



**urban
visions in progress**

Giusy Lauriola

Damascus 2010

urban visions in progress

Giusy Lauriola

introduced by Carlo Ercoli

*Exhibition organised
by the Ministry of Culture of the
Syrian Arab Republic and the
Italian Institute of Culture
in Damascus*

**Arab Cultural - Aburemmaneh
Damascus, Syria 16 - 29 May 2010**

Nell'immaginario collettivo Roma e l'Italia sono sinonimo di arte e storia. Pur nella diversità delle identità culturali, che costituiscono la bellezza e l'unicità del nostro mondo, i segni tangibili del nostro passato mettono spesso in comunicazione paesi lontani.

Damasco e Roma sono due capitali che, grazie anche a questa esposizione, costruiscono un ponte tra due culture millenarie. Un'occasione non solo per parlare di arte ed, in generale, della cultura italiana quanto anche di offrire una dimensione internazionale soprattutto dell'arte contemporanea che il nostro Paese offre accanto ai gioielli del passato.

Giusy Lauriola è un'artista italiana che vive e lavora a Roma e conta numerose mostre nel suo paese e all'estero. E' per la prima volta a Damasco per esporre, nella sala del Centro Culturale Arabo, Aburemmaneh, una serie di opere, frutto della sua ultima ricerca artistica.

Lungo il suo percorso ha indagato questioni pubbliche, come la guerra in Iraq, in maniera privata, sottolineando temi come l'indifferenza al dolore degli altri, i bisogni indotti e il potere della pubblicità.

Quasi per allontanare il dolore raccontato, dopo il lavoro sulla guerra, sposta l'attenzione sulla sua città, Roma, che interpreta attraverso visioni oniriche. Il progetto successivo è la ricerca del divino nel quotidiano: la lotta tra Illuminazione e Oscurità. Al ritorno da un viaggio in Burkina Faso, in Africa, intrapreso con l'intento di analizzare ed assimilare un angolo del mondo in lotta quotidiana con l'indigenza e la carestia, nasce una visione frammentaria, simile a un flash, che sintetizza souvenir di viaggio, momenti del presente e ricordi imprevisti.

Il suo sguardo poi cambia. E' attratto dall'essenziale e ritorna ancora una volta ad osservare la sua città, con occhi diversi come succede dopo un viaggio. Osserva i passanti nel contesto urbano: uomini e donne in cammino verso mete sconosciute, ritratti come sono dalla vita in giù. La tecnica pittorica è arricchita da colate di resina. Questo materiale mentre sembra creare distacco tra l'autore e l'opera, restituisce quella patina lucida, riflettente e vivace, metafora della brillantezza dei colori della vita e nella sua capacità di rispecchiare diventa anche un mezzo per guardare dentro se stessi.

L'artista, scegliendo di usare una tavolozza limitata principalmente al bianco e nero, con qualche libertà di blu, offre un'interpretazione della realtà che sa di negativi fotografici, per proporre una sua visione urbana "in fermento" e offrirne una soluzione poetica.

Nicola Tomasso Firmani

Addetto Culturale dell'Ambasciata d'Italia a Damasco

في التصور الجماعي، روما وإيطاليا هما مرادفان للفن والتاريخ. على الرغم من تنوع الهويات الثقافية التي تكوّن جمال وتفرّد عالمنا، فإنّ الدلائل الملموسة لماضيها غالباً ما تصل إلى بلدان بعيدة.

دمشق وروما هما عاصمتان تشكلمان، كما يبيّن هذا العرض أيضاً، جسراً بين ثقافتين عريقتين. وعلاوةً على التحدث عن الفن والثقافة الإيطالية بشكل عام، فإنّ هذه المناسبة تُظهر بعداً عالمياً للفن المعاصر خاصّةً والذي يقوم بلدنا بتقديمه جنباً إلى جنب مع الأعمال الفنية القديمة.

إن جوزي لاوريولا فتانة إيطالية تعيش وتعمل في روما، أقامت العديد من المعارض في بلدها وفي الخارج. هي الآن ولأول مرّة في دمشق، لتعرض في صالة المركز الثقافي العربي في أبو رمانة سلسلة من الأعمال التي هي ثمرة آخر بحوثها الفنية.

بحثت الفنانة خلال مسيرتها بطريقة خاصّة قضايا عامّة كالحرب في العراق، لافتة الانتباه إلى مواضيع كالامبالاة نحو ألم الآخرين والاحتياجات المحرّضة وقوة تأثير الدعاية. بعد عملها حول الحرب، وكأها تنوي إبعاد الألم المسرود، تحوّل الأنظار نحو مدينتها روما، التي تعبّر عنها من خلال رؤى خياليّة. المشروع التالي هو البحث عن الألوهيّة في الحياة اليوميّة: الصراع بين النور والظلمة. أثناء العودة من بوركينا فازو في إفريقيا، وهي رحلة كانت غايتها تحليل واستيعاب زاوية من زوايا الأرض تعيش صراعاً يومياً مع الفقر والعوز، تتولّد رؤية مجرّأة أشبه بومضة، تلخّص ذكريات الرحلة ولحظات من الحاضر وذكريات غير متوقّعة. بعد ذلك تتبدّل نظرتها. هي الآن مأخوذة بما هو جوهرى وتعود مرّة أخرى لتراقب مدينتها بأعين مختلفة كما يحدث بعد رحلة سفر. تراقب المارّة ضمن مشهد المدينة: رجال ونساء يسرون نحو غايات مجهولة وقد استدرجتهم الحياة نحو الأسفل. تغني تقنية الرسم مادّة الراتينج، والتي في الوقت الذي تظهر فيه كفاصل بين الفنان والعمل، نجدها تعيد تلك الطبقة اللامعة العاكسة الحيّة، التي تصوّر بريق ألوان الحياة، والتي بقدرتها على العكس تصبح أيضاً وسيلة لمراقبة ما في داخلنا.

تقدّم الفنّانة، باستخدامها لوحة ألوان تقتصر على الأبيض والأسود، مع بعض الحرية للون الأزرق، عرضاً للواقع شبيهاً بصور عكسية، لتعرض رؤية "تختمر" للمدينة وتقدم حلاً شاعرياً لها.

نيكولا توماسو فيرماني

الملحق الثقافي في السفارة الإيطالية بدمشق

Rome and Italy are considered as synonymies of art and history. Our two countries are unique in their beauty and culture but memories from our past show evidence of an important relationship between our countries. Damascus and Rome are two capital cities which form a bridge linking their ancient cultures. This exhibition provides an opportunity to think about art and culture in general and also highlights Italian culture and in particular Italian contemporary art, which can be admired side by side with the jewels of the past. Giusy Lauriola is an Italian artist who lives and works in Rome, she has already had many exhibitions in Italy and abroad. This is her first experience in Damascus, her exhibition will take place at the Arab Cultural Centre, Aburemmaneh, and she will exhibit some works taken from her recent art studies.

In her recent works, she has studied matters of public interest, like the war in Iraq, from her personal point of view. She has highlighted themes like the indifference towards suffering, non essential needs shown as essential and the power of advertising in the mass media.

As if needing to get away from all this suffering, she then concentrates on her work about her city, Rome, which she describes through dream like visions. Her next work is about the divine in everyday life: the fight between Light and Darkness.

We have a vision of reality made of fragments, as if they were flashes from the past, sudden memories springing to mind, which are capable of reassuming what has been seen; souvenirs from distant lands. This is what happened to the artist as she came back from Burkina Faso, where people have a daily struggle against poverty. She changes her prospective again as she goes back to her city. She is interested in the essential. After her journey, she sees the reality of her city through different eyes. She sees people passing by: men and women walking towards unknown destinations, they are painted from the feet to the waist. From a more technical point of view, she uses layers of resin to cover her paintings. This material gives an impression of distance between the artist and the painting. These shining colours are a metaphor of the colours of life, in this way, her work of art gives the observer a chance to look within himself. The artist uses mainly black and white, sometimes she might use some blue. Her paintings remind us of old black and white photos, this interpretation of reality suggests a poetic urban vision in progress.

Nicola Tomasso Firmani

Responsible for the Department of Cultural at the Italian Embassy.

Giusy Lauriola è un'artista italiana che sente la "sua" città Roma. La conosce palmo a palmo dai sanpietrini irregolari alle vestigia classiche memori di perfezione estetica; nel DNA le sono entrati con naturalezza determinati orizzonti e scorci eterni. Ha la capacità di dialogare mediante il suo linguaggio con gloriosi monumenti e a dare loro del "tu" senza soggezione ma con rispetto. Nelle sue opere osserviamo affascinati tranci monumentali di Colosseo cristallizzati dietro la resina oppure il Foro della Roma Imperiale sospeso in una dimensione storica, non metafisica e nemmeno onirica. Il patrimonio dell'umanità supera la dimensione temporale e conserva nella visione offerta una illusoria e lontana traccia della materia di cui è fatto. Dunque Lauriola si ferma ad osservare la realtà e riflette su ciò che si para davanti al proprio sguardo. Vede meraviglie che resistono ai secoli, i segni spesso stupefacenti di ingegni passati e presenti e l'inconsapevole lavoro creativo della natura. Ma l'occhio attento e mai sazio nota anche diverse unità che si muovono nello spazio quasi ignare ciascuna dell'altra.

Sono persone che camminano. Lo sguardo dell'artista allora scivola in basso, là vicino alla terra dove la luce sembra perdere forza e non voler dire più nulla. In passato spesso la sua attenzione si è rivolta verso il basso, diverso rispetto ad ora.

Emergono prepotenti la denuncia sulla condizione sociale del terzo mondo e sulle disastrose condizioni civili della periferia del mondo. Una periferia concettualmente lontana ma geograficamente vicina a noi. Tutto ciò non è svanito ma è presente a monte del lavoro; diviene il bagaglio culturale pesante come un macigno che amplia l'orizzonte e detta i tempi della struttura compositiva.

Giorgio Lauriola è un'artista italiana che sente la "sua" città Roma. La conosce palmo a palmo dai sanpietrini irregolari alle vestigia classiche memori di perfezione estetica; nel DNA le sono entrati con naturalezza determinati orizzonti e scorci eterni. Ha la capacità di dialogare mediante il suo linguaggio con gloriosi monumenti e a dare loro del "tu" senza soggezione ma con rispetto. Nelle sue opere osserviamo affascinati tranci monumentali di Colosseo cristallizzati dietro la resina oppure il Foro della Roma Imperiale sospeso in una dimensione storica, non metafisica e nemmeno onirica. Il patrimonio dell'umanità supera la dimensione temporale e conserva nella visione offerta una illusoria e lontana traccia della materia di cui è fatto. Dunque Lauriola si ferma ad osservare la realtà e riflette su ciò che si para davanti al proprio sguardo. Vede meraviglie che resistono ai secoli, i segni spesso stupefacenti di ingegni passati e presenti e l'inconsapevole lavoro creativo della natura. Ma l'occhio attento e mai sazio nota anche diverse unità che si muovono nello spazio quasi ignare ciascuna dell'altra.

جوزي لاوريولا فتانة إيطالية تشعر بمدنيتها روما. فهي تعرفها شهراً شهراً، من الحجارة الغير منتظمة التي ترصف شوارعها وحتى البقايا الكلاسيكية التي تشهد لكمال جمالي. أفق ونهايات أبدية معينة دخلت ضمن مورثاتها بطبيعية تمتلك المقدره على أن تحاور بلغتها آثاراً مجيدة بالفة ولكن باحترام. لاحظ في أعمالها مقاطع لمعالم أثرية من الكولوسسيو ملورة خلف الراتينج أو فرور روما الإمبراطورية و هو معلق في بعد خارج عن التاريخ، ليس ميتافيزيقياً ولا خيالياً. إن تراث الإنسانية يتجاوز البعد الزمني و يحافظ ضمن الرؤية المقدمة على أثر مضلل و بعيد للمادة المصنوع منها. لاوريولا إذا تتوقف لتراقب الواقع و تتمعن بما يظهر بغنة أمام نظرها. إنها تشاهد عجائب صمدت أمام القرون و دلالات غالباً ما تثير الدهشة لعابقرة من الماضي والحاضر و إبداع الطبيعة اللاواعي. إلا أن العين البقطة التي لا تشبع مطلقاً من النظر تلاحظ أيضاً كائنات تتحرك في الفراغ كأنها تجهل بعضها بعضاً. إنهم أشخاص يسبرون. ينزلق حينها نظر الفتانة نحو الأسفل، قرب الأرض، حيث يظهر الضوء و كأنّ قواه قد وهنت و لم يعد يريد أن يقول أي شيء آخر. في الماضي غالباً ما كان انتباهها يتوجه نحو الأسفل، عكس ما هو عليه الآن.

كانت تظهر استنكارات شديدة للحالة الاجتماعية في العالم الثالث و للظروف المدنية الكارثية في أطراف العالم، أطراف بعيدة فكرياً لكن قريبة منا جغرافياً. كل هذا لم يختف، بل هو ذروة العمل؛ إنه ما يغدو ثقافة هائلة توسع الأفق و تملئ أزمة الهيكل التكويني. الفتانة تتابع المراقبة. تتغلغل في ذلك البعد حيث يبدو كأنّ الاهتمام بالعالم المحيط قد تلاشى و التلقائية اليومية للاحتياجات والرغبات الشديدة تحول الاهتمام نحو داخلنا فقط. تتناوب الخطوات المتهيجة فهي تارة مترددة و تارة واثقة. إنها البشرية الحديثة التي

Giusy Lauriola is an Italian artist and she sees Rome as her own city. She knows everything about it, from every humble little stone to every great monument with its aesthetic perfection; she has made its eternal views and landscapes part of herself, as if they were her DNA. She is able to have a close relationship with the glorious monuments of Rome, a relationship based on respect and confidence. In her works, we can see parts of the Coliseum or the Imperial Forum which are crystallised by resin, this gives us the impression of a city which lives above time but at the same time it is real and it does not give us a metaphysical or dream like vision.

The value of Rome goes beyond time, the material which it is made of seems to be an illusion or a far memory from our past. Mrs Lauriola starts thinking as she stands in front of her city. She can see its beauty, which has lasted for centuries. In this beauty, she can see the present and past of human genius and the everlasting work of nature. A careful eye can also see single unities, who wander around the city with no notion of each other. They are people walking. The artist's eye slides downwards, near the ground where the light loses its importance and expression. The artist has already had this kind of vision, but this time there is something new.

In the past, the artist stood up against the difficult conditions of life, in the third world or the suburbs of our world, the world we live in. Suburbs which are far away in our mind but near to us in geographic and real terms. All this is present as our artist's cultural past. It is a heavy cultural heritage to deal with, but it allows her to have a wider prospective and dictates the work structure of her art composition. The artist keeps watching. She analyses situations where people seem to

L'artista continua ad osservare. Si incunea in quella dimensione dove l'attenzione verso il mondo circostante sembra svanire e l'automatismo quotidiano delle frenesie e delle ansie sposta l'interesse esclusivamente dentro di noi. I passi frenetici si alternano ad andature ora insicure ora decise. E' l'umanità moderna attanagliata dai propri pensieri che non concede tempo alla vitalità del mondo; non ci sono più colori, è tutto bianco e nero. Giusy Lauriola si oppone a questa concezione, vuole far riflettere su ciò.

Nelle tele dell'artista italiana si stagliano figure umane all'interno di paesaggi urbani. Sono sagome senza capo bloccate nel dinamismo di un percorso del quale non interessa ne l'inizio ne la fine. Sono attori che agiscono con la nostra testa nell'epopea urbana. Siamo noi. Un dettaglio diviene la chiave per entrare in questo mondo. Esteticamente accattivanti, queste piccole icone ci prendono per mano e portano l'osservatore dentro al quadro. Uno, più dettagli apparentemente senza anima ci fanno alzare il capo per vedere ai nostri lati.

Dicevamo sopra un passo, ecco tanti passi che costituiscono un itinerario personale intimo teso all'elevazione morale. Il fine è chiedere a noi stessi: quanto e cosa abbiamo fatto per migliorare la condizione umana? Quale è stato il conto da pagare per la perizia tecnica che secoli e secoli orsono ha permesso la creazione del Colosseo e del Foro romano? I sanpietrini stanchi e consumati sono sempre di meno, alcuni cedono al passar dei tempi altri resistono, ma quante vite e quali situazioni hanno vissuto? L'icona si fa concetto che parla agli animi sensibili e menti fini.

Ma è anche un percorso fatto di passi che in questo caso diviene ponte ideale tra Roma e Damasco, due culture millenarie che si

testocodò عليها أفكارها التي لا تعطي وقتنا لحيوية العالم؛ لم يعد هناك ألوان، فكل شئى أبيض وأسود. جوزي لاوريولا تعارض هذه الفكرة، و تريد إثارة التفكير حولها.

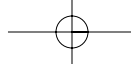
في رسومات الفنانة الإيطالية أشكال بشرية تظهر مقصودة بغير انتظام ضمن مشاهد مدنية. عبارة عن أشكال بلا رأس محتجزة ضمن ديناميكية مسار لا تهم منه البداية و لا النهاية. هم ممثلون يؤدون الدور برووسنا في ملحمة المدينة. إتهم نحن. إنّ تفصيلاً يغدو المفتاح لدخول هذا العالم. هذه الأيقونات الصغيرة تجذبنا بجماليتها و تأخذ بيدنا و تنتقل الناظر إلى داخل اللوحة. تفاصيل، ظاهرياً بلا روح، تجعلنا نرفع الرأس للنظر على جوانبنا. تحدثنا سابقاً عن خطوة، و ها هي خطى عديدة، تشكل مساراً شخصياً. خاصاً يتجه نحو الارتقاء الأدبي. الغاية هي أن نسأل أنفسنا: كم و ماذا فعلنا لتحسين حالة البشرية؟ ما هو الحساب الذي توجب دفعه للمهارة التقنية، و قد مرت قرون عديدة، لكي تسمح بإنشاء الكولوسسيو و الفورو الروماني؟ إنّ الحجارة المتعبة و القديمة التي ترصف طرق روما تتناقص باستمرار، فمنهم من يستسلم لتتالي العصور و منهم من يقاوم، و لكن كم حياة عاشوا و ماهي الأوضاع التي مرّوا بها؟ الأيقونة تصبح فكرة تتكلم إلى النفوس المرهفة الحسنّ و الأذهان الصافية.

إلا آتة أيضاً مسار مكوّن من خطوات تغدو في هذه الحالة جسراً مثاليّاً بين روما و دمشق، ثقافتان عريقتان تتقابلان و تتحاوران ليس فقط استناداً إلى أسس الثقافة العالميّة بل أيضاً و قبل أي شئى آخر استناداً إلى مبادئ السلام و الضيافة اللذين لولا وجودهما لتعذر وجود أيّ نوع من أنواع الفن. هناك تزواج في أعمال لاوريولا بين التقليد و التجديد. إنّ وضع عدّة طبقات من الراتينج يضيف حيوية على حبكة اللوحة و بعداً ثالثاً على فراغاتها و زهواً على

loose interest in the outside world and only concentrate on their inner world, this is due to our anxiety and frenetic lives which draw all our attention exclusively to ourselves. Steps made with confidence are followed by steps which are not. It is the modern human condition which is trapped in our thoughts and problems and it does not leave any time to feel the vitality of life: there are no colours anymore, everything is black and white. Giusy Lauriola expresses her disagreement with this condition, she asks us to think about it.

In the artist's paintings there are human figures in urban landscapes. There are figures with no heads which appear stuck in their own dynamism where the beginning or the end of their journey has no importance. They are actors who act with our head in an urban period. We are those actors. A detail can become the key to understand this world. These little icons take the observer into the painting thanks to their involving beauty. Any detail can tell us something even if they seem to be without soul or importance.

Step after step we have an interior itinerary which helps us to get a higher moral elevation. The final aim is to raise a simple question, what have we done to improve human condition? What's the price to be paid for gaining those skilful techniques which allowed us to build the Coliseum or the Imperial Forum? Road stones (Sanpietrini) seem to become less in numbers as if they were tired or worn out by time, some disappear others resist, how many lives have they lived? Icons become concepts and communicate with sensitive souls and refined minds. This walking also suggests an ideal bridge between Rome and Damascus, two cultures made of thousands of years which have a relationship Thanks to their universal cultural and idea of



confrontano e dialogano all'insegna non solo della cultura universale ma anche e soprattutto della pace e dell'ospitalità senza le quali nessun tipo di arte potrebbe esistere. Nei lavori di Lauriola si sposano la tradizione pittorica e l'innovazione. La resina posta a più strati sulla superficie della tela vivifica la trama del dipinto, gli spazi indossano la terza dimensione e i colori tenui si fanno vivaci. Quelli di Lauriola non sono solo quadri ma preziose gemme sfavillanti che brillano dell'intensa luce di un intelletto superiore sempiterno.

Le immagini incastonate dietro trasparente resina lucida divengono il mezzo per guardare dentro di noi. Nell'artista romana la materia che mai omogenea copre la superficie lasciando vedere tutto si configura come muro invisibile dietro e attraverso il quale ci soffermiamo a pensare. Ci illude di essere un sicuro riparo inducendo chi osserva a vedere "altro" per vedere noi stessi allo specchio e porci delle domande. Esistenziali, civili, sociali.

Carlo Ercoli

ألوانها الخفيفة. أعمال لاوريولا ليست مجرد لوحات، بل جواهر ثمينة برّاقة بنور فكر رفيع خالد. الصور المرصّعة خلف طبقة الراتينج الشفافة اللامعة تصبح وسيلة لشاهد ما في داخلنا. المادة التي تغطي سطح اللوحة بطريقة لا تعرف التجانس وبما يسمح برؤية كل شيء، هي لدى الفنانة كحائظ غير مرئيّ لنتوقف و نفكر من خلفه و عبره. يوهنا بأنّه سنأراً آمناً، حاملاً المشاهد على رؤية "آخر" كي يرى نفسه أمام المرأة و يطرح أسئلة على نفسه. أسئلة وجودية و مدنيّة واجتماعية.

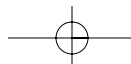
كارلو ايركولي

peace and hospitality, we could not have art without these elements. In Lauriola's works we can see tradition and innovation both working together. Resin covers the painting and it makes the colours more lively, spaces have a third dimension giving an overall new life to the entire picture.

Lauriola's paintings are jewels in their own light, an intense light of an eternal and superior intellect.

Images beyond resin are a tool to see within us. The use of resin allows the observer to see what there is behind, it is like an invisible wall through which we can see. In this way, we are able to analyse what is different from us so that we can understand ourselves better as if we were in front of a mirror and started asking questions which are at the same time existentialistic, civil and social.

Carlo Ercoli.





bag walking 1
oil on canvas and resin, 70x70x4 cm, 2010



bag walking 2
oil on canvas and resin, 70x70x4 cm, 2010



bag walking 3
oil on canvas and resin, 70x70x4 cm, 2010



bag walking 4
oil on canvas and resin, 70x70x4 cm, 2010



bag walking 5
oil on canvas and resin, 70x70x4 cm, 2010



shopping bag walking A
oil on canvas and resin, 70x70x4 cm, 2010



shopping bag walking B
oil on canvas and resin, 70x70x4 cm, 2010



shopping bag walking C
oil on canvas and resin, 70x70x4 cm, 2010



taking a walk
oil on canvas and resin, 50x50x4 cm, 2009



time walking A
oil on canvas and resin, 70x70x4 cm, 2009



time walking B
oil on canvas and resin, 70x70x4 cm, 2009



time walking C
oil on canvas and resin, 70x70x4 cm, 2009



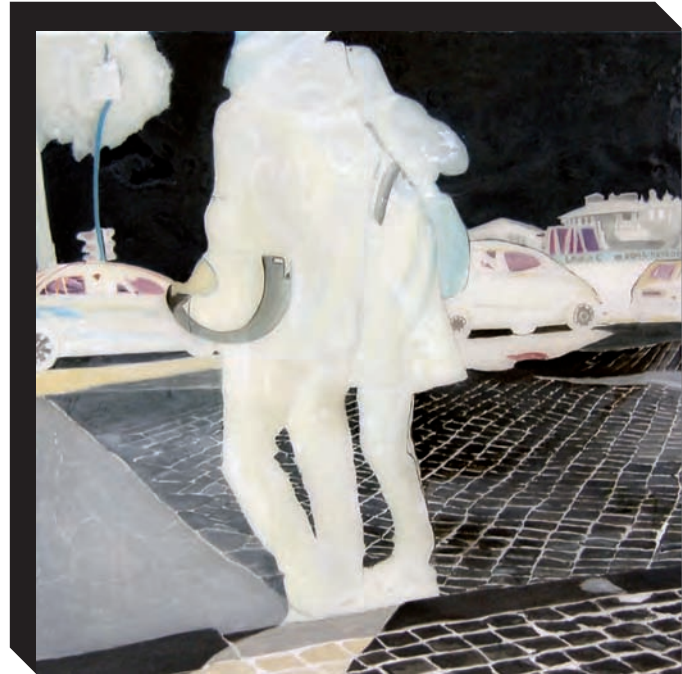
3 walking
oil on multilayer and resin, 80x80x2,5 cm, 2009



2 walking
oil on multilayer and resin, 80x80x2,5 cm, 2009



walking 4
oil on multilayer and resin, 80x80x2,5 cm, 2009



walking 8
oil on canvas and resin, 80x80x4 cm, 2009



walking moto
oil on canvas and resin, 80x80x4 cm, 2010



walking time A
oil on canvas and resin, 70x70x4 cm, 2009



walking time B
oil on canvas and resin, 70x70x4 cm, 2009



walking time C
oil on canvas and resin, 70x70x4 cm, 2009



walking to
oil on canvas and resin, 50x50x4 cm, 2009



walking together
oil on canvas and resin, 80x80x4 cm, 2010



walking with you
oil on canvas and resin, 80x80x4 cm, 2010



woman walking
oil on canvas and resin, 80x80x4 cm, 2010

One Artist exhibitions

2010

Urban Visions in Progress: Arab Cultural Centre - Aburemmaneh - Damascus (Syria) (introduced by Mr. Carlo Ercoli - catalogue) Exhibition organised by the Italian Institute of Culture in Syria and the Arab Syrian Ministry of Culture

2009

Blowing in the wind: Gallery Ercoli Arte Contemporanea - Rome - (introduced by Carlo Ercoli - catalogue) - **Sei gradi. Un istante:** Galleria 196 - Rome - (introduced by Manuela De Leonardis - catalogue)

2008

Extra-Urbane: Galleria 196 - Rome - (introduced by Micol di Veroli - catalogue)

2007

S.P.Q.R.: Studio Mo.Ca. - Rome - (introduced by Giorgia Calò - catalogue) **D.I.O.:** Artemisia Art Gallery - Montecarlo (Principality of Monaco) Il Frantoio Gallery - Capalbio (Grosseto) - (introduced by Gianluca Marziani - catalogue) - **Oltre:** Abitart - Rome exhibition calendar of "Roma Design più", international exhibition promoted by the University of Rome, "La Sapienza" (introduced by Micol di Veroli - catalogue)

2006

Ciò che vuoi è ciò di cui ai bisogno?: (Is what you want what you need?): S.Cecilia in Trastevere - Rome - (introduced by Cristina del Ferraro - catalogue) - **Cambialamore** (Changelove): International PhotoFestival - Lodz - (Poland) (introduced by Agnieszka Zakrzewicz)

2005

Istanti: Mo.Ca. - Rome - (introduced by Cristina del Ferraro - catalogue)

2004

Cambialamore (Changelove): Salon Privé Arti Visive - Rome - (introduced by Sergio Rispoli - catalogue).

Group Exhibitions

2009

Butterfly: Gallery Ercoli Arte Contemporanea - Rome - (introduced by Carlo Ercoli - catalogue) - **Il Muro di Berlino 13 agosto 1961** (The Berlin Wall 13th August 1961): Galleria 196 - Rome - financed by the Council of Rome (introduced by Federica di Stefano) - **Black & White:** Gallery La Nuvola - Rome - (introduced by Maurizio Calvesi - catalogue) - **Primaverile 2009:** Gallery Hofficina d'Arte - Rome, organised by the Association of Roman Galleries of Modern Art (A.R.G.A.M) - catalogue

2008

Dov'è andato il cielo: L'arte a sostegno di FITIL (Where the sky has gone. Art supporting FITIL): Gallery Sala 1 - Rome - (introduced by Manuela De Leonardis)

2007

Maria Matto & Collection 2000-2005: Gallery Studio.ra - Rome - (introduced by Gabriele Peretta) - **Premio Celeste 2007** - shortlisted in the finals - ISA Istituto Superiore Antincendi - Rome - (introduced by Gianluca Marziani - catalogue).

2006

Tous en Piste: Artemisia Art Gallery - Montecarlo - (Principality of Monaco) and Nizza (France) - **Il mio tempo oltre ogni tempo:** (my time beyond all time): Gallery World's Artist - Imola and Artemisia Art Gallery - Montecarlo - (Principality of Monaco) - **Città luogo - non luogo:** introduced by Guido Laudani - Department of Physics University of Rome "La Sapienza" - **Sagome 547:** - Conference Hall of Farnesina - Rome - organised by the Italian Foreign Ministry and UNICEF - **Tolleranza e Intolleranza:** - Lodz - Poland in collaboration with the Gallery Vagabonda (Warsaw), in the Patio Gallery at the Art Centre of the High School of Humanities and Economics of Lodz (introduced by Agnieszka Zakrzewicz)

2005

La città in Corto: Festival in Videart at the University of Rome "La Sapienza" - **Eros and Food:** Festival in Videart introduced by ArtExpo - Ferrara - **Sex and Food:** Festival in Videart with the participation of the Dutch Embassy - Brindisi - **Urban Flesh and Private Blood:** Live Impact Festival 2005 - Poland and Germany - **Nocturno in Rosa:** Salon Privé Visual Art - Rome - **La Notte Bianca:** Mo.Ca - Rome

2004

Destini Incrociati: (The Crossing paths of Destiny): Selection of Videart at the "Teatro Vascello" - Rome - **Insulti e preghiera:** (Insults and Prayers): Spazio Mario Matto - Vetralla - (Viterbo) - **Dieci alla Dieci:** (Ten to Ten): Salon Privé Visual Art - Rome

www.giusylauriola.it