by Alberto Dambruoso. Cosenza

2015 - "MICROMACROCOSMI". curated by Gerardo de Simone. Nuvole Volanti. Castelfalchi Montaione. Florence

2014 - "Passaggi a sud est # 3". curated by Antonio Petti. Teatri Sospesi. Salerno

2013 - "Arte contemporanea Balcanica". curated by Kontias Painting Gallery. Limnos. Greece

2011 - "Plein Air 2011". curated by "Fundacion Tres Culturas". Sevilla. Spain

