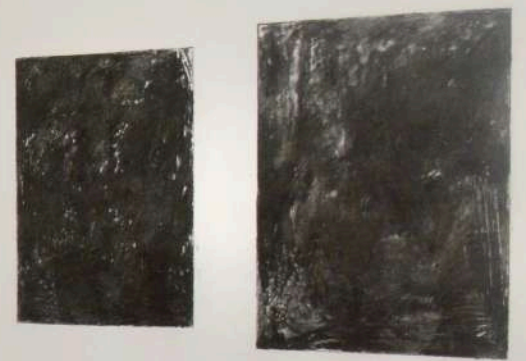


Lorenzo Cappella, 2023



## **Lorenzo Cappella**

Born in Ancona (1999), lives and works in Rome

Being a visual artist, I mostly work with painting. I'm interested in whatever evokes in me an inner movement, what I call sensation, that inevitably becomes an impulse for deeper investigation. My subjects are all the situations, inner and outer, that I lived, and that through memory, still feel alive. A subject could be a figure, a landscape, a self-portrait, it's not relevant. What's interesting for me is always beyond the surface, it's the true reality of what I'm investigating.

Painting for me is the most valid tool to discover the reality, inside and around me. It's like disassembling or breaking an object apart to explore its contents and find out how it's made. My study is aimed at the visible world, and since the reality we know is the one created through our eyes, painting is the most useful tool to connect the subject and object, to combine subjectivity and objectivity.

I take images from my memory, allowing them to be filtered by time. What remains, through the years, are the powerful moments that contain the sensation. The process takes place mainly through two different approaches I call Trace and Excavation, which result in two different outcomes. The trace painting approach is very fast; the sensation hits me directly and clearly and I feel the need to capture it in canvas in the shortest time possible. The process is quick, the steps are few, so painting is thin, poor of matter, signs and colors. The excavation painting approach, on the contrary, is really slow; it's not the sensation that hits me, but I that looks for her, in a process made by stratifications and sediments that can last for many days. The images accumulate on the canvas, and this creates a rich and dense painting of signs, layers and colors. This categorization is very personal, and I need it to explore my role within the painting process. It's not intended to schematize the process and lock it into fixed patterns, in fact the Trace and Excavation painting processes are not separated from each other, but coexist and are interspersed in ever new and different procedures, in which sometimes the one dominates, and others when the roles reverse.



*Ultimo presente - Double exhibition with  
Davide Miceli, installation view, 2023*



*Ultimo presente* - Double exhibition with Davide Miceli, installation view, 2023



*Nuovo paesaggio sconosciuto, Acrylic, ink, gesso, spray, marker and collage on canvas, 42x30 cm, 2023*

*Nuovo paesaggio sconosciuto, Acrylic, ink, gesso,  
spray, marker and collage on canvas, 42x30 cm, 2023*





*Nuovo paesaggio sconosciuto, Acrylic, ink, gesso,  
spray, marker and collage on canvas, 42x30 cm, 2023*



*Ultimo presente* - Double exhibition with Davide Miceli, installation view, 2023





*Antiritratto*, Acrylic, ink, gesso, spray, marker, gouache, pencil and collage on paper, 30x18 cm, 2023



*Antiritratto*, Acrylic, ink, gesso, spray, marker, gouache, pencil and collage on paper, 30x18 cm, 2023



*Antiritratto*, Acrylic, ink, gesso, spray, marker, gouache, pencil and collage on paper, 30x18 cm, 2023



*Antiritratto*, Acrylic, gesso, spray  
and gouache on board, 41x18  
cm, 2022

*Antiritratto*, Acrylic, gesso,  
spray and gouache on  
board, 40x24 cm, 2022





*Il tempo della pittura, installation view, 2022*



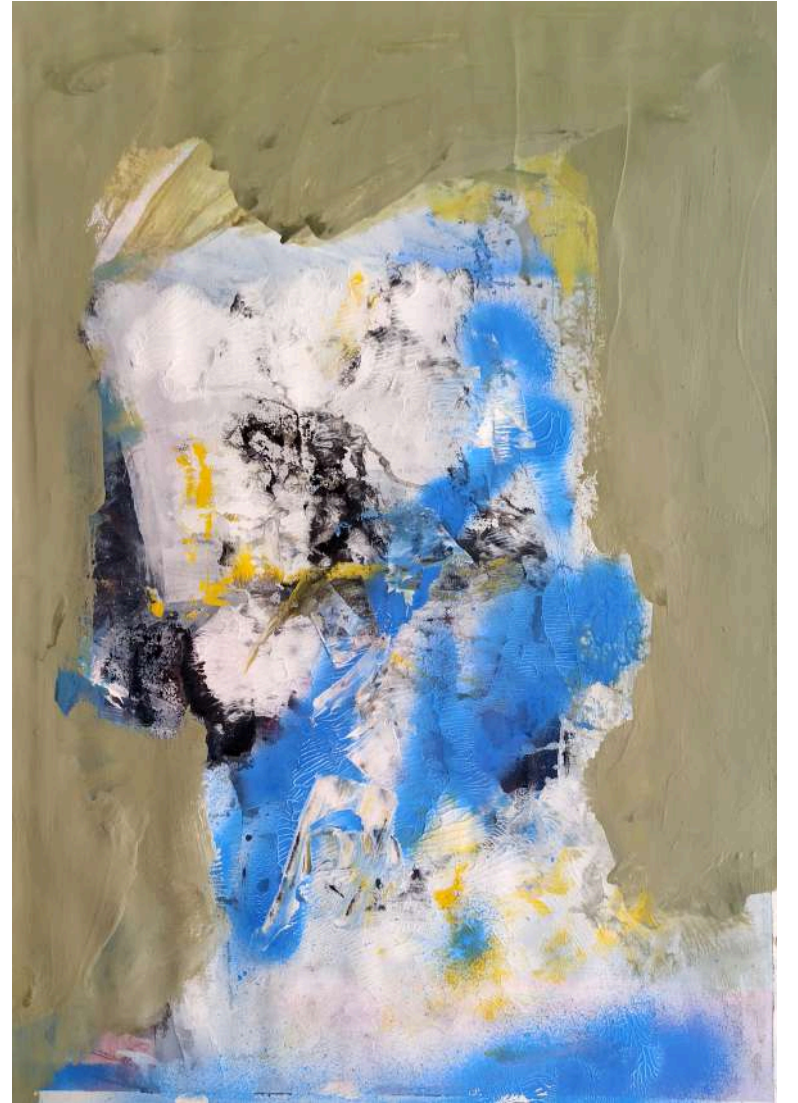
*Antiritratto,*  
Acrylic, ink, gesso,  
spray, marker and  
gouache on  
paper, 42x30 cm,  
2022



*Untitled  
(Diptych),  
Acrylic, ink,  
gesso,  
spray,  
marker and  
gouache on  
paper,  
50x35 cm  
each, 2022*



*Untitled*  
(Diptych),  
Acrylic, ink,  
gesso,  
spray,  
marker and  
gouache on  
paper,  
50x35 cm  
each, 2022





*La festa degli spiriti (Polyptych), Acrylic, ink and spray on paper, 50x35 cm each, 2022*



*Nuovo paesaggio  
sconosciuto  
(Diptych), Acrylic,  
spray and collage  
on paper, 42x29  
cm each, 2022*

*Annebbiamenti*  
(Dptych), Acrylic,  
spray and marker  
on paper, 50x35  
cm each, 2022



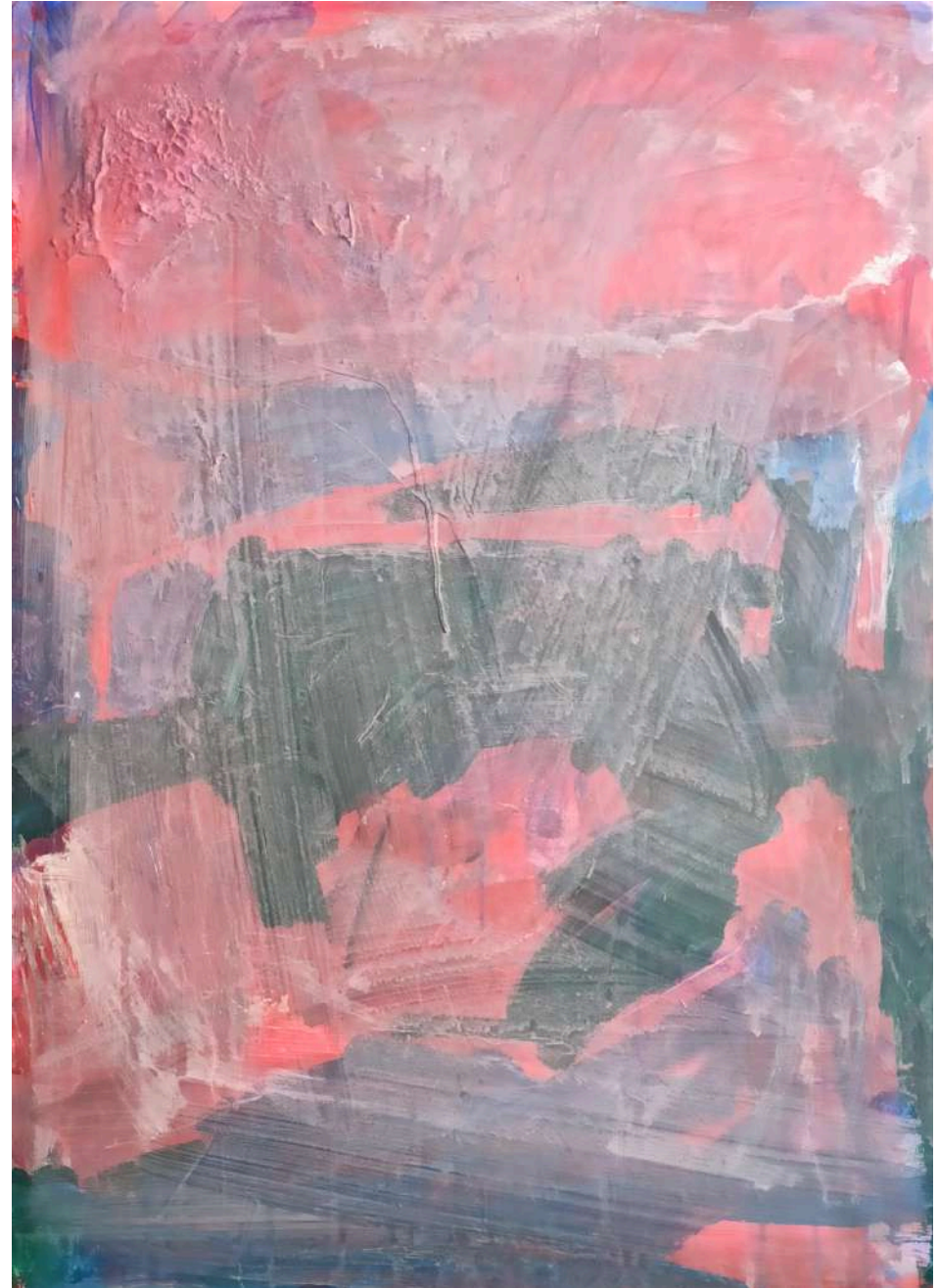


*Alla fine arriva sempre la nebbia (la fine)*, Acrylic, gesso, spray and marker on board, 45x40 cm, 2021



*Bianco*, Acrylic and gesso  
on board, 47,5x40 cm,  
2022

*Rosso inverno*, Acrylic and  
gesso on board, 70,5x50  
cm, 2021



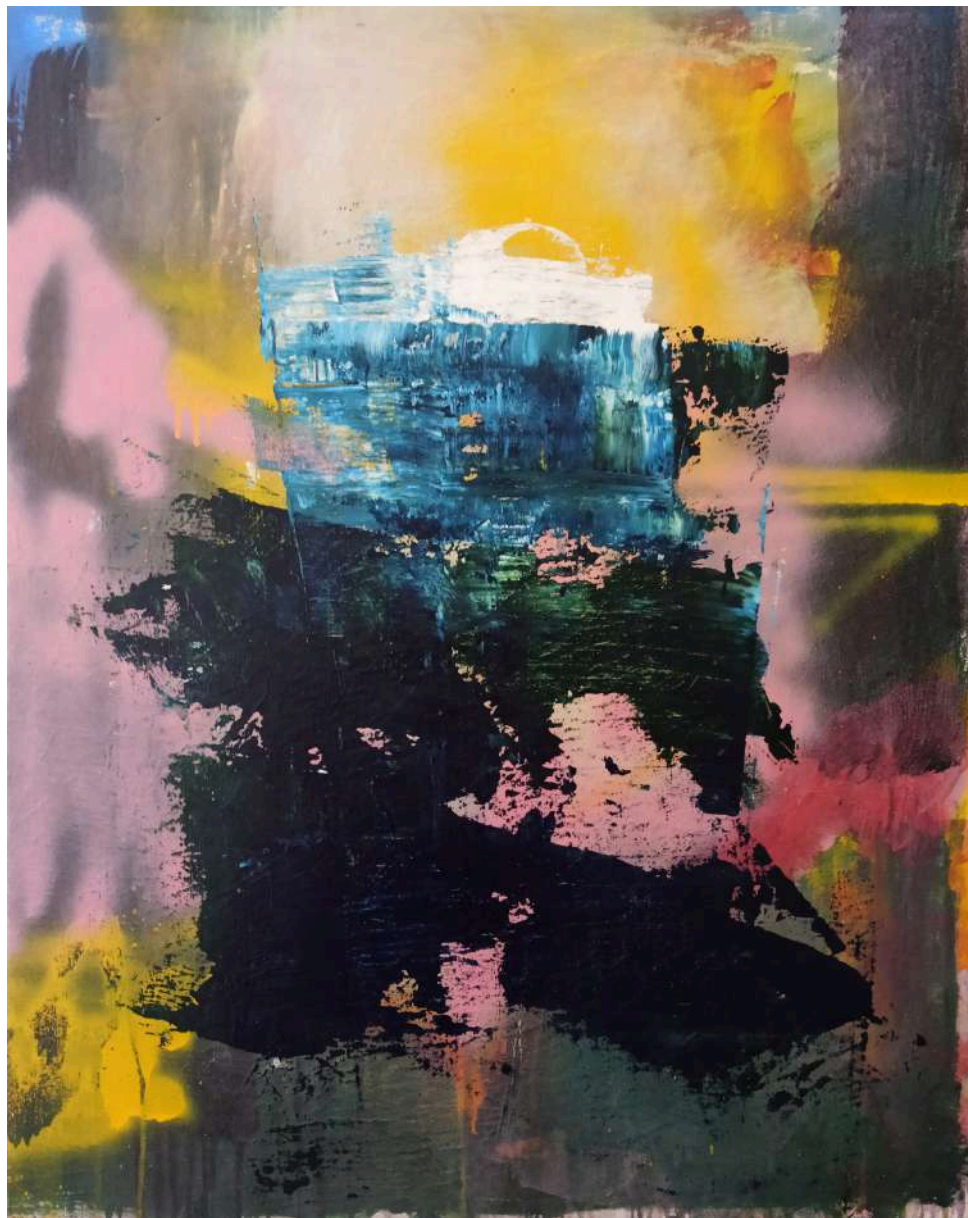


*Il fantasma*, Acrylic and spray  
on board, 70,5x50 cm, 2021

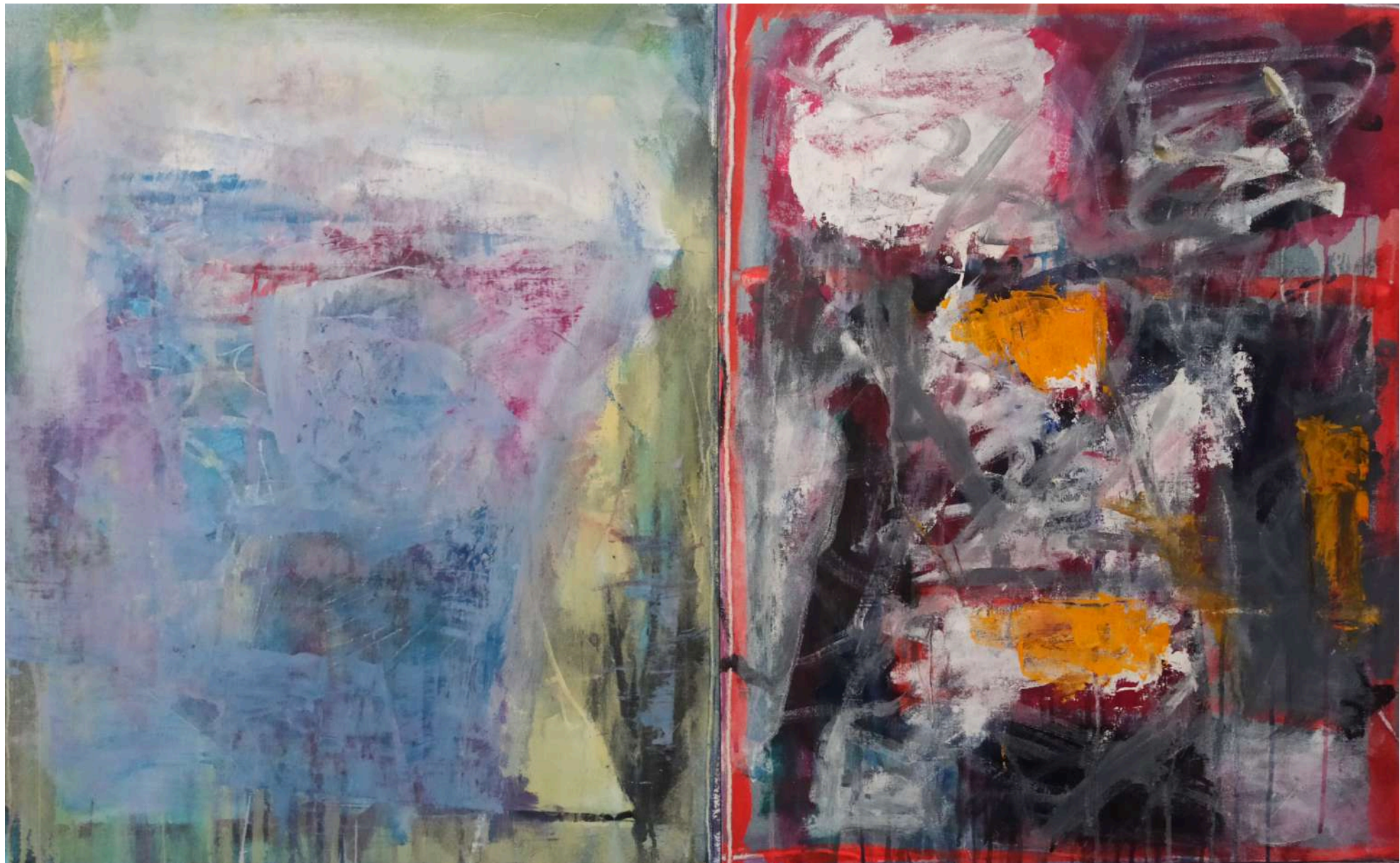




*Cieco animale* - Double exhibition with Guido D'Angelo, installation view, 2022



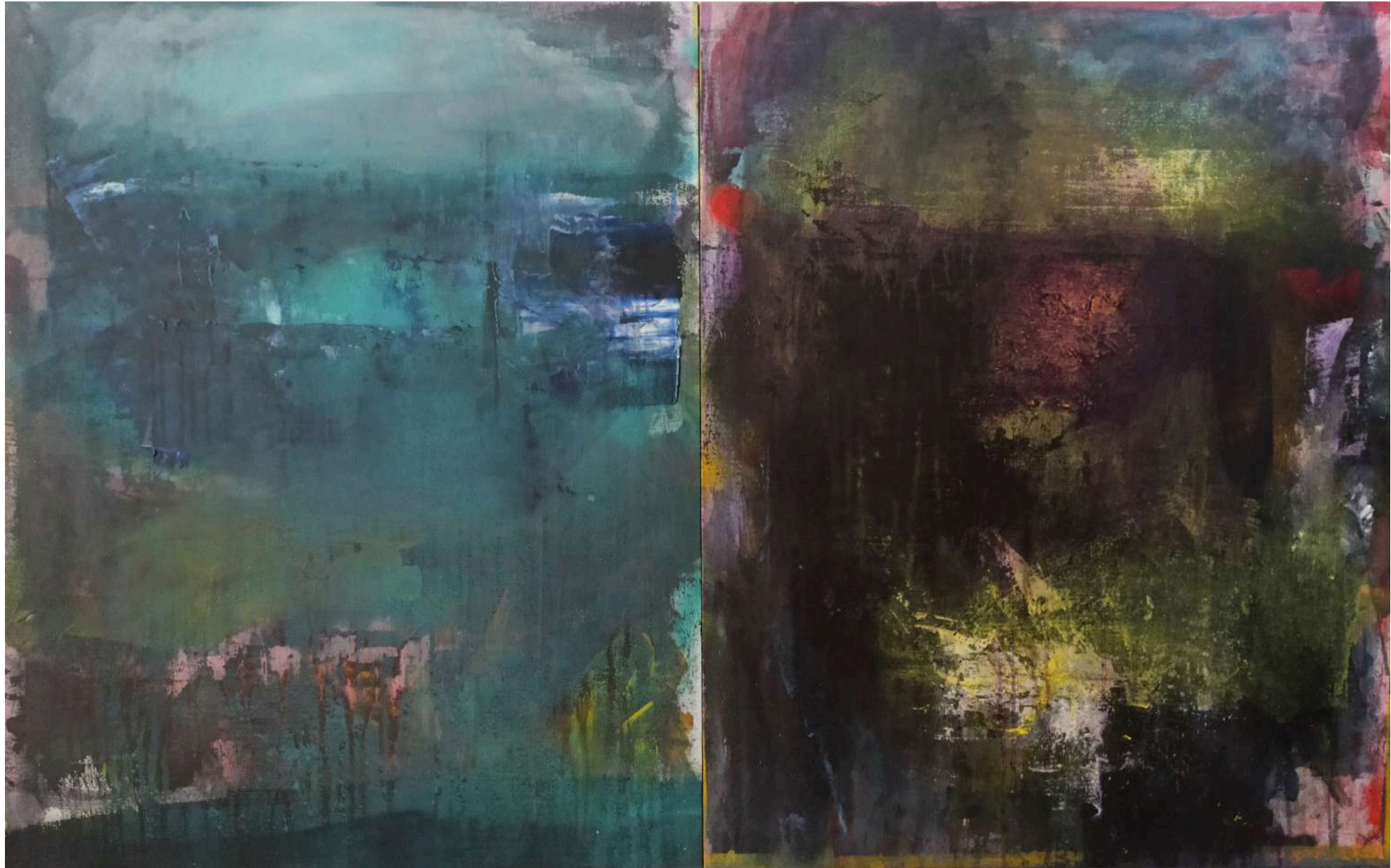
*Annebbiamenti,*  
Acrylic, marker and  
spray on canvas,  
75x60 cm, 2021



*Annebbiamenti*, Acrylic, marker and spray on canvas, 75x120 cm, 2021



*Annebbiamenti*, Acrylic, marker and spray on canvas, 75x120 cm, 2021



*Annebbiamenti*, Acrylic, marker and spray on canvas, 75x120 cm, 2021

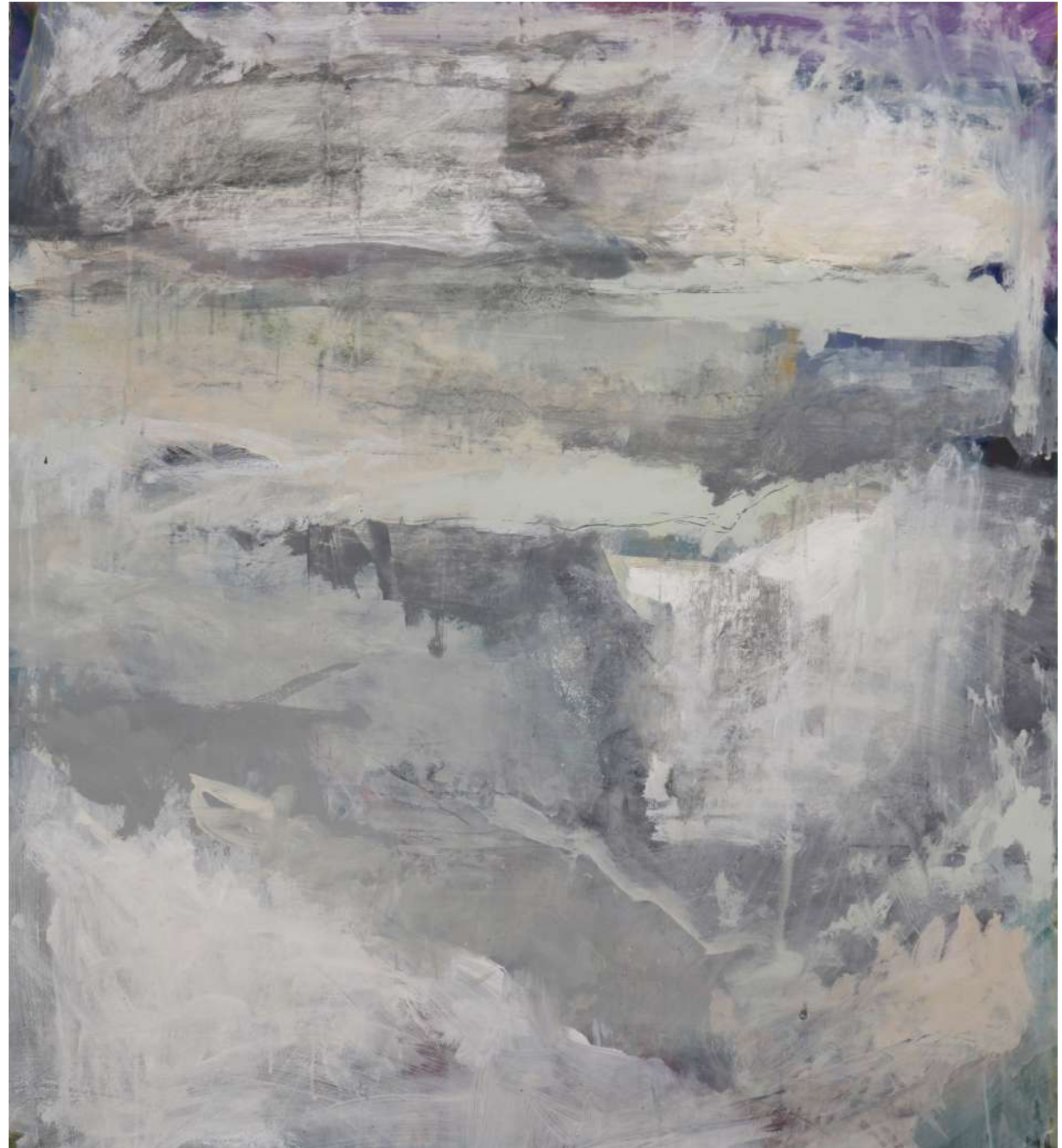


*Cieco animale* - Double exhibition with Guido D'Angelo, installation view, 2022

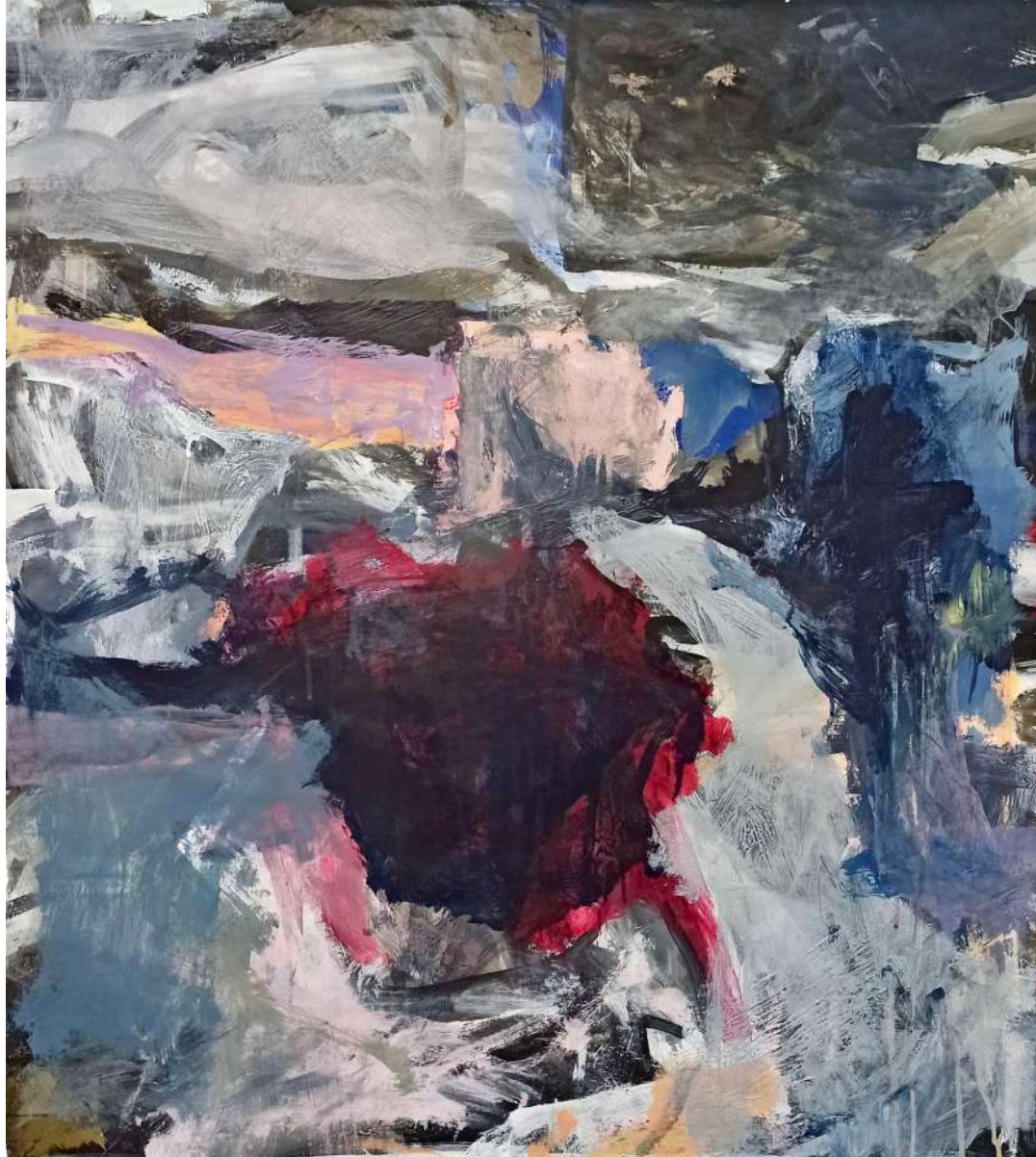


*Annebbiamenti*, Acrylic, marker and spray on canvas, 75x120 cm, 2021

*Paesaggio cereo,*  
Acrylic on canvas,  
105x100 cm, 2021

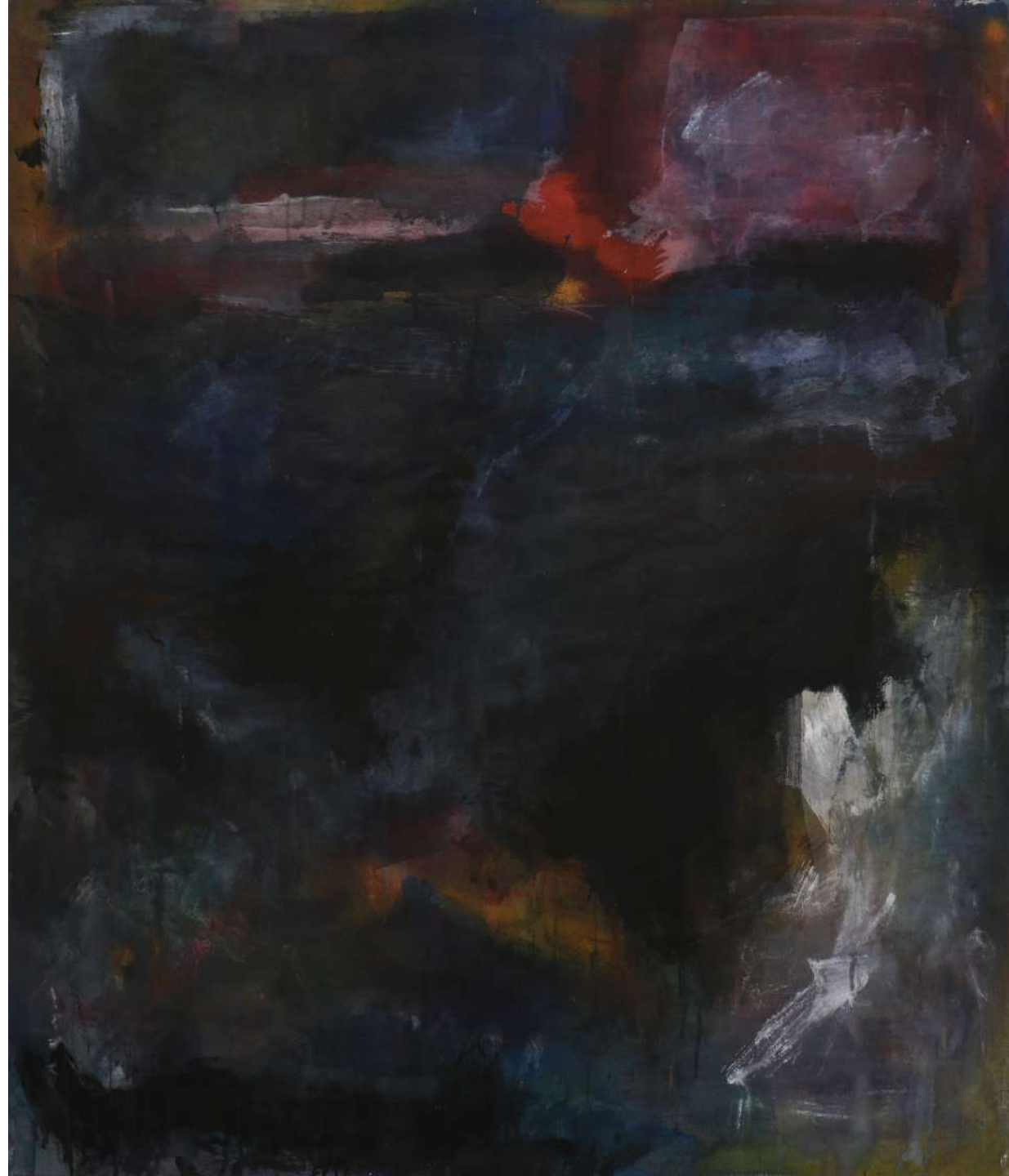


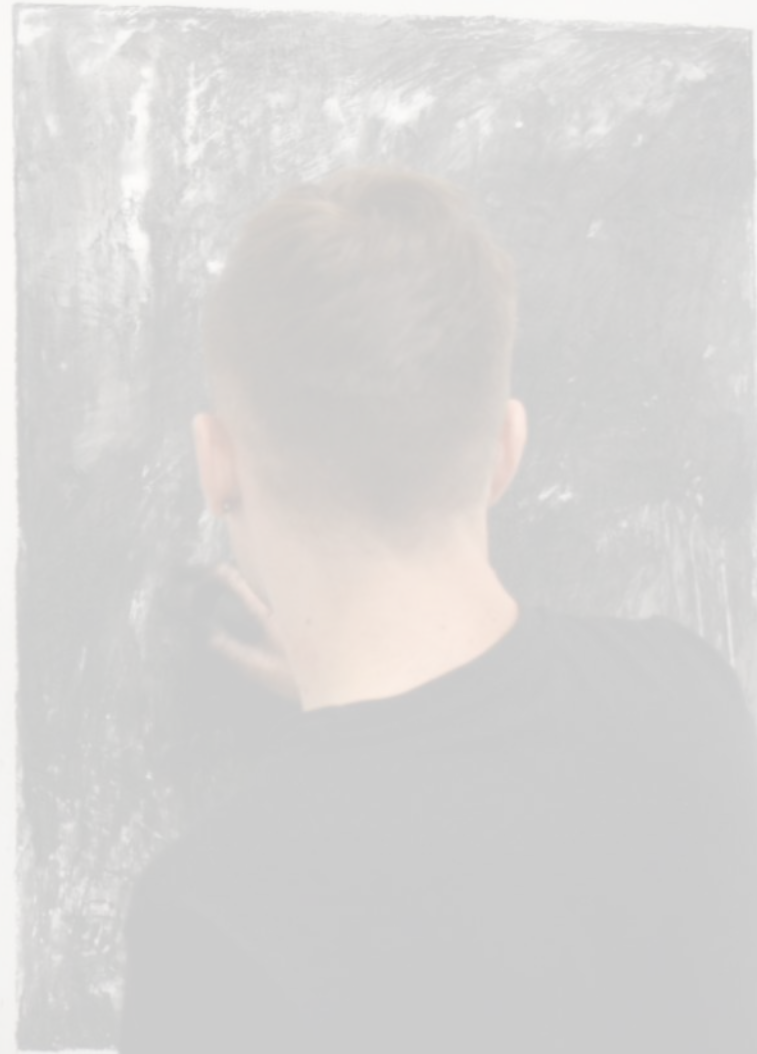




*Una sera, un autunno  
fa', Acrylic on canvas,  
95x85 cm, 2021*

*Verso la fine del giorno*, Acrylic on canvas,  
120x100 cm, 2021





*Cieco animale* - Double exhibition with Guido D'Angelo, installation view, 2022

## Exhibitions:

2023

- *Congelamento senza nome* – Solo exhibition - curated by MAGTRE – MAGTRE, via Flaminia 26, Rome
- *Ultimo presente* – Double exhibition with Davide Miceli - curated by Mattia Cucurullo – Studio Buccia, via dei Fienaroli 40, Rome

2022

- *Il tempo della pittura* – curated by MAGTRE – MAGTRE, via Flaminia 26, Rome
- *Andrea Aquilanti Plus 17* – curated by KH Lab – Laboratorio KH, via Flaminia 26, Rome
- *Accade! Venerdì 17 Artisti* – curated by Andrea Aquilanti and Fabrizio Pizzuto – La Nuova Pesa, via del Corso, 530, Rome
- *Cieco animale* – Double exhibition with Guido D'Angelo – curated by KH Lab – Laboratorio KH, via Flaminia, 26, Rome
- *Sacrality\sacred* – curated by Umberto Giovannini - Rufa Space, via degli Ausoni, 7, Rome

2021

- *Cielo sereno\fuori fuoco* – Solo exhibition - curated by Maria Cavinato – Blue Velvet Lounge Bar, via Lorenzo da Pietrasanta, 14\16, Rome
- *La posizione in cui dormono le api – Scarti e altri sguardi* – curated by Beatrice Levorato – LCA Studio Legale, via della Moscova, 18, Milan
- *Empatia natura e comunità* – curated by Associazione Culturale Fari Caluri – Riserva Naturale Nazzano Tevere-Farfa
- *Fughe in Magenta* – curated by Beatrice Levorato – Rufa Space, via degli Ausoni, 7, Rome
- *Empatia natura e comunità* – curated by Associazione Culturale Fari Caluri – Museo del Fiume, via Giuseppe Mazzini, 4, Nazzano
- *Nostalgia del presente* – Double exhibition with Debora Barile - curated by Beatrice Levorato – Rufa Space, via degli Ausoni 7, Rome

2020

- *Multipli 2020 – Grafica d'arte e installazioni by Rufa* – Rufa Space, via degli Ausoni, 7, Rome

2019

- *Arte per Amatrice - Artidee* – curated by Silvia Ziino and Giuseppe Cocco - Associazione Culturale Artemusica, via Andrea del Castagno, 196, Rome
- *Rufa Contest 2019* – Final exhibition – curated by Rufa - Rufa, via degli Ausoni, 7, Rome