



Giuseppe Lo Schiavo

Artist

About

Born in Italy in 1986, Lo Schiavo currently lives and works in London.

He studied Architecture at La Sapienza University in Rome with a specialization in visual design. The artistic research of Lo Schiavo finds form, as a starting point, in photography and then contaminates other media such as installations and videos.

His passion in the field of evolutionism and biology is fundamental in his most recent artistic production where he analyzes the inseparable bond between man and nature. Lo Schiavo's photography moves away from the documentary vision of reality to arrive at a careful staging of his personal vision.

Lo Schiavo uses high-resolution digital photographic cameras, photorealistic 3D visualization, and slow-motion video technology to extend the biological capabilities of the human vision giving us new perspectives and possibilities. This creative journey is filled with classical aesthetic references intended as the archaeological and anthropological traces of human which are then presented with a strong contemporary vision. Past-future, reality-fiction, natural-artificial are some of the elements that distinguish a large part of Lo Schiavo's works.

Lo Schiavo's works have been exhibited in numerous international exhibitions in museums and galleries around the world, including: Saatchi Gallery in London, Aperture Foundation in New York, Mixer Gallery in Istanbul, Museo Marca di Catanzaro, LACDA in Los Angeles, Abay Opera House in Kazakhstan and other personal and collective exhibitions in Luxembourg, London, Tokyo,.

Some of his works have been published on BBC, Inside Art, Exibart, O Estado de S. Paulo Newspaper, La Stampa, Wall Street International, Vice, The Advocate, Art Tribune, Fahrenheit magazine, Fubiz, Istanbul Art News, De Standaard, TG1, Radio Télévision Suisse 3.

Some of the most important awards Lo Schiavo has won are the following: Life Framer, 2 Gold Medals at the Tokyo Photography TIFA 2016 Awards, European Photography Award 2013, selected for Exposure award 2013, Young at Art 2012, Google + Saatchi GIF 2014, Portrait Salon 2013.

Portfolio:

Wind Sculptures 2015

The photographic project Wind Sculptures is printed on Archival 100% cotton paper with Geclée printing technology. Museum quality. Printed in London.

Available in 3 size (in cm):

Portfolio:

Size: 70 H x 105 W Edition of 10

Size: 90 H x 135 W Edition of 10

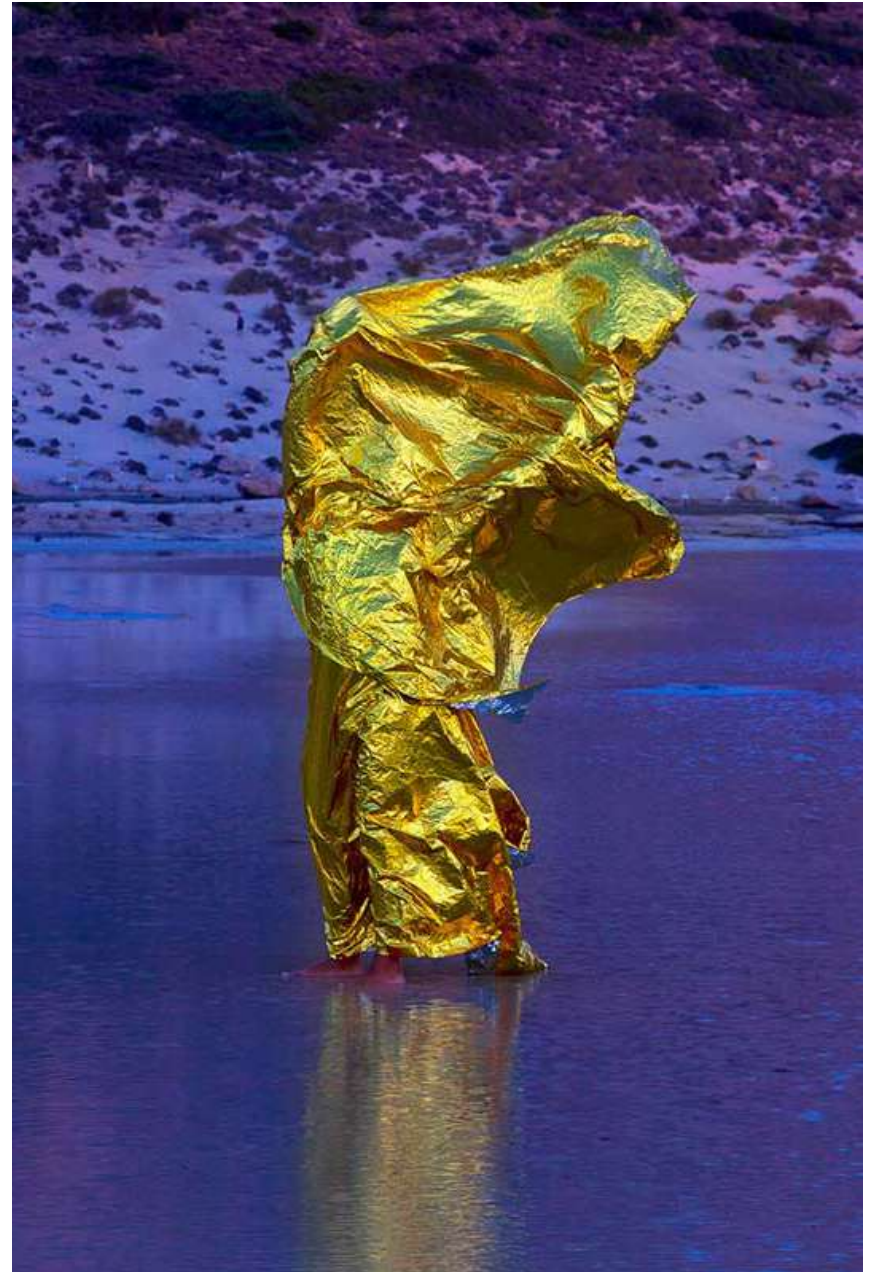
Size: 120 H x 180 W Edition of 3

Wind Sculptures 2015

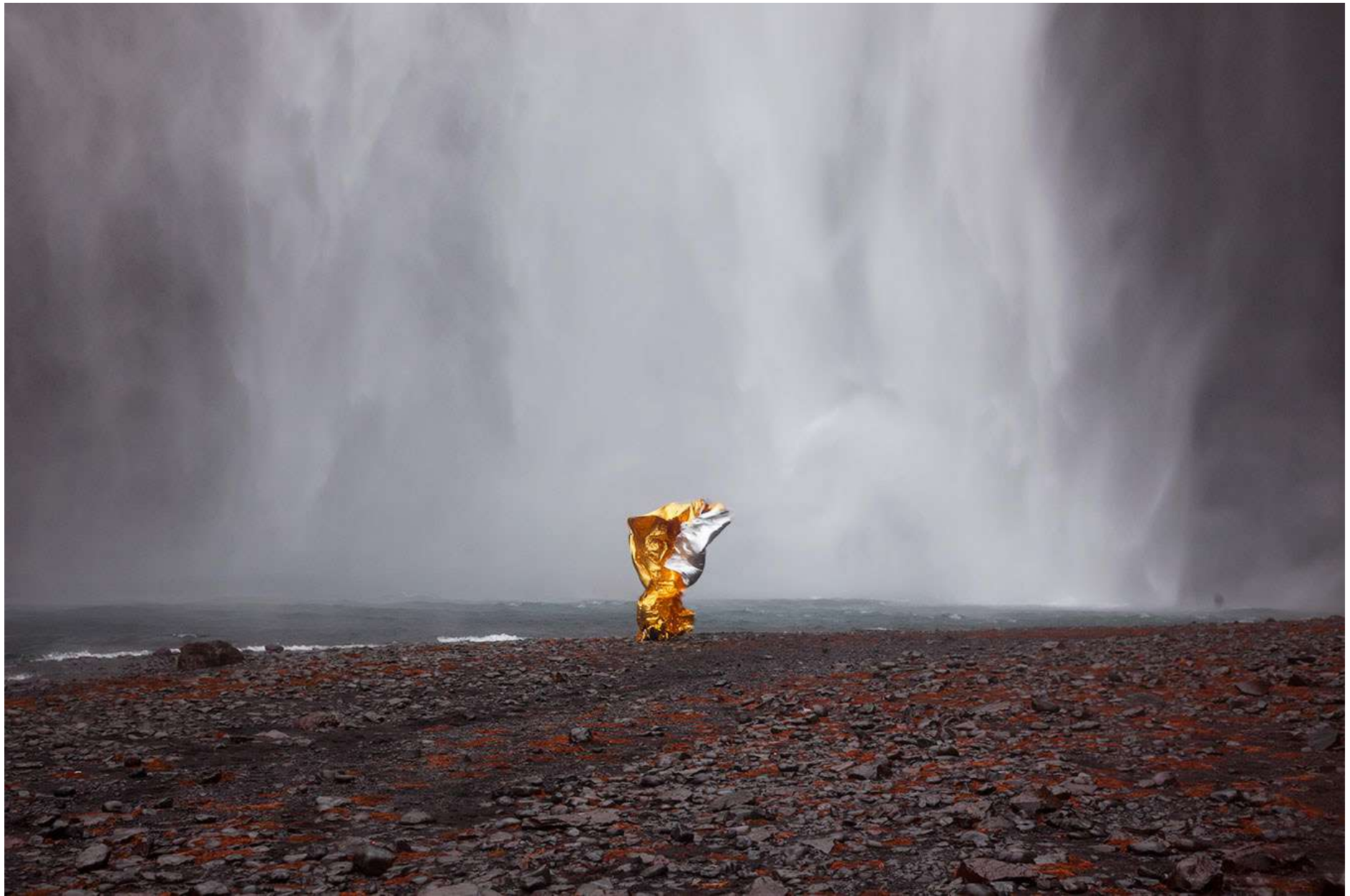
Wind Sculptures is a photographic experience that presents unpredictable sculpture created by the wind that only the instant of a high-speed camera can sculpt and keep it forever. A photograph as a sculpture and recorder of a performance.

The entire project was taken around Europe, Italy, Greece, France, Switzerland, Portugal, UK and Iceland. The artist is also a subject of this theatrical sculpture where human and nature collaborate in a performance with ever-changing results. "The material used for my project is the same used by the coast guard to protect the migrants from the cold or from the sun as soon as they reach the coast from the sea. The thermal blanket is an iconic material, a symbol of salvation and generosity of the human being."

The material used for this wind sculpture is a thermal blanket, a special low-weight and very thin aluminium sheet, gold or silver, developed by NASA in 1964 for the US space program. It is used for emergency kits as a thermal insulation or as a locator beacon.



Wind Sculptures in Iceland



Wind Sculptures - Iceland Skogafoss Waterfall, 2015
Archival C-Print, Edition of 10



Wind Sculptures - Iceland Seljalandsfoss, 2015
Archival C-Print, Edition of 10



Wind Sculptures -Iceland Vik Rocks B, 2015
Archival C-Print, Edition of 10



Wind Sculptures - Glacier Lagoon, 2015
Archival C-Print, Edition of 10



Wind Sculptures - Black sand beach, 2015
Archival C-Print, Edition of 10



Wind Sculptures - Black sand beach, quartetto, 2015
Archival C-Print, Edition of 10



Wind Sculptures - Geyser area, 2015
Archival C-Print, Edition of 10



Wind Sculptures - National Park, 2015
Archival C-Print, Edition of 10

Wind Sculptures around Europe



Wind Sculptures - Balos B 2014, private collection
Archival C-Print, Edition of 10



Wind Sculptures - Iceland Skogafoss, 2015
Archival C-Print, Edition of 10



Wind Sculptures - Balos B 2014
Archival C-Print, Edition of 10



Wind Sculptures - Balos A 2014
Archival C-Print, Edition of 10



Wind Sculptures - Glacier Paradise, 2015
Archival C-Print, Edition of 10



Wind Sculptures - Niki tis Samothrakis A 2014
Archival C-Print, Edition of 10

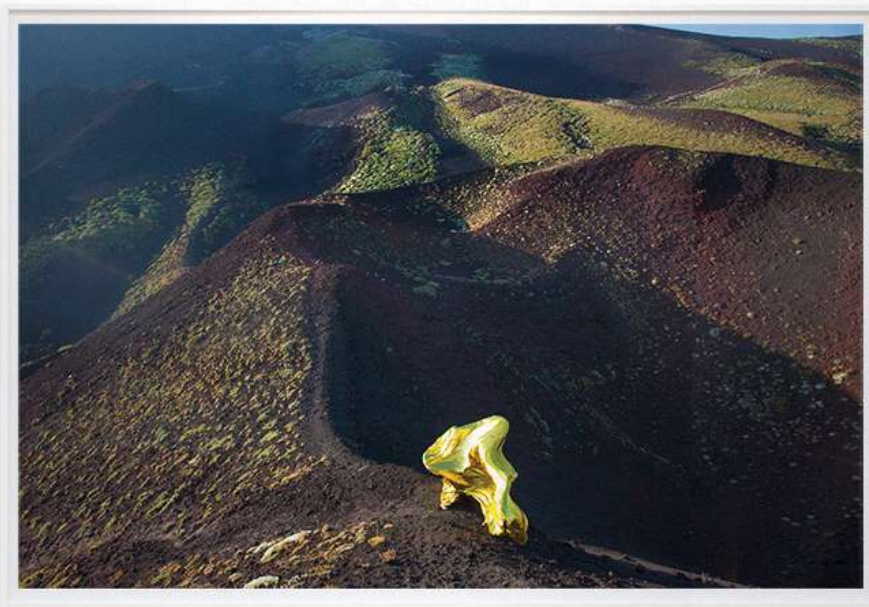


Wind Sculptures - Niki tis Samothrakis B 2014
Archival C-Print, Edition of 10



Wind Sculptures - Karpatos 2015
Archival C-Print, Edition of 10

Wind Sculptures ETNA



Wind Sculptures - Etna 02 2017
Archival C-Print, Edition of 10



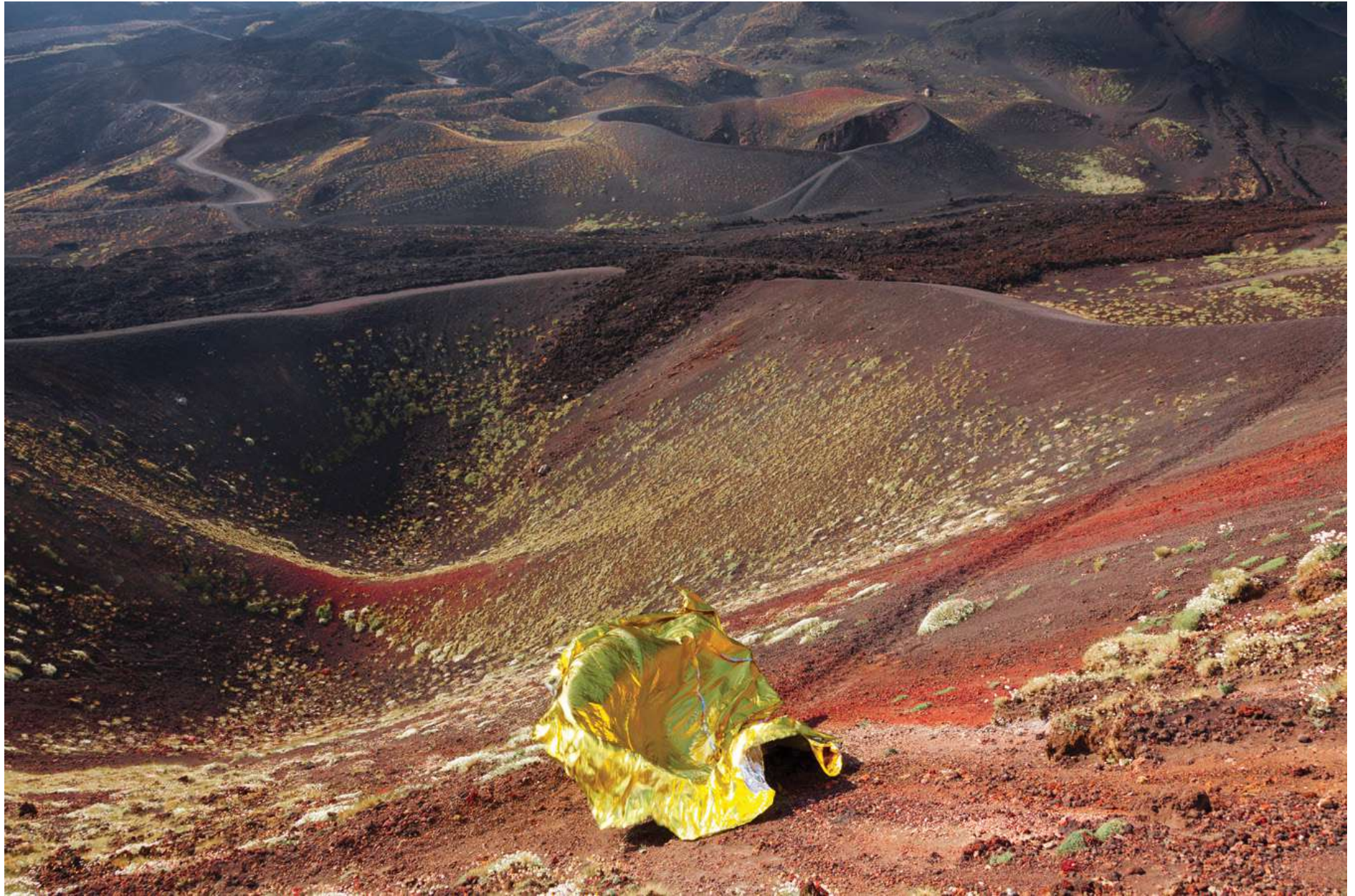
Wind Sculptures - Etna 02 2017
Archival C-Print, Edition of 10



Wind Sculptures - Etna 03 2017
Archival C-Print, Edition of 10



Wind Sculptures - Etna 01 2017
Archival C-Print, Edition of 10



Wind Sculptures - Etna 04 2017
Archival C-Print, Edition of 10



Wind Sculptures - Etna 08 2017
Archival C-Print, Edition of 10



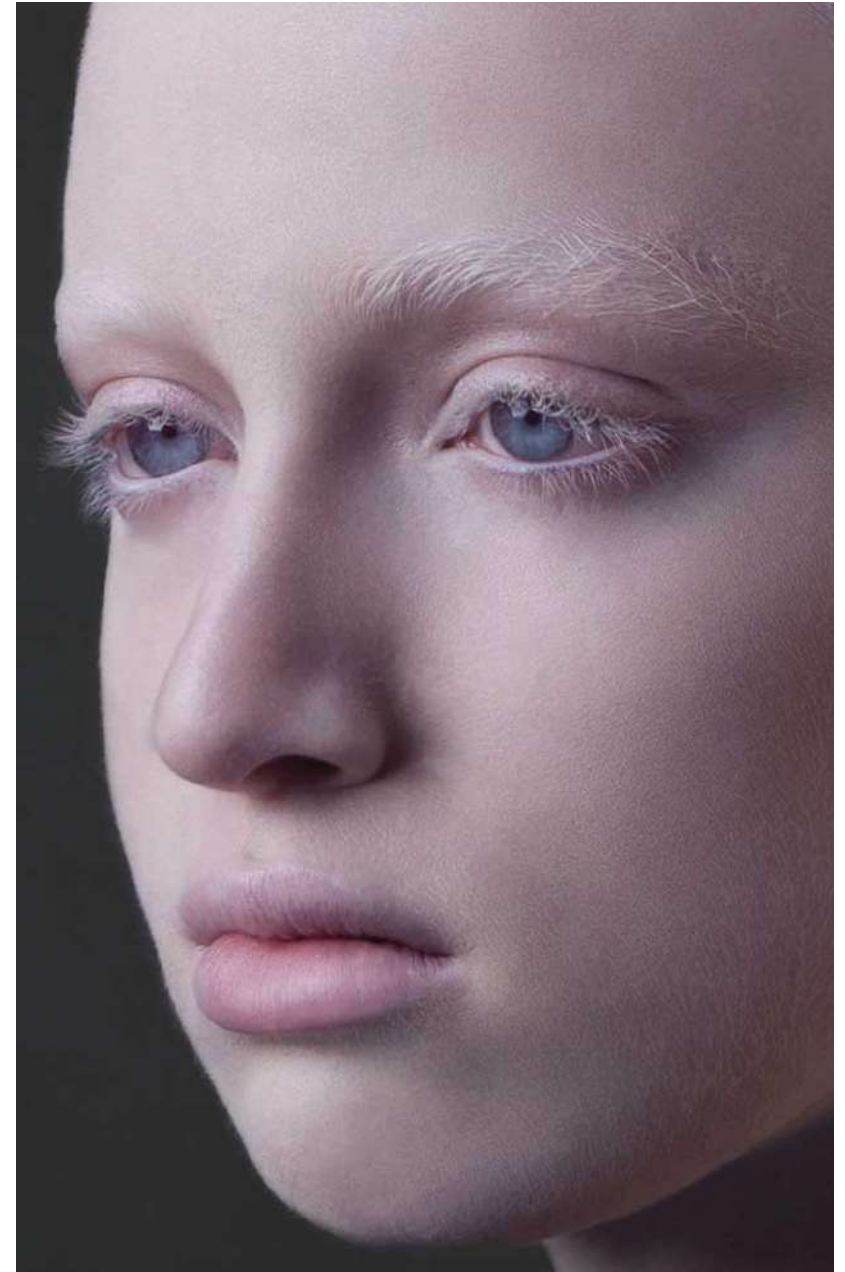
The artist in Iceland during the shooting

Giuseppe Lo Schiavo

Studio
Holborn Viaduct 26
EC1A 2AT London

Ad Vivum

I have imagined this photographic series as a journey with no space-time boundaries , a bridge that links the Flemish painters such as Vermeer , Jan van Eyck, Robert Campin and even Tiziano, Antonello da Messina with the digital photography; An amalgamation of the classical aesthetic with a modern medium. I wanted to create portraits without explicit time references, chronologically uncertain. Therefore I asked from the subjects of the photographs to imprison their emotion while at the same time to be mysterious. In those images, warm and cold colors coexist which are diffused and distributed through the subjects – in a similar manner as in the pictorial portraits – creating sculptures, motionless subjects, smooth and stiff like marble. The Latin name 'ad vivum' is taken from the engravings that some painters inserted under their paintings in order to specify that the painting was painted live.





Ad Vivum - The Twins
Giclée print on Hahnemuhle Phototarag - Edition of 7



Ad Vivum - The Flemish Girl, Alba
Geclée print on Hahnemuhle Photorag - Edition of 7



Ad Vivum - The Flemish Girl
Giclée print on Hahnemuhle Photograg - Edition of 7



Ad Vivum - The Flemish Girl D
Geclée print on Hahnemuhle Photorag - Edition of 7



Ad Vivum - The Flemish Girls B
Giclée print on Hahnemuhle Photorag - Edition of 7



Ad Vivum - The Flemish Girls A
Geclée print on Hahnemuhle Photorag - Edition of 7



Ad Vivum - The Flemish Girl B
Giclée print on Hahnemuhle Photorag - Edition of 7



Ad Vivum - The Flemish Girl C
Geclée print on Hahnemuhle Phototarag - Edition of 7



The artist with Ad Vivum - The Flemish Girls B



2 books cover for Actes Sud
(one of the most important publishing house in France.)

www.giuseppeloschiavo.com
https://en.wikipedia.org/wiki/Giuseppe_Lo_Schiavo



Below the surface

This project is a continuation of my previous work taken at the Archaeological Museum of Reggio Calabria with the Riace Warriors.

Like the Riace Warriors, the 3 Greek bronzes presented in this collection were all found accidentally from a shipwreck in the Aegean and Mediterranean sea and they have all fundamentally altered the modern view and understanding of Ancient Greek sculpture.

With the use of medium format photography, I tried to present a new view of these incredible treasures of the sea. The lighting set-up is designed to enhance and strengthen the finest three-dimensional value of this group of statues and to deliver a personal theatrical vision of them.

Following the 'synaesthetic' approach of colours in ancient Greece, I wanted to dress the texture of the statues with tinted lights, trying to convert the firmness of the sculptures into a perceived action.

In ancient Greece, colours were often describing experiences and emotions and the exact description of the colours was replaced by a psychological and subjective conception of it.

For instance, the Greek ξανθός (xanthos) indicates a colour that ranges from yellow to red, this term is used to describe the colour of the blond hair of Homeric heroes, but it also describes the red sun of sunset and the warm and reassuring light of the fire that illuminates the night. Κύανεος (kuaneos), from which the Italian cyan derives, indicates instead a dark colour, which varies from blue to purple.

The dark reflective bronze material becomes the stage of a colorful mythological play.



Artemision Bronze

Created in the beginning of the Classical Period of Greek sculpture (ca. 480–300 BCE) , this elegant and balanced figure is the embodiment of beauty, control, and strength.

It represents either Zeus or Poseidon, is slightly over lifesize at 209 cm, and would have held either a thunderbolt, if Zeus, or a trident if Poseidon.

This monumental bronze sculpture was found in two pieces at the bottom of the sea off the Cape of Artemision in the 1920s.

Meant to be seen from one ideal vantage point—standing facing the vast and muscular torso—this three-dimensional figure demonstrates complete mastery of anatomy. From the intense expression on his face, the bulging veins of his feet, and the variegated transitions between muscles, Zeus appears to be rendered from a human model. However, on closer examination, it is clear that aspects have been simplified and proportions expanded to give the figure the exemplary body worthy of his divine status. The sculpture, which presents its subject as superhuman rather than suprahuman, is in keeping with the Greek conception of gods as immortal and immensely powerful, yet subject to the personality flaws and unpredictable emotions of mortal beings.

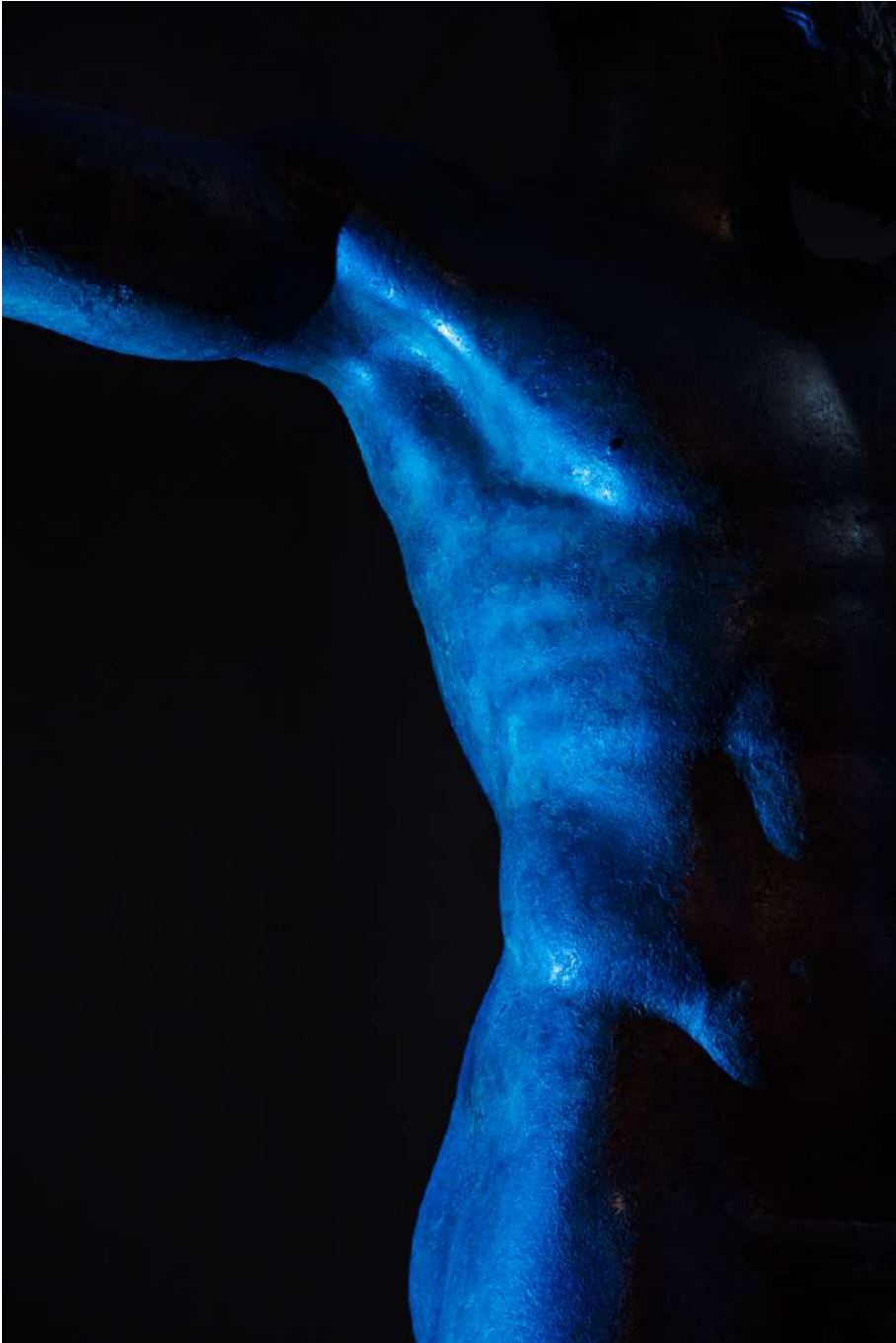


Artemision Bronze front, 2019
National Archaeological Museum of Athens
Lambda print

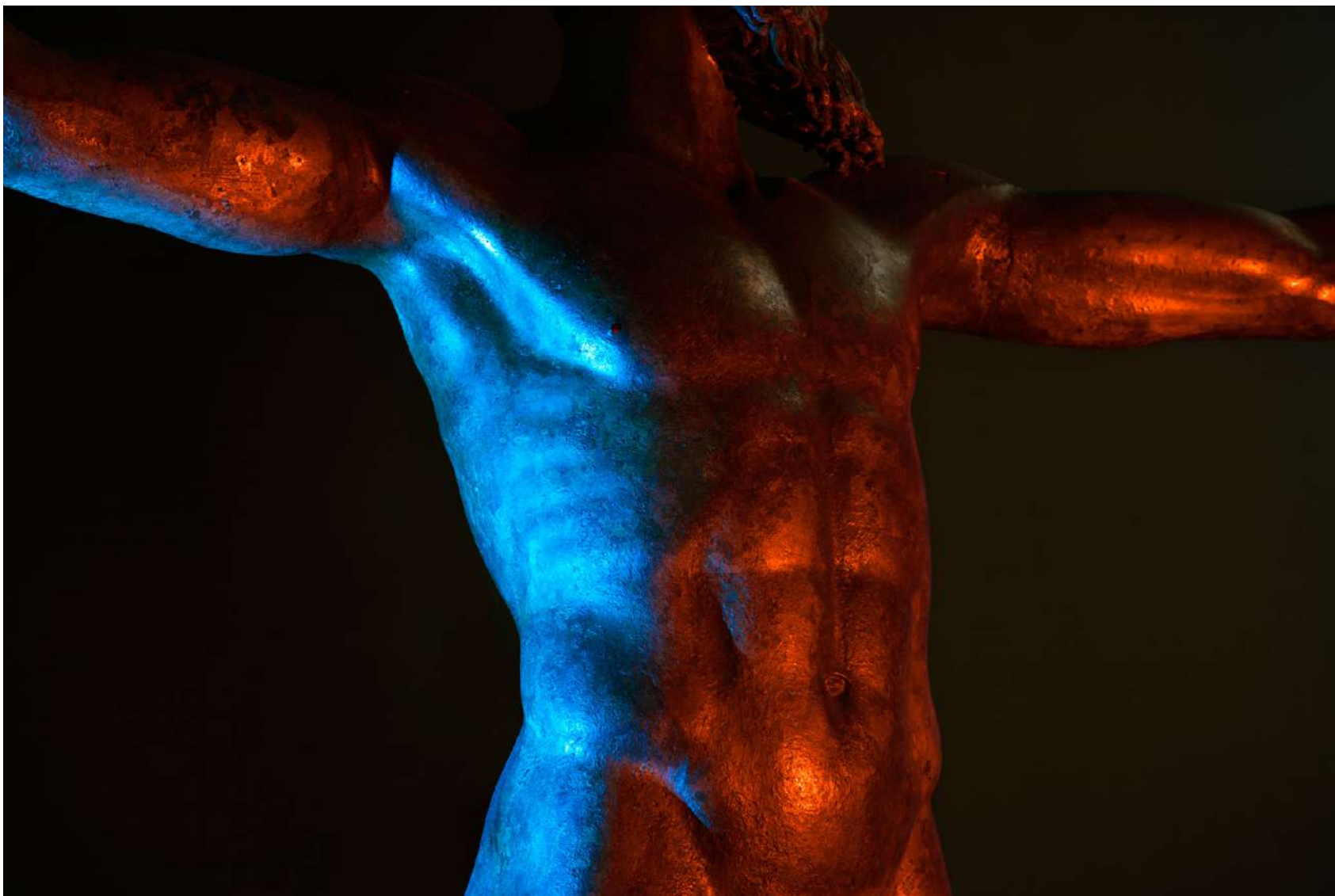


Artemision Bronze back, 2019
National Archaeological Museum of Athens
Lambda print

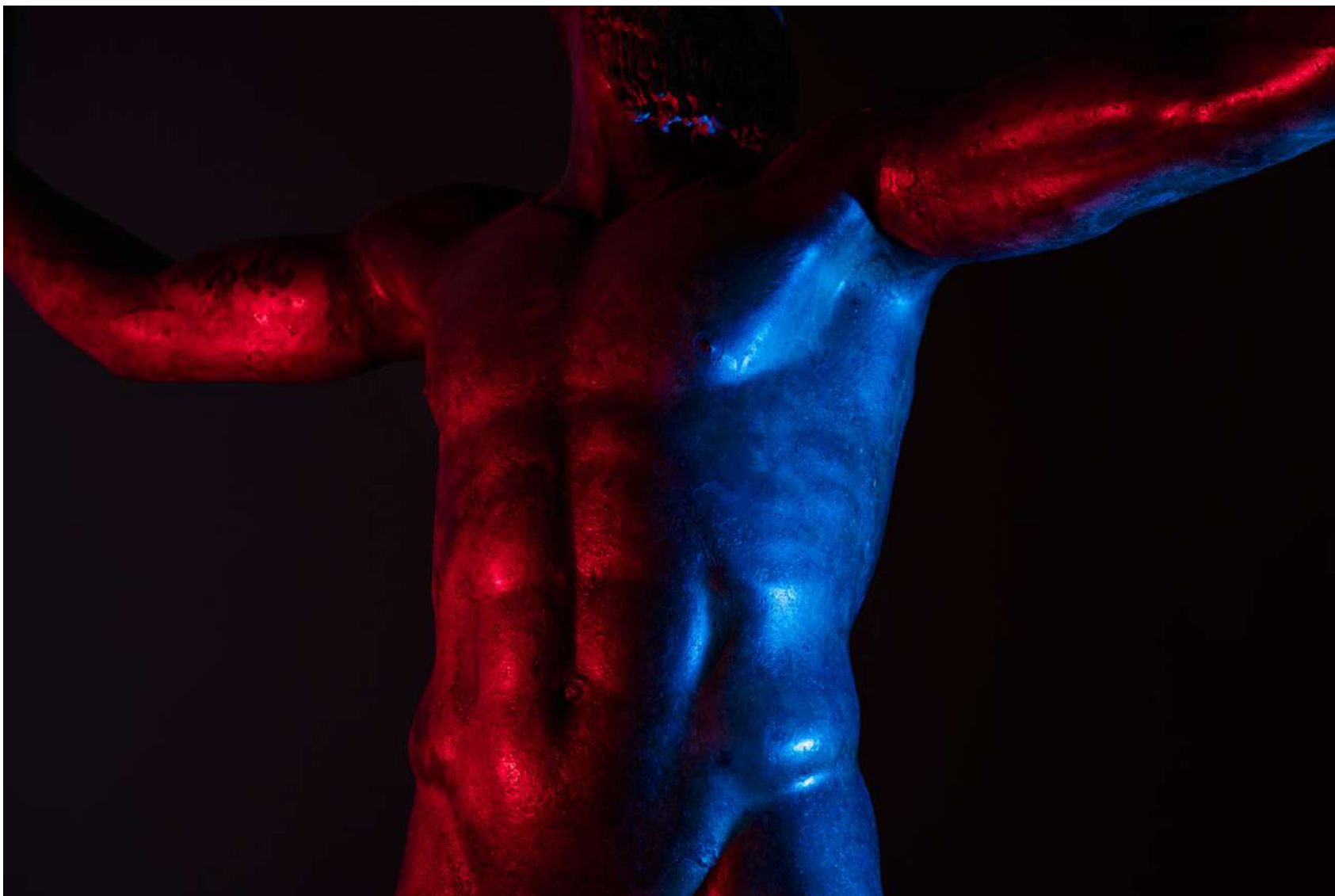




Artemision Bronze detail A, 2019
National Archaeological Museum of Athens
Lambda print



Artemision Bronze detail B, 2019
National Archaeological Museum of Athens
Lambda print



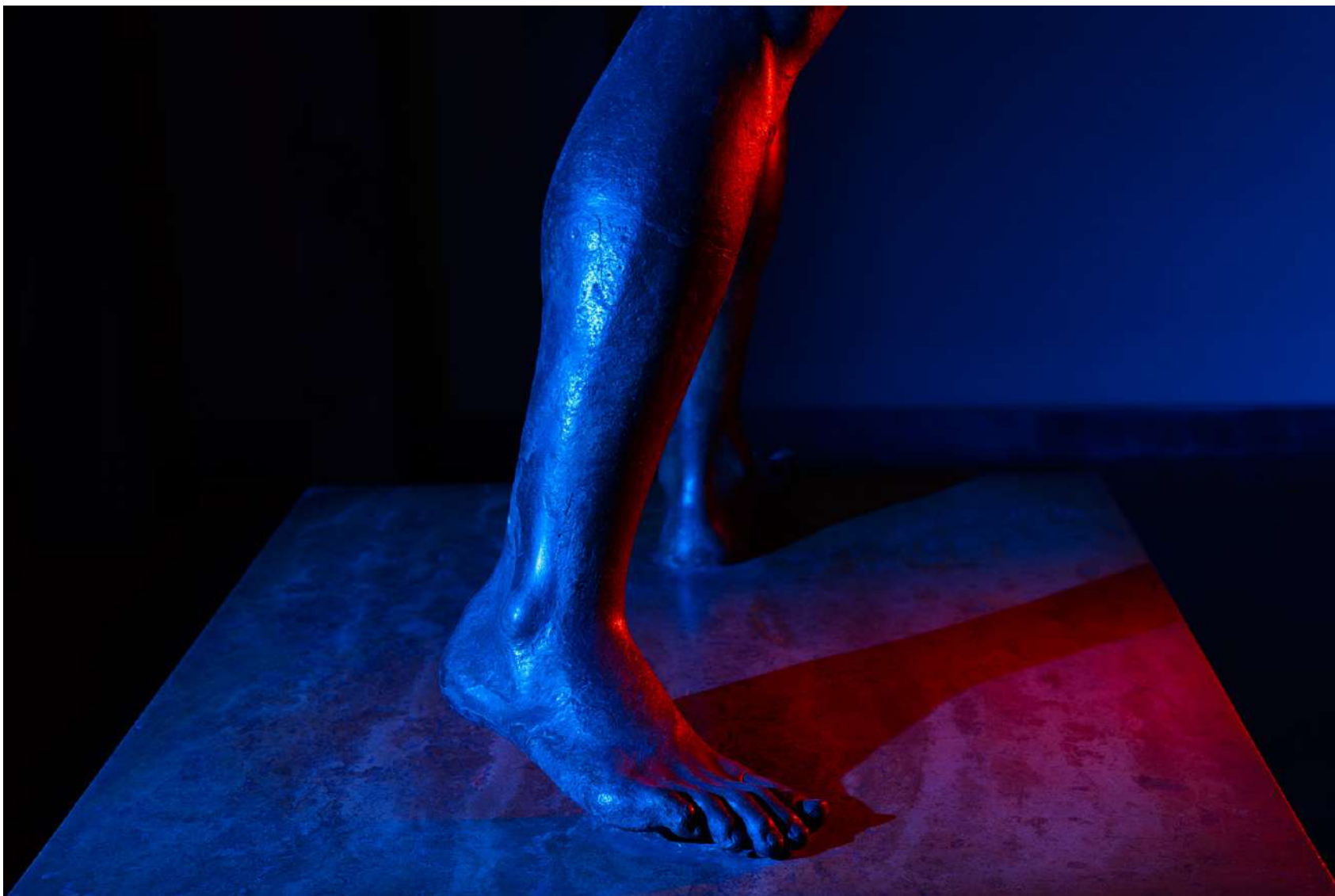
Artemision Bronze details D, 2019
National Archaeological Museum of Athens
Lambda print



Artemision Bronze front B, 2019
National Archaeological Museum of Athens
Lambda print



Artemision Bronze detail 01, 2019
National Archaeological Museum of Athens
Lambda print



Artemision Bronze feet, 2019
National Archaeological Museum of Athens
Lambda print



Antikythera Bronze

The Antikythera bronze is a bronze statue of a young man of languorous grace that was found in 1900 by sponge-divers in the area of the ancient Antikythera shipwreck off the island of Antikythera, Greece. The statue, dated to about 340-330 BC, is one of the most brilliant products of Peloponnesian bronze sculpture and was the first of the series of Greek bronze sculptures that the Aegean and Mediterranean yielded up in the twentieth century which have fundamentally altered the modern view of Ancient Greek sculpture.

The Youth comes closer to the scale of the Riace Warriors, measuring slightly less than 2 meters and is possible to imagine that these statues represent illustrious heroes or gods as the tradition of depicting them larger than life-size.

The Antikythera Youth held a spherical object in his right hand, and thus it is suggested that the statue represented Paris presenting the Apple of Discord to Aphrodite. Other scholars have suggested a youthful Heracles with the Apple of the Hesperides or Perseus holding the head of the slain Gorgon or the God Apollo or an athlete holding some prize.



Antikythera Bronze front, 2019
National Archaeological Museum of Athens
Lambda print



Antikythera Bronze back, 2019
National Archaeological Museum of Athens
Lambda print



Antikythera Bronze portrait, 2019
National Archaeological Museum of Athens
Lambda Print





Antikythera Bronze arm, 2019
National Archaeological Museum of Athens
Lambda print



Marathon Boy

The Marathon Boy or Ephebe of Marathon is a Greek bronze sculpture found in the Aegean Sea in the bay of Marathon in 1925.

The sculpture is conserved in the National Archaeological Museum of Athens where it is dated to around 340–330 BC.

The Museum suggests that the subject is the winner of an athletic competition or a youthful depiction of the god Hermes.

With its soft musculature and exaggerated contrapposto, its style is associated with the prestigious school of Praxiteles.

He holds an object, which is now missing, in his extended left hand and twists his head slightly to glance at it. His raised right hand held another object, also missing. A ribbon with a horn-like projection adorns his thick and beautiful hair.



Marathon Boy, 2019
National Archaeological Museum of Athens
Lambda print



Marathon boy detail 01, 2019
National Archaeological Museum of Athens
Lambda Print

Images authorised on concession of the National Archaeological Museum of Athens

28is Oktovriou 44,
Athina 106 82
Greece

Giuseppe Lo Schiavo

BRONZI DI RIACE

at the National Archeological Museum of Reggio Calabria, Italy

On the morning of August 16 1972, Stefano Mariottini, a chemist from Rome on a scuba-diving holiday, was gliding through the waters of the Tyrrhenian Sea a few hundred yards off the coast of Calabria when he was startled to see, thrusting from the sea floor below him, what looked like a human arm. As signor Mariottini swam closer, he feared at first that he might have come upon the remains of a corpse.

What was cautiously dredged from beneath the calm blue surface and borne ashore to the village of Riace, proved to be a pair of statues, larger than life-size, nude and flamboyantly male, two of the finest examples of mid-fifth-century-BC Greek sculpture to be found anywhere in the world. Wrapped in the soft Calabrian sand, the Riace bronzes had slept on the seabed for 2,500 years.

Fighting off central government plans to move the bronzes to a major national museum, the town of Reggio Calabria stubbornly claimed ownership and insisted their statues should remain where they belonged. A lengthy process of restoration work began.

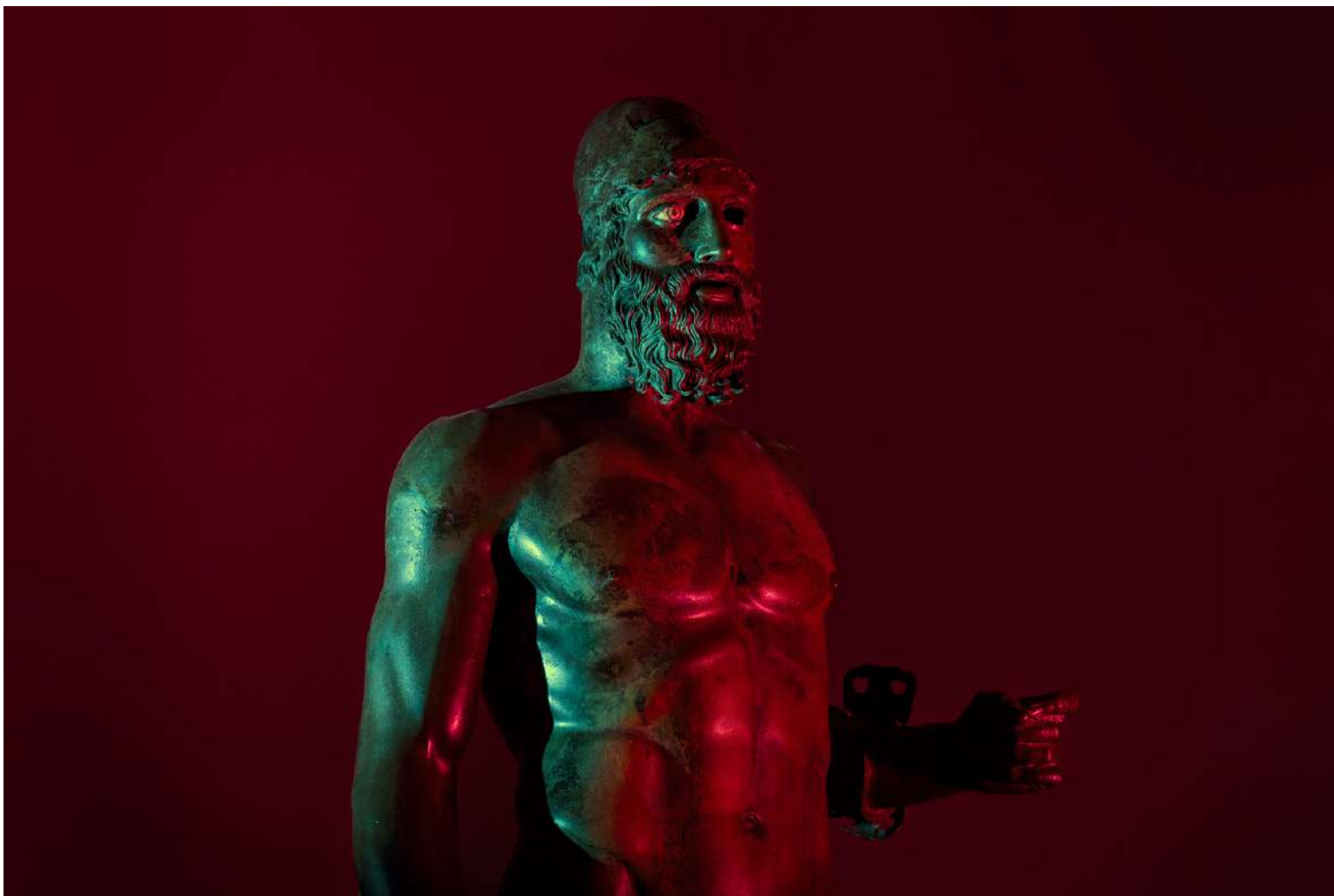
In due course, the bronzes were allowed out on loan to Florence and Rome. They were permitted a triumphant tour of Italy; they were celebrated on postage stamps. Safely back in the Museo Nazionale in Reggio Calabria, they were placed on permanent exhibition. And the restoration went on; removal of encrustation and the corrosive effects of the seawater, damage of various sorts, all needed skilled attention to preserve the statues. And 40 years later, the work remains on.



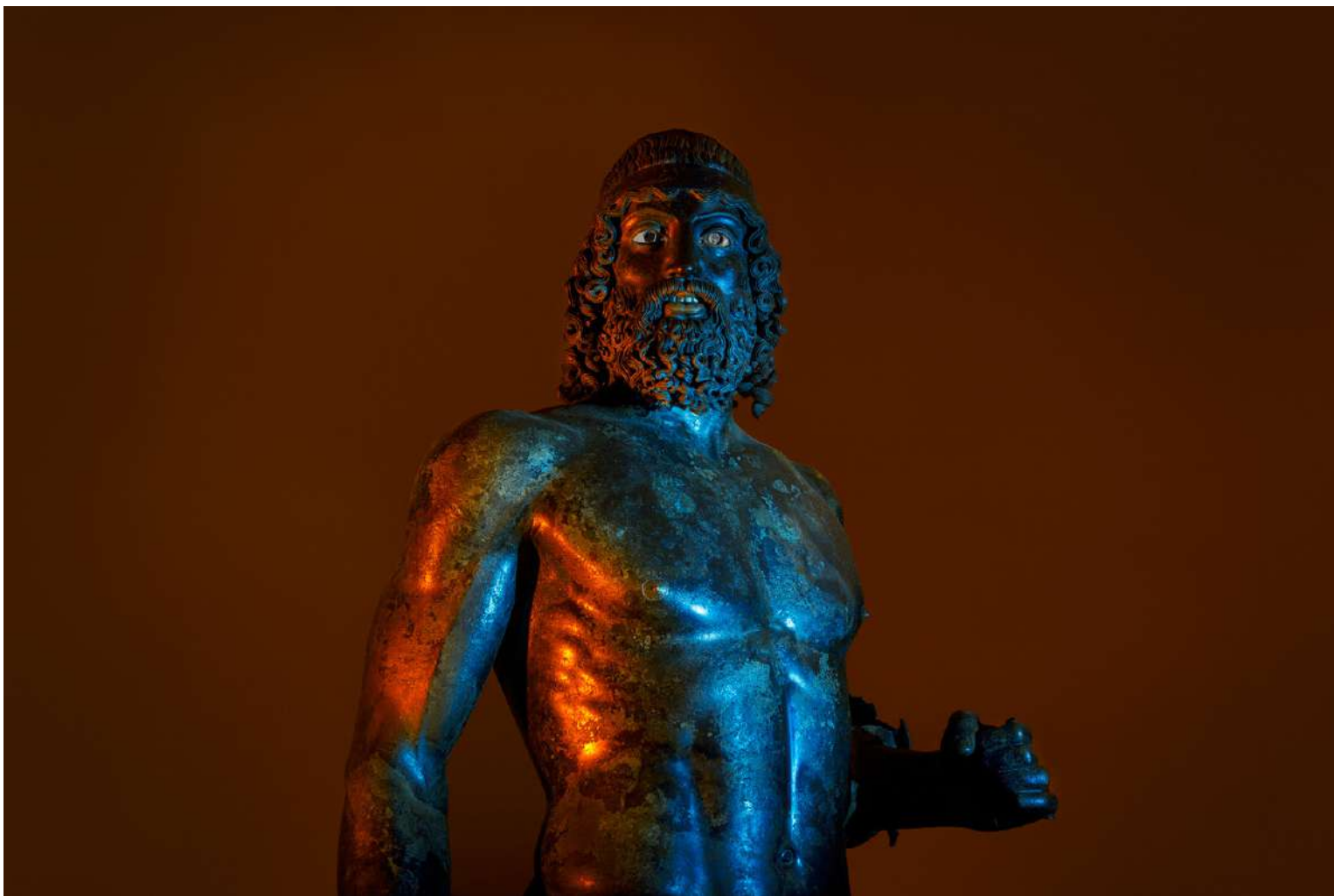
Archeologists and historians have still not established their identity. Military heroes, say some; others suggest they could be athletes. Or possibly characters in a play by Euripides. Another theory places them as part of a group from Delphi. There is, too, the mystery of how they came to be lying on the seabed off the Calabrian coast. Here, most experts are roughly in agreement: en route from Greece to Rome, caught in a storm, the statues were thrown from a ship to lighten its load – or possibly the rough seas dislodged them from their place on deck. No wreck was found on the seabed.

According to the most recent studies, Bronze A (called " the youth") might represent Tydeus, a fierce hero from Aetolia, son of the god Ares. Bronze B (" the elder") could represent Amphiaraus, a warrior prophet.

Marvels of the sculptors' art, the pair have an intense humanity, very few Greek bronze statues have arrived to the present day intact; among them, these bronzes are considered the most beautiful.



Bronzo B 01, 2018
Lambda print



Bronzo A 01, 2018
Lambda print





Bronzo B 02, 2018
Lambda print

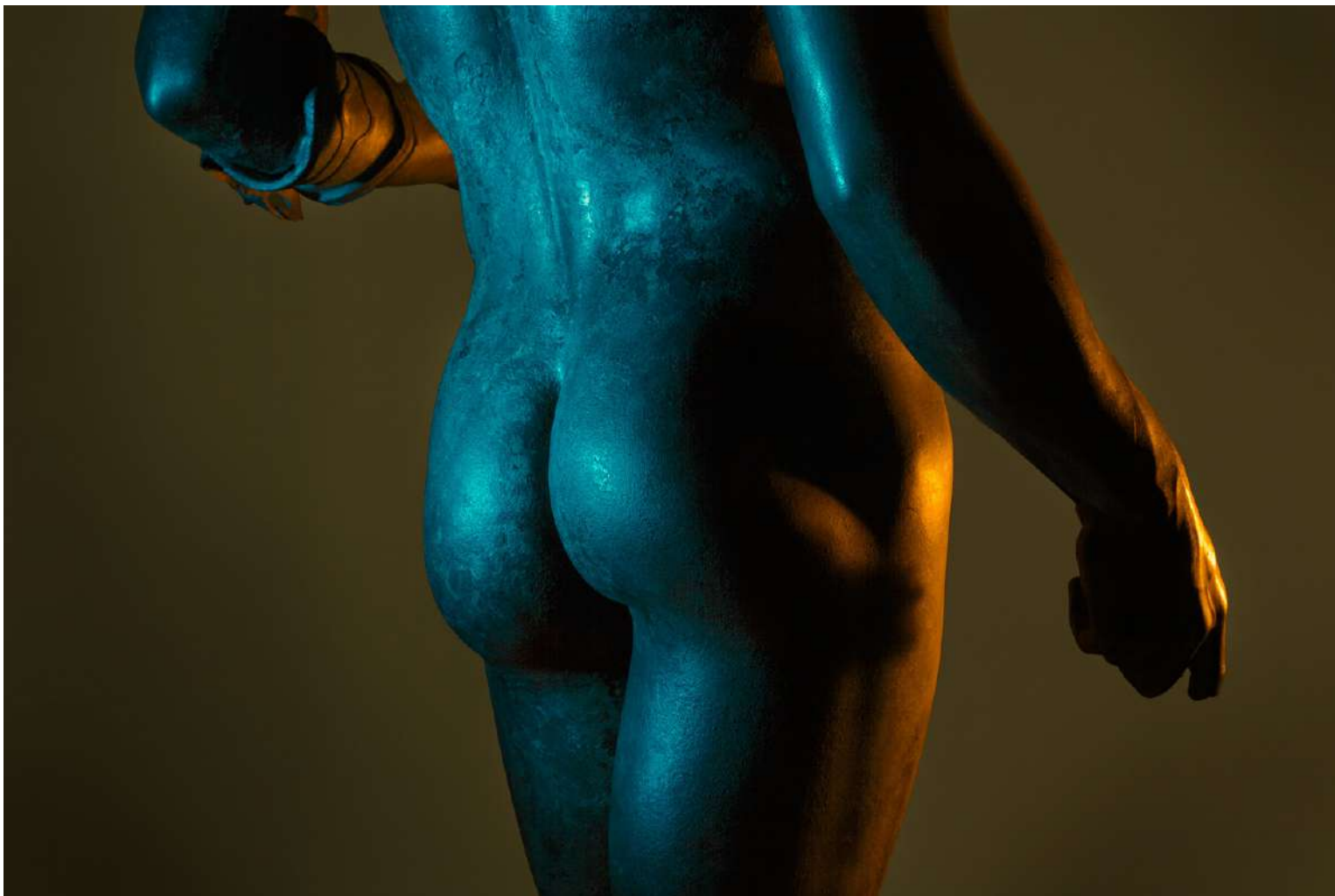


Bronzo A 02, 2018
Lambda print

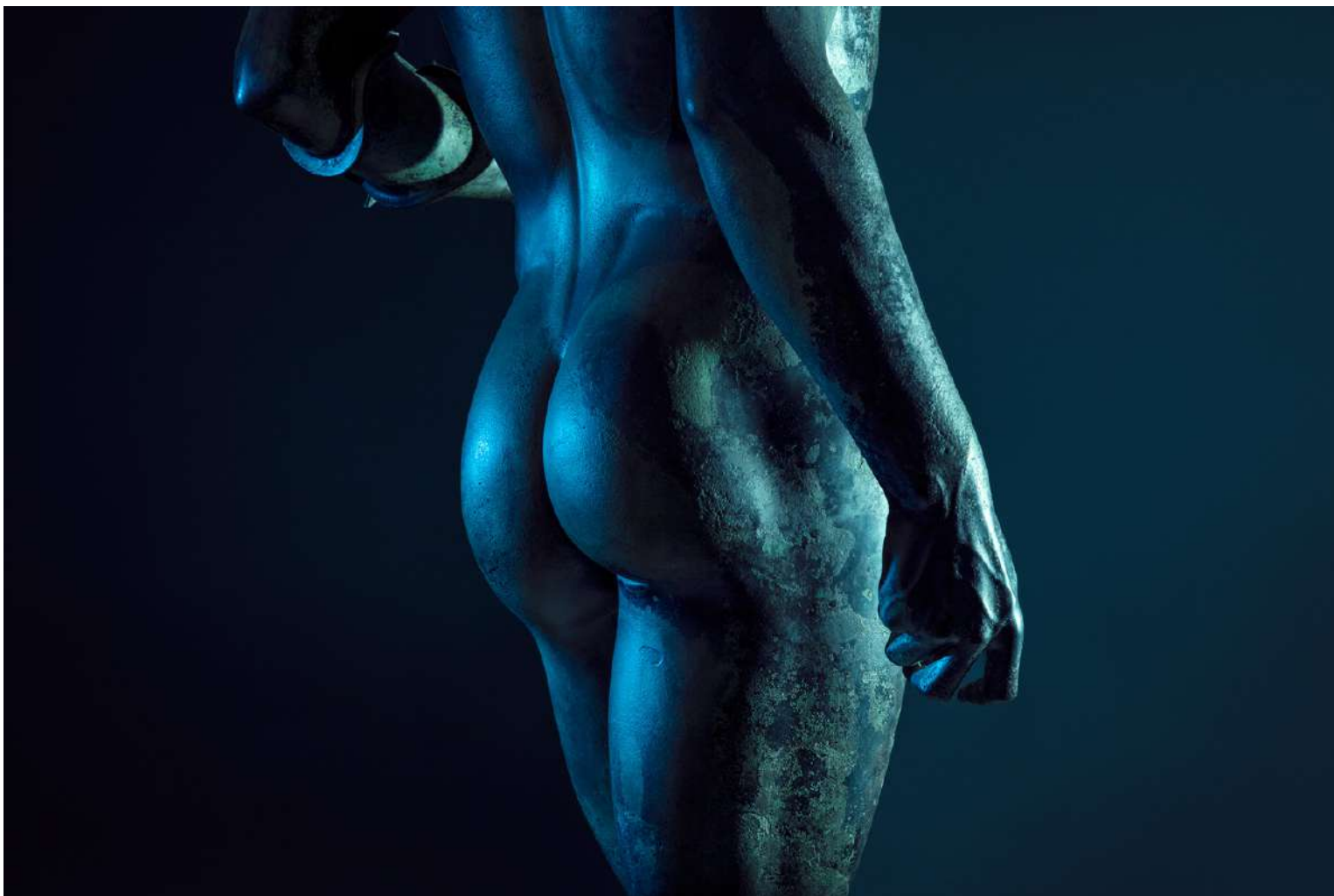




Bronzo A 04, 2018
Lambda print



Bronzo B 03, 2018
Lambda print



Bronzo A 03, 2018
Lambda print



Bronzo A 05, 2018
Lambda print

Immagini autorizzate su concessione del Ministero dei Beni e delle Attività Culturali e del Turismo n. 68 del 29/06/2018
Museo Archeologico Nazionale di Reggio Calabria.



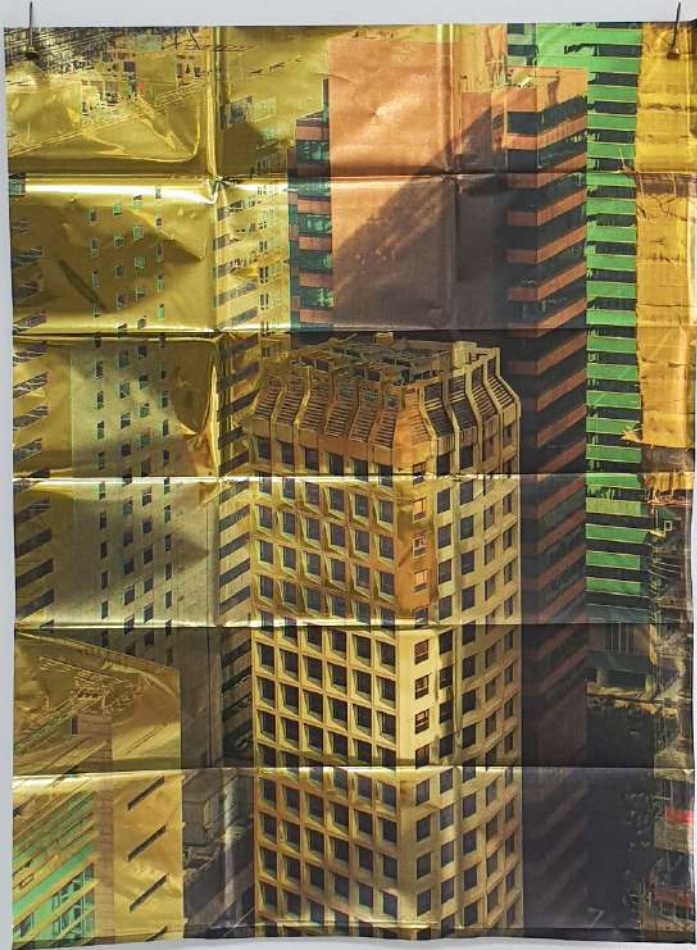
Bronzo A detail 01, 2018
Lambda print



Bronzo B detail 01, 2018
Lambda print



Bronzo B detail 02, 2018
Lambda print



Hong Kong forest 001, 2019 Archival UV Direct print on emergency blanket



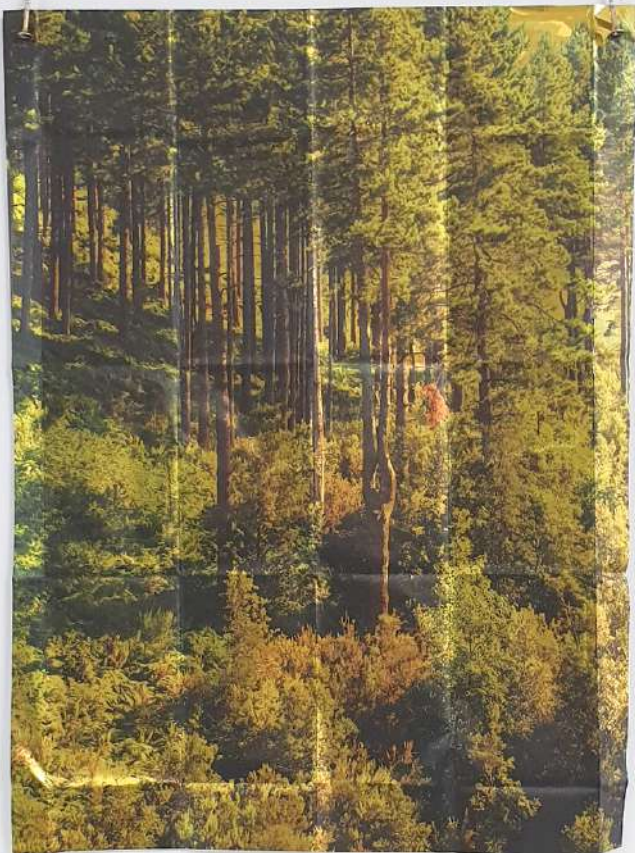
Hong Kong forest 002, 2019 Archival UV Direct print on emergency blanket



Hong Kong forest 003, 2019 Archival UV Direct print on emergency blanket



Shanghai 2019, Archival UV Direct print on emergency blanket



Sila 001, 2019 Archival UV Direct print on emergency blanket



Sila 002, 2019 Archival UV Direct print on emergency blanket



Sila 003, 2019 Archival UV Direct print on emergency blanket