

The solar pictorial emotion



It is a rare chance. But it can happen that a painter, who has never been in an academy of art, can paint all the same and convey the emotional invention into the shape and in the brightness that are able to surprise. They amaze the sharpness of the structure that holds the body of the image and the solar role of the colour. So Vittorio Lo Cicero, whom we are talking about, is a self-taught painter.

As a retired in Bozen, he attended just few evening classes with Dall'Aglio or Giorgioppi, but not enough to develop that happy visual expression of figural poetics almost towards surrealist tensions or American pop painting.

We believe that Lo Cicero is actually right when he loves simply describing himself as a figurative painter. An adjectival use of the technique does not suit him, it is actually annoying for him and therefore it detaches him from the natural creative candour that allows him to paint how he feels.

And Lo Cicero does not care if in the figurative image, as he likes to define his painting, arabesque motifs or informal colour bursts show up, as it happens for instance in "Maggia Solare", where they stratify the unconscious in dreamy atmospheres.

From the painter's point of view, it becomes fundamental to delete any kind of hesitation that impedes the image from showing its harmonious pleasantness. He feels the need to paint, just freely paint in order to be pictorially himself without any hoax.

Maybe his radiant tonal painting, which lights up the paint with undefined borders, comes from his Sicilian origins (he was born in Siracusa in the province of Siracusa in 1939). Hence a certain particular impact of bright magic in Lo Cicero's figurative art takes with it his native origin, as well as the presence of arabesque insertions in some images textures. It is a matter of a contemporary pictorial theme, which develops and it is connected to the emotion of its time both when the artist paints following the stimulus of the free imagination and when he shows a still life, a landscape, a nude or something else.

The executive strictness releases the emotion of the congenial representation, which is capable of being ripe from the point of view of both value and the style that can boast vocation and virtuosity. The rhythm, the tone, the stamp, the subject of the composition itself turn into means that help to give expression to a spontaneous poetic liberation. It seems that the subject comes out with an intentional effort from a dramatic howl of the unknown in order to reach and live the sunny harmony of the real life without forgetting through his dark origin.

So the pictorial image of Vittorio Lo Cicero becomes pleasantly popular. It is an emotional popularity that makes universal its push towards the gaze of "the other", of the external object that approaches the artwork and is pleased because of the nice recall that the image exhibits: its vitality, its dynamism and the trembling strength of the full spring colour, which pleases the serenity of the soul.

The lyricism and the melody of the painting awaken in the expression going along with a resounding atmosphere that gives music to the most hidden wishes of the depths starting from the creative instinct and reaching the highest poetry of life.

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Constructive Coloured Painting in comparison with the Aesthetic Pursuit


The artistic creation of Vittorio Lo Cicero fulfils itself and celebrates its spreading all over the world, though remaining well far from the myths and the allegories, and lives its creative unconscious in the tonal density of the reality. In this way the artist asserts that in his painting the colour expresses the innate vitality and the preference for a pictorial image, where the painter's origin remains inside as an important element that helps the artwork to develop and from which the chromatic aspect of each subject painted is gleaned from. He is of Sicilian origin (he was born in Siracusa in 1939), but he has been living in Bozen for more than fifty years now, where he has been a respected chief of the crime squad of the local police headquarters in the past and nowadays he is a popular painter. This is an important detail especially in order to clarify that painters are not made, but men are born with the advanced ability of discovering beauty, the harmonious tension that a visual operator finds out when he deeply links his soul, his sensory personality with the environment belonging to him and to the other. Therefore Lo Cicero's paintings, such as Rosa con Bocciole, is full of dynamic refinement where the main principle is this emotional potential, the charge, but the advanced poetic stimulus and the professionalism the artwork into a sublime state characterised by a celestial brightness. Hence, the colour becomes the fundamental value of his painting. It does not have a realistic drawing up, as someone could think, but a marvellous evoking beauty, which does not accept defined borders because it does not want at all the analogical creativity, which is pure bright essence, to be overshadowed. All the paintings of Lo Cicero fire themselves up on the palette in the constant attempt at escaping in an unquestionable distance from the reality, in order to translate this one into magic hyper-realism: this is the aesthetic fascination that characterises Lo Cicero's painting. The pure unconscious liberation arises from the world origin itself. Moreover, in the pictorial expression it becomes conscious little by little while the practical creation of the art phenomenon occurs, almost as if the idea of the art was to take advantage of the new creative consciousness. This mysterious world that lives in Lo Cicero's studio extends today its genetic heritage to the artistic collaboration of the twenty-eight years old daughter Tessaandra, who contributes to the father's work keeping the ardour and the pictorial vocation alive. Besides, in order to explain the additional note, it has to be said that in the whole huge artist's work exists as a theoretical assumption the decomposition of what is ordinary in order to create the visual extraordinary of the timeless pictorial image, where you do not know the beginning, nor can you predict the destination while the essence of the painting is biased towards the vagueness of time. It is a matter of a generalised philosophy, which turns into a particular pictorial creation due to its destiny of life and artistic trend. The art as an impartial expression of creative research cannot be mixed up with the reasoning and therefore it meets its exemplary style in the emotional explosion of the instinct. It is about that unknown unconscious that puts Lo Cicero in contact with the great artworks of famous painters and makes him keen on reproducing some of them to pay homage for instance to Van Gogh, De Chirico, Picasso, Manet and others, whilst not forgetting Tamara De Lempicka, the famous painter, whom Lo Cicero refers to in a sensory artistic recall, like for example in the artwork named Le Calle, which the Italian artist paints paying homage to her, or other ones painted with a style that is finely imitative. If nowadays Lo Cicero is a fulfilled artist is thanks not only to his intuitive faculties but also to his restless hardworking nature, which has led him to produce a collection of more than thousand artworks placed all over the world. In this he was also encouraged by the awards received in several international artistic exhibitions, from Europe till America and Australia.



In addition, Lo Cicero's paintings are sought-after not randomly without any credit but thanks to his working method imposed by his oil painting technique: original colours on pure linen canvases whose creation requires about six months. This is the reason why the request for a painting of the artist needs a reservation with a long deadline. The technical effort for the creation of the artwork is indeed very laborious. Lo Cicero's painting also persists with the antithesis of the social development and this means that, while our daily life tends towards violence always more, his painting goes actually towards the opposite direction and spreads the most resolute meaning of the beauty related to the figure in a better and better way and with an increasing artistic consciousness. This last additional consideration needed to be mentioned to fully present and describe the work of this artist, which does not paint just as a reaction to the push of the analogy, but in order to connect the instinct to the responsibility by representing a subject where the full development of light conquers the man's calm. These are reflections that are apparently hidden in the common purpose of the generalised art. They are unfortunately necessary though and they need to be taken into account in order to give to the painter's theme not just an occasional aesthetic appreciation but rather an introductory interpretation that allows to understand how the beauty is not a random and fortuitous product of the man's mind but it is realised in the consciousness of the artist's work. For this reason, what it has to be actually considered in the figurative arts is not just the representation of the painting and its nature. The observer instead must understand why and how the artwork has been developed in its so attractive originality, as it can happen today with Lo Cicero's painting. His artistic production arises from very old roots and life experiences, which are definitely unusual. The painting of Lo Cicero becomes worthy of attention and consideration not just thanks to his Sicilian origins but also to his thought as a judicious man placed deep inside the human history.

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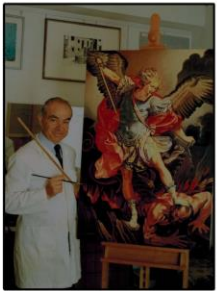
-  THE GOLDEN MERCURY 2000 - DIPLOMA D'ONORIFICENZA 1° PREMIO SELEZIONE CRITICA - RIMINI.
-  OSCAR DELL'ARTE 2001 - PREMIO QUADRIENNALE - DIPLOMA DI ONORIFICENZA - MONTE CARLO.
-  GALLERIA D'ARTE MODERNA "ALBA" - FERRARA ARTEXPO NEW YORK 2001 JAVITS CONVENTION CENTER.
-  "CAVALIERE DELL'ARTE" - "VITTORIO LO CICERO" CASA EDITRICE - IL QUADRATO
-  ACCADEMIA CULTURA E ARTE GALLERY "FIRME D'AUTORE" - ARTEFADOVA (PD)
-  ACCADEMIA UNIVERSALE "ANTONIO CANOVA" PALINURO (SA) NOMINA AD "ACCADEMICO ANTONIO CANOVA" ALL'ARTISTA "VITTORIO LO CICERO" PALINURO (SA)
-  RASSEGNA NAZIONALE D'ARTE- 1° TROFEO TRINACRIA AUREA
-  FEDERAZIONE NAZIONALE ESPERTI E CRITICI D'ARTE
-  CITTA' DI FIRENZE - DIPLOMA DI PARTECIPAZIONE
-  BIENNALE INTERNAZIONALE DELL'ARTE CONTEMPORANEA.
-  "GRAN COLLARE ACCADEMICO ANTONIO CANOVA" ACCADEMIA UNIVERSALE ANTONIO CANOVA
-  RICONOSCIMENTO PER MERITI AL MAESTRO V. LO CICERO "MAGISTER ARTIS"

Awards

-  PREMIO INTERNAZIONALE D'ARTE "MILLENNIUM" - ACCADEMIA INTERNAZIONALE "EUROPA" - CATANIA.
-  LA VELA D'ORO - 1° PREMIO BIENNALE PER LE ARTI VISIVE - RICCIONE - RIVIERA ADRIATICA.
-  PREMIO MICHELANGELO - IL QUADRATO - MILANO.
-  PREMIO SIGNORIA DEI MEDICI - FIRENZE.
-  PREMIO QUADRIENNALE DI ROMA "LUPA CAPITOLINA"
-  PREMIO INTERNAZIONALE "CARAVAGGIO" IL QUADRATO
-  PREMIO CALICE D'ORO 2001. ASSOCIAZ.GALLERIA CENTRO STORICO "FIRENZE" - DIPLOMA DI MERITO PER LA PITTURA.
-  LA PALMA D'ORO - 1° BIENNALE D'ARTE - SIRMIONE (BS) - ACCADEMIA ITALIANA DEL III MILLENNIO - ISCRIZIONE IN QUALITA' DI "MAESTRO D'ARTE"
-  2° PREMIO MONDIALE - ACCADEMIA UNIVERSALE A.CANOVA "MEDAGLIA D'ARGENTO DEL PRESIDENTE DELLA REPUBBLICA ON. CARLO AZEGLIO CIAMPI" - POSSAGNO (TV).
-  GRAND PRIX INTERNATIONAL DE LA COTE D'AZUR V° EXPOSITION D'ART CONTEMPORAIN - NICE.
-  PREMIO BIENNALE DI VENEZIA "BASILICA SAN MARCO" - ACCADEMIA BIENNALE DI VENEZIA "CHIESA DELLA SALUTE".
-  PREMIO "S. AMBROGIO D'ORO" PER LA PITTURA
-  GRAN PREMIO "ALLA CARRIERA ARTISTICA" MILANO.
-  PREMIO INTERNAZIONALE "MODIGLIANI" FEDERAZIONE NAZIONALE ESPERTI E CRITICI D'ARTE - MILANO
-  PREMIO NAZIONALE D'ARTE FIGURATIVA. "OSCAR ETNA ARTE" - CATANIA.
-  INTERNATIONAL PRIX DIPLOMA D'ONORIFICENZA 1° PREMIO SELEZIONE CRITICA '99. RIMINI - LA VELA D'ORO
-  PREMIO BIENNALE DI MILANO PER LA PITTURA. PREMIO BIENNALE DI VENEZIA - BASILICA SAN MARCO

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Vittorio Lo Cicero | biography



Vittorio Lo Cicero was born in Rosolèi (SR) in August 1939. Since he was a kid, he has been fond of the painting of the so called Carretto Siciliano and of the pictorial art in general.

When he was 16 years old, he decided to leave his native village and move to Rome where he had been working for six years in a carpenter's shop. Once he had passed the competitive exam in order to get into the Police Department, he provided service first in Rome, then in Nettuno (Rome) and eventually since 1962 in Bozen, where he decided to stay for good.

Throughout all these long years, he never gave up the wish to become one day an artist-painter, but the work responsibilities kept him away from dedicating his time to the pictorial art. Just after the retirement, at the age of 56 years old, he started to attend full of enthusiasm graphic arts and painting classes at the Art School of Bozen and he took part to the courses of professors such as Mario dall'Aglio, Benedetto Schmentoni of the Association of Academics of Art, Giorgioppi and Gary Volcan at the Artists' Association of the province of Bozen. At the same time, his daughter Tessa decided to follow him through the pictorial art experience.

Vittorio Lo Cicero have visited all the most known European Art Galleries, in Paris, London, Innsbruck, Prigue, Budapest, Madrid, Vienna, Munich, Nuremberg and Amsterdam, in order to enrich his knowledge of the interesting Artworks.

He started an intense research work that implies the study of the author's artworks, his expressive style, the tones, the brush strokes, the veiling, the shade, his colours and his peculiar painting technique.

He actually started a real challenge with himself: a way to compare his abilities with the art of the great painters, trying to follow their teaching and to pay homage to their artworks.

Vittorio is a methodical and precise artist with an intense drawing study. He loves the beauty and works especially with patience. Therefore the completion of one of his oil paintings requires a long time, at least six months, in order to be able to realise all the colours procedures in a natural way (veiling, shades, etc.) without using any desiccant or other chemical substances.

He learned and practiced all the pictorial techniques: watercolour, acrylic, tempera, Indian ink, oil and also the particular veiling invented by Rudolf Steiner and the different chromatic combinations of A.W. Goethe.

The aim of his painting is to create a chromatic composition that is able to distinguish itself thanks to a pulsing eloquence of the colour. Vittorio takes only Colour Motifs that are able to fully express their explosive energetic charge and convey sensations and deep emotions as theme of his artwork.

Since 1993, he has taken part to the artistic life of his country and also abroad, showing his paintings, together with his daughter Tessa's ones, in some solo exhibitions and collective ones in several cities in Italy and in Europe, as well as in the main Art Exhibitions and Competitions, obtaining a positive outcome and gaining awards and rewards.

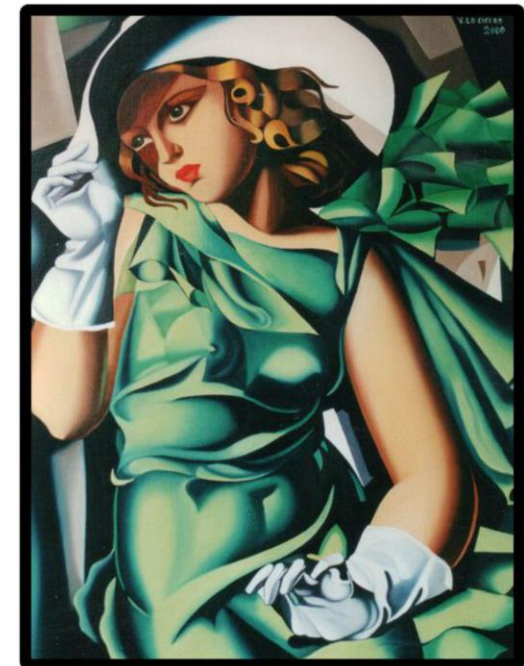
Besides, he has been mentioned in the main Art Periodicals. His painting carrier started reproducing masterpieces of the antique and modern painting, following the approach of the old and contemporary Flemish Masters (landscapes, portraits, still life).

Later he became an artist-painter, able to represent everything that exists in nature, completely in a handmade way, on pure linen canvases and with original and genuine colours, showing "Certificates and Guarantees". By now he has realised more than eight-hundred paintings for Italian and foreign collectors and appraisers.

Vittorio Lo Cicero lives and works in Bolzano in his studio placed in Viale Europa 152. He has often been abroad for studying reasons: Austria, Germany, Czech Republic, France, Bulgaria, Hungary, Great Britain, Netherlands and Spain.



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