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Antonino Romito

Neo-Metaphysic Painter

Personal Art Catalog

December 2023 Edition



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Introduction

This catalog is the chronological collection of most of my works.

My name is Antonino Romito, I was born in Sicily (Italy) in 1967 and I'm an amateur self-taught painter.

I grew up in Milan where I completed my education in electronic engineering. In my life I had the chance, and the fortune, to make a lot of experiences, including living in Hangzhou (China) for seven year and half; that's where my logo comes from.

As you will see from my first works, I'm not particularly talented, but I believe that over these many years of artistic activity, I was able to refine a technique that finally allows me to paint as I have always wanted.

With this catalog I hope to be able to inspire someone to approach the art of the representative oil painting; which is very important to me and that I take very seriously.

For those interested, I've also produced a video course for very beginners where I teach my painting techniques.

I try to keep this catalog as updated as possible. To see my latest works, to download this catalog most recent edition, and to see my video course, please check my website at: www.antoninoromito.com.



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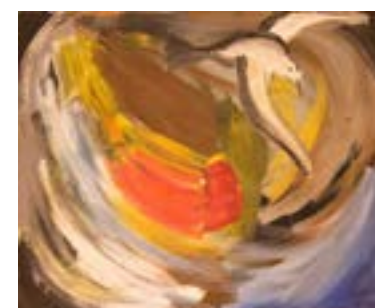
Third Nameless Page 87

1. My artistic journey

I like to describe my artistic path as a journey. A journey that starts from the abstract passes through Metaphysics and the Representative to currently brings me to Neo-Metaphysic. A journey signed by six periods of artistic growth.

For each of these periods, in this catalog you will find the photos of my works, and a short caption with some basic information on each one of them.

In the last chapter you'll find the photos of three sculptures I carved before the end of 1993.



1992 The early period



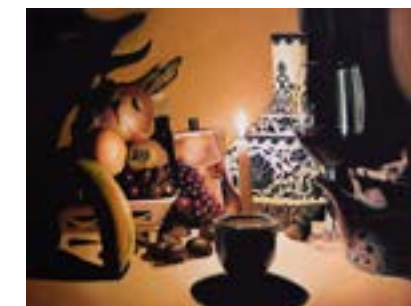
1993 - 1994 The initial period



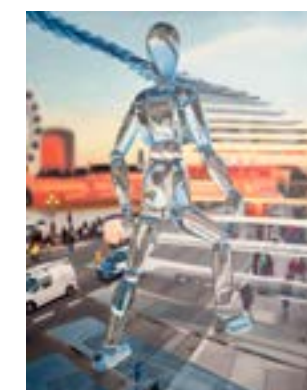
2002 - 2004 The first monochromatic period



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2. The early period

1992

I've painted my first picture an evening in a friend's house; a horse. It was nothing special, I don't even remember if I liked it. What I do remember is that I liked painting it; and that it was something worthy to be cultivated.

Few days later, passing through a small market outside the university, I bought oil colors and brushes; that's when my journey started.

This was a period of experiments and personal discoveries. It was like starting to learn a new language; a lot of things to say but a limited dictionary to express them. So you do what you can, you try at the best of your ability to communicate somehow.

The abstract is the dominant style, although there are many attempts of representing figures. A lot of colors blending and fading into each other, a lot of brush work; but very poor results sometime accompanied by the frustration for not being able to represent things in the way I wanted.

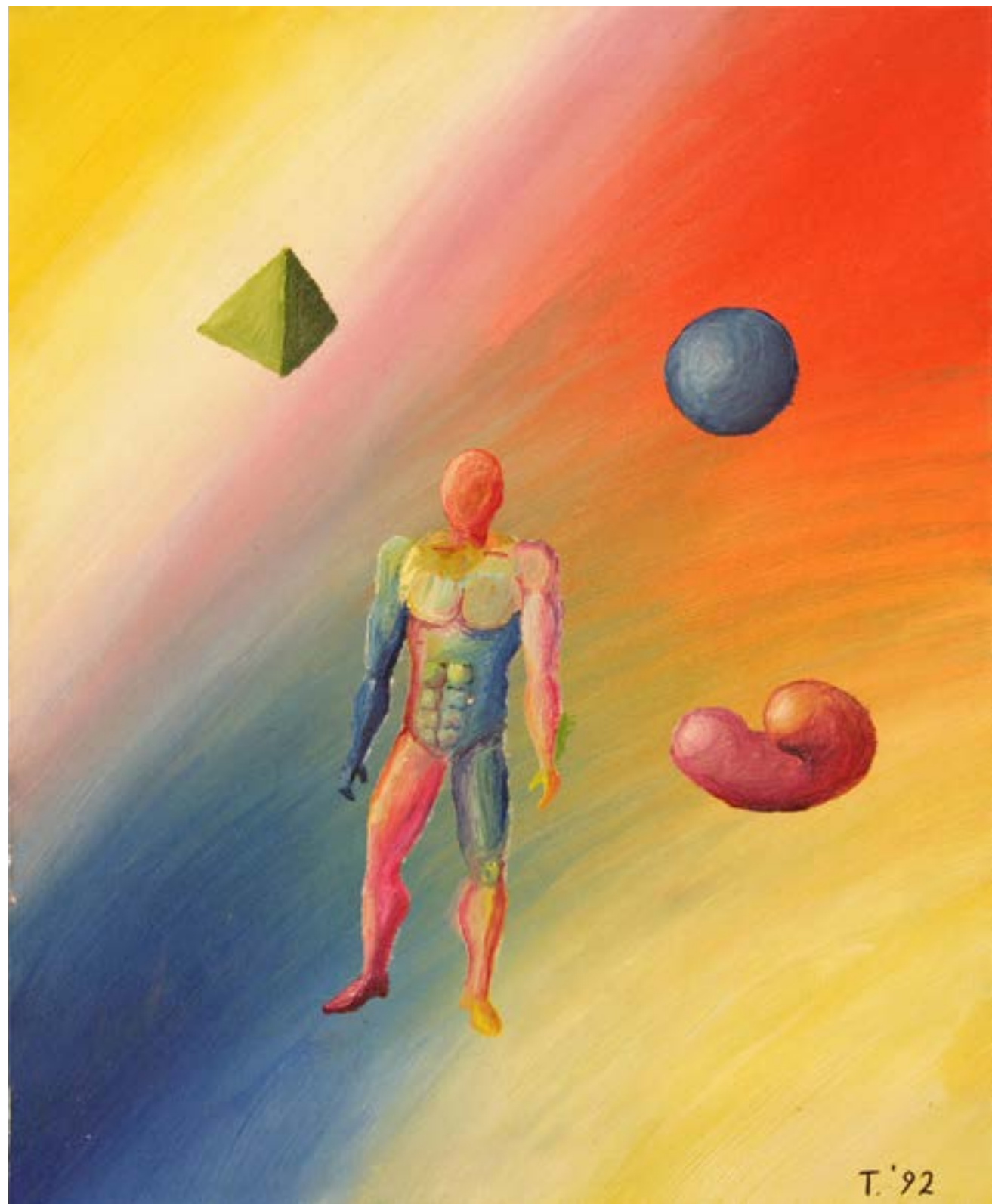
In some of these works it also started to appear my metaphysical vein, like for example in the last one of this period.



Feliticta' (Happiness) - 1992 - Oil on canvas - 30 x 40 cm



Caduta libera (Free falling) - 1992 - Oil on canvas - 30 x 40 cm



Oltre la Felicità' (Through happiness) - 1992 - Oil on canvas - 40 x 50 cm



La quiete dentro la tempesta (Quiet in to the storm) - 1992 - Oil on canvas - 50 x 70 cm



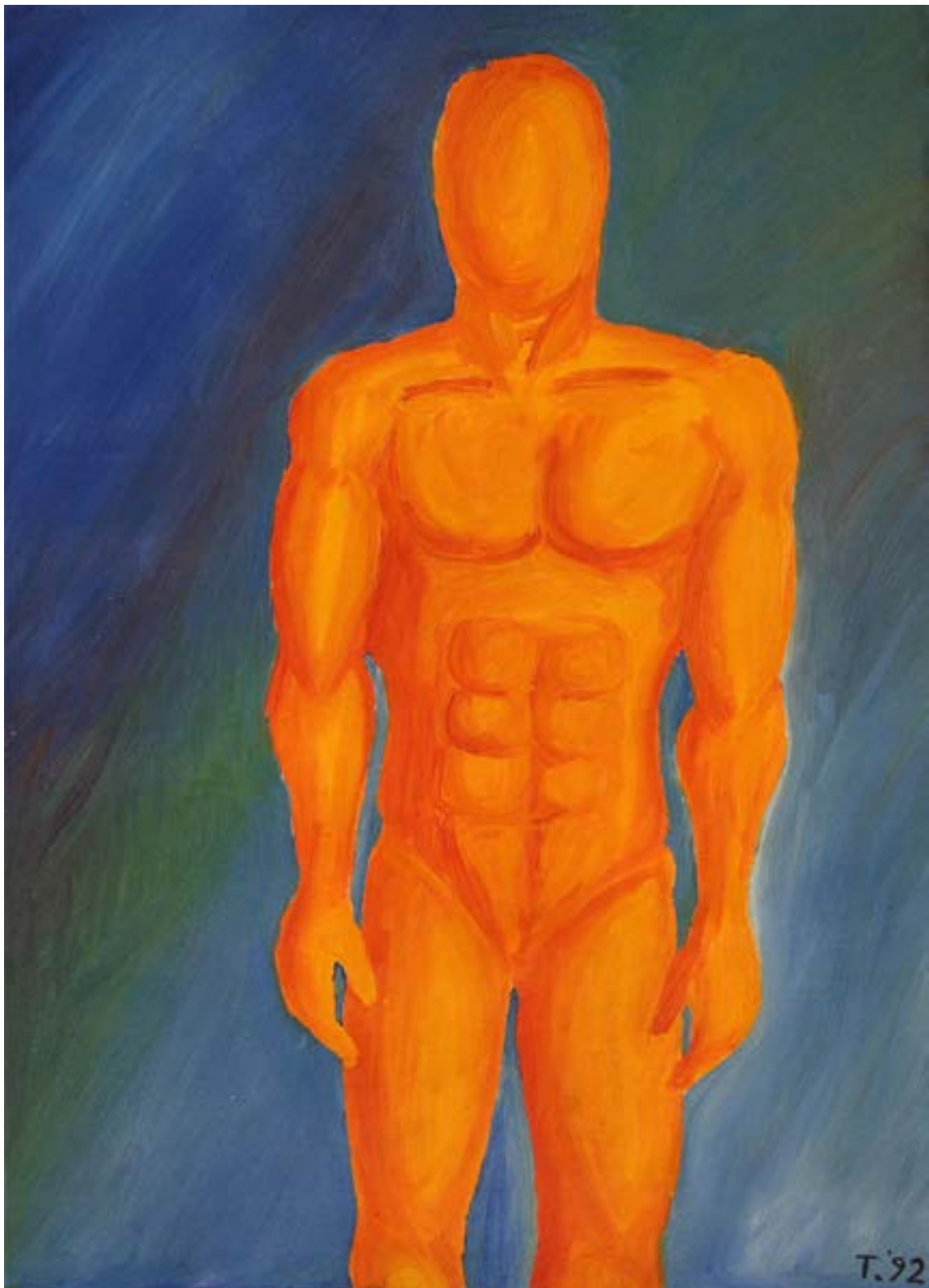
L'altra faccia dell'uomo (The man's other face) - 1992 - Oil on canvas - 50 x 40 cm



Oltre il mare (through the sea) - 1992 - Oil on canvas - 50 x 70 cm



Movimento fonte di vita - (moving source of life) - 1992 - Oil on canvas - 50 x 70 cm



La macchina (The machine) - 1992 - Oil on canvas - 50 x 70 cm



Lo sfogo (Vent out) - 1992 - Oil on canvas - 50 x 40 cm



Crucio per l'impossibile (troubled for the impossible) - 1992 - Oil on canvas - 70 x 50 cm

3. The initial period

1993-1994

This period started with an idea, the strong will of representing a concept. Unlike the works that I painted before, where every decisions was taken in front of a canvas with a brush in my hand; the first painting of this new period starts while I was studying in a university classroom.

I was trying for a while to find a way to express this idea that I had in mind; but until then I wasn't able to see the scene. And there it was clear in my mind; a broken chessboard, a sort of apocalyptical after a war scene; two kings facing each other, some pieces down on the board and this pawn of a neutral color floating between them.

When you have a limited dictionary, you try to express yourself using the words that you know; so the chess started to appear everywhere and together with the dolphins became the dominant themes of this period. Without any doubt we can say that the metaphysics is the style of this period.

In 1994 my life started to be very busy, my interests moved in my job direction and for eight years without noticing I stopped painting.



Il pedone (The pawn) - 1992 - Oil on canvas - 100 x 70 cm



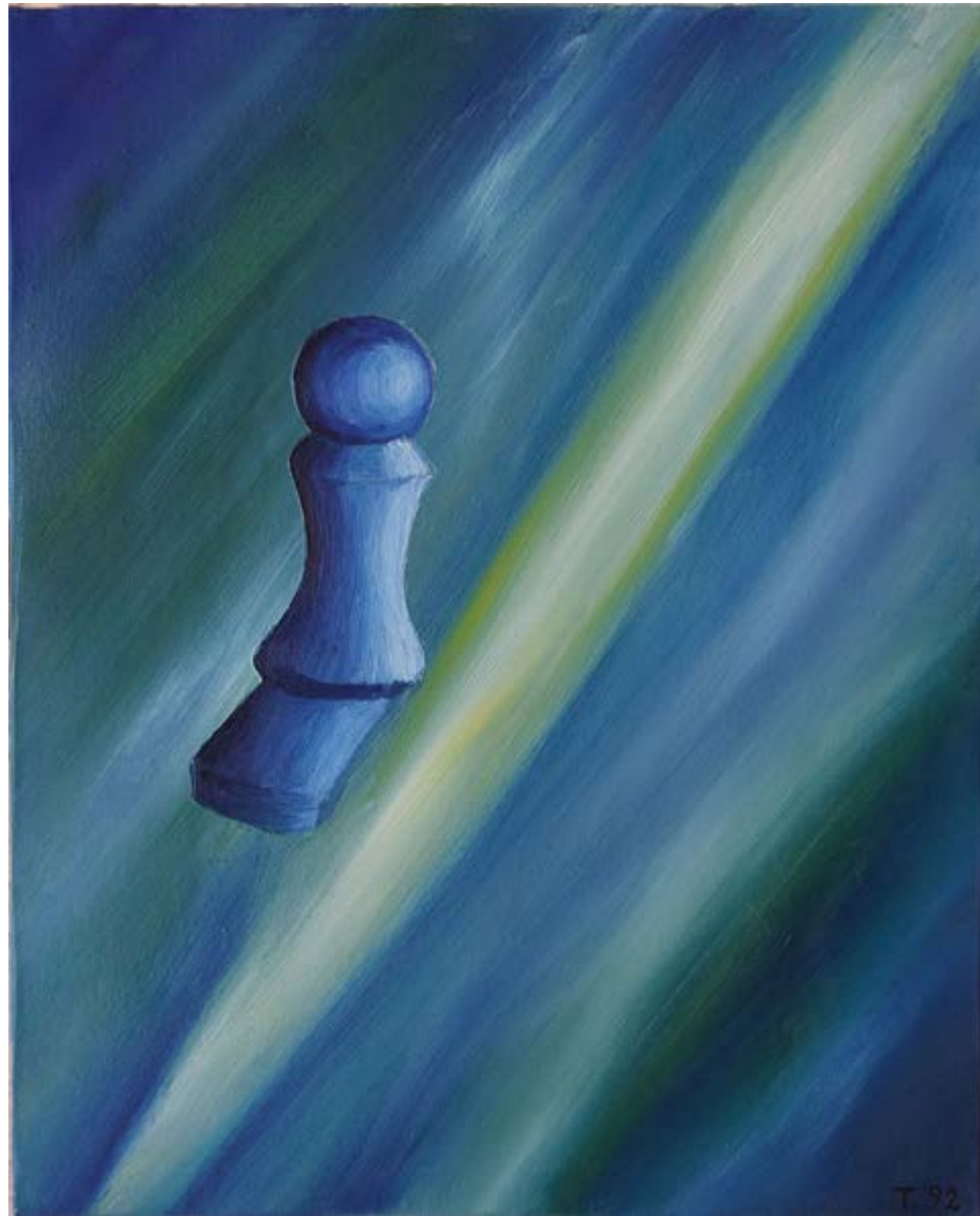
L'amicizia (Friendship) - 1992 - Oil on canvas - 120 x 89 cm



Lotte di classe (class struggles) - 1992 - Oil on canvas - 200 x 139 cm



Alla deriva (Adrift) - 1992 - Oil on canvas - 50 x 40 cm



Fatalita' (Fatality) - 1992 - Oil on canvas - 40 x 50 cm



La piazza (The square) - 1993 - Oil on canvas - 130 x 95 cm



L'anfiteatro (Amphitheater) - 1993 - Oil on canvas - 200 x 140 cm
(Uncompleted)



Incontrando la liberta' (Meeting freedom) - 1993 - Oil on canvas - 70 x 50 cm



Marina (Marine) - 1993 - Oil on canvas - 80 x 60 cm



Nell'onda (In the wave) - 1993 - Oil on canvas - 130x 100 cm

4. The first monochromatic period

2002-2004

A quite long period was passed since the last time I painted, in my personal life a lot of things were changed, and a lot of experiences were made. I was finally settling down and I started missing being in front of a canvas brushing oil colors; especially because I had this new idea in mind of playing with the light of the sunrise and the transparency of the sea waves, using only the color that I like most; the blue.

It was also a good way to sign a new artistic begin; so I made a couple of preliminary studies to refresh my technique and to put together the subject, and I completed the first picture of this new period.

I can't really say that what comes next is interesting, infect it's a quite boring period where all my works are based on the same idea; the chessboard entering into the sea, playing somehow with the light, the transparencies and the reflections.

I felt that I touched the bottom when in the last painting, trying to add some new elements to the scene, a church a castle and a couple of Greek colons; I had to face the fact that my dictionary was still very limited.

I knew that it was the time to make a change, because otherwise my will of painting wouldn't have survived this boring period of lack of ability and creativity.

Of course is evident that also these years were characterized by the metaphysical style.



Una nuova alba (A new sunrise) - 2002 - Oil on canvas - 145 x 100 cm



La baia (The bay) - 2002 - Oil on canvas - 50 x 70 cm



Mediterraneo (Mediterranean) - 2002 - Oil on canvas - 200 x 110 cm



Una nuova alba nel mediterraneo (A new Mediterranean sunrise) - 2002 - Oil on canvas - 70 x 50 cm



Luceta salento (No translation) - 2004 - Oil on canvas - 100x 80 cm



Il Viaggio (The journey) - 2004 - Oil on canvas - 50 x 40 cm



Terra di mesto (No translation) - 2004 - Oil on canvas - 120x 80 cm

5. The second monochromatic period

2005 -2007

The first step of every change is to admit that something isn't right, and this was finally clear; but as always the difficult part is to find out what.

This period starts with a deep photographic representative analysis that brought me to see the world around me by a different point of view; things weren't just things anymore, but they started to be shapes, lights, shadows, colors blending and fading into each other.

For the first time I started to use models in my paintings, like for example the girl and the iguana of the first picture.

On the beginning the scenes were based on the same subjects, the sea and the chessboard; but fortunately my lack of creativity slowly faded out, allowing new elements to make their appearance. My dictionary was finally growing.

It's the start of a very technical period where I had to find a solution for every problem I had, like for example my inability to make a sketch respecting the original proportion.

It's quite evident that the style of these years is evolving, turning slowly from metaphysical into pure representative.



Tunenide (No translation) - 2005 - Oil on canvas - 100 x 80 cm



Palinta (No translation) - 2005 - Oil on canvas - 80 x 100 cm



Miglène dervafia (No translation) - 2006 - Oil on canvas - 150 x 100 cm



Ritto stunto (No translation) - 2006 - Oil on canvas - 50 x 70 cm



Musicanti (Musicians) - 2007 - Oil on canvas - 150 x 100 cm



La scelta (The Choice) - 2007 - Oil on canvas - 40 x 50 cm



La gitana (The gypsy) - 2007 - Oil on canvas - 60 x 80 cm



Messaggio da Rolandao (No translation) - 2007 - Oil on canvas - 70 x 50 cm



Telimpa persa (No translation) - 2007 - Oil on canvas - 120 x 60 cm



Sinai - 2007 - Oil on canvas - 70 x 50 cm

6. The transition period

2007 – 2014

This period is signed by the return of the colors; I finally started to see in my works the quality that I was searching.

It's a period of big changes; my job on the beginning of 2008 brought me to China, where I lived for seven years and half.

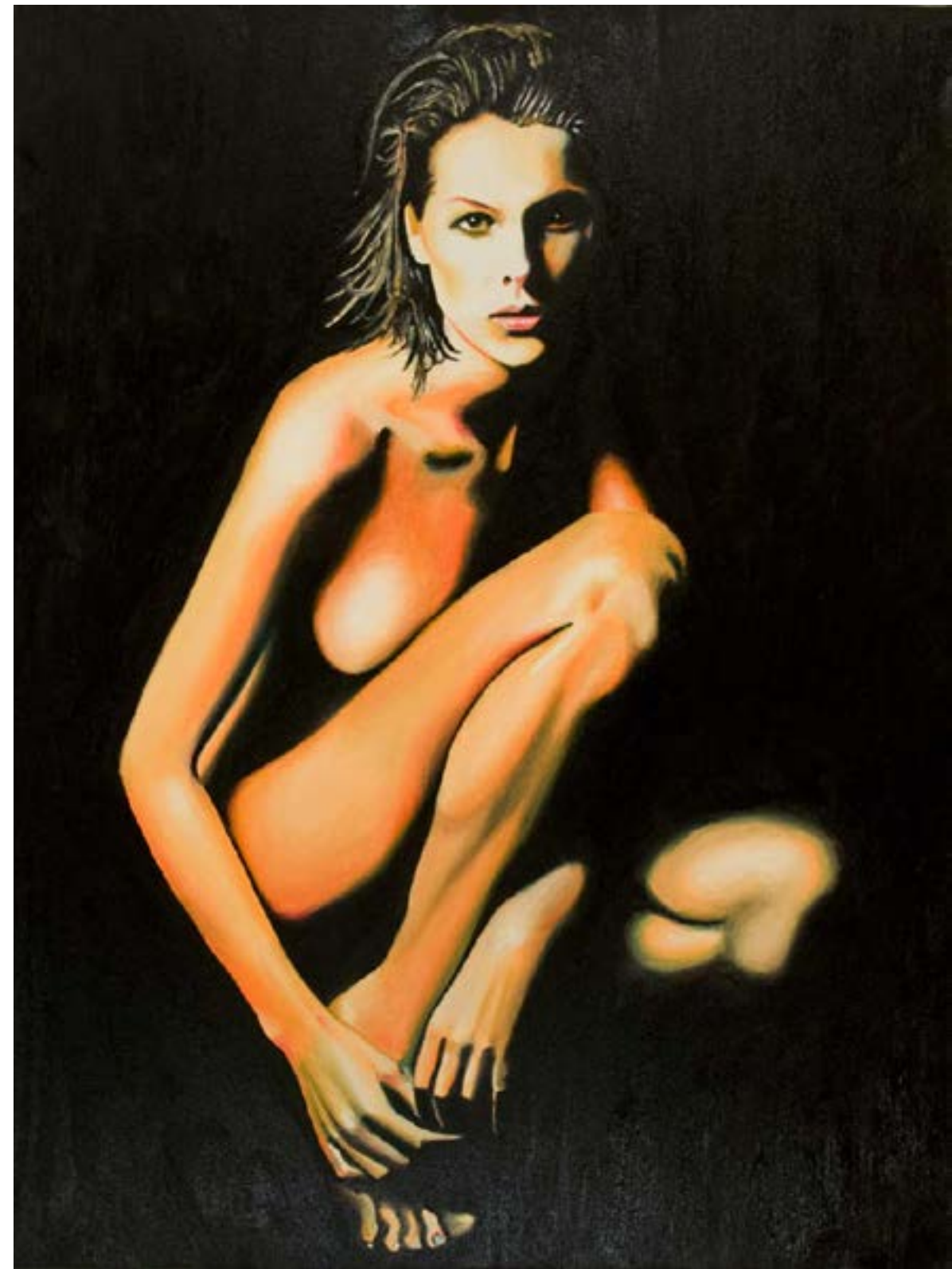
China became a great font of inspiration, and many paintings of this period are filled with the extraordinary culture of this country.

Working on representative subjects seemed almost like an excuse to keep improving my pictorial skills and refine my technique. But every now and then, my metaphysical vein came out to show me how far still I had to go, to rise to the level that I was aspiring to reach.

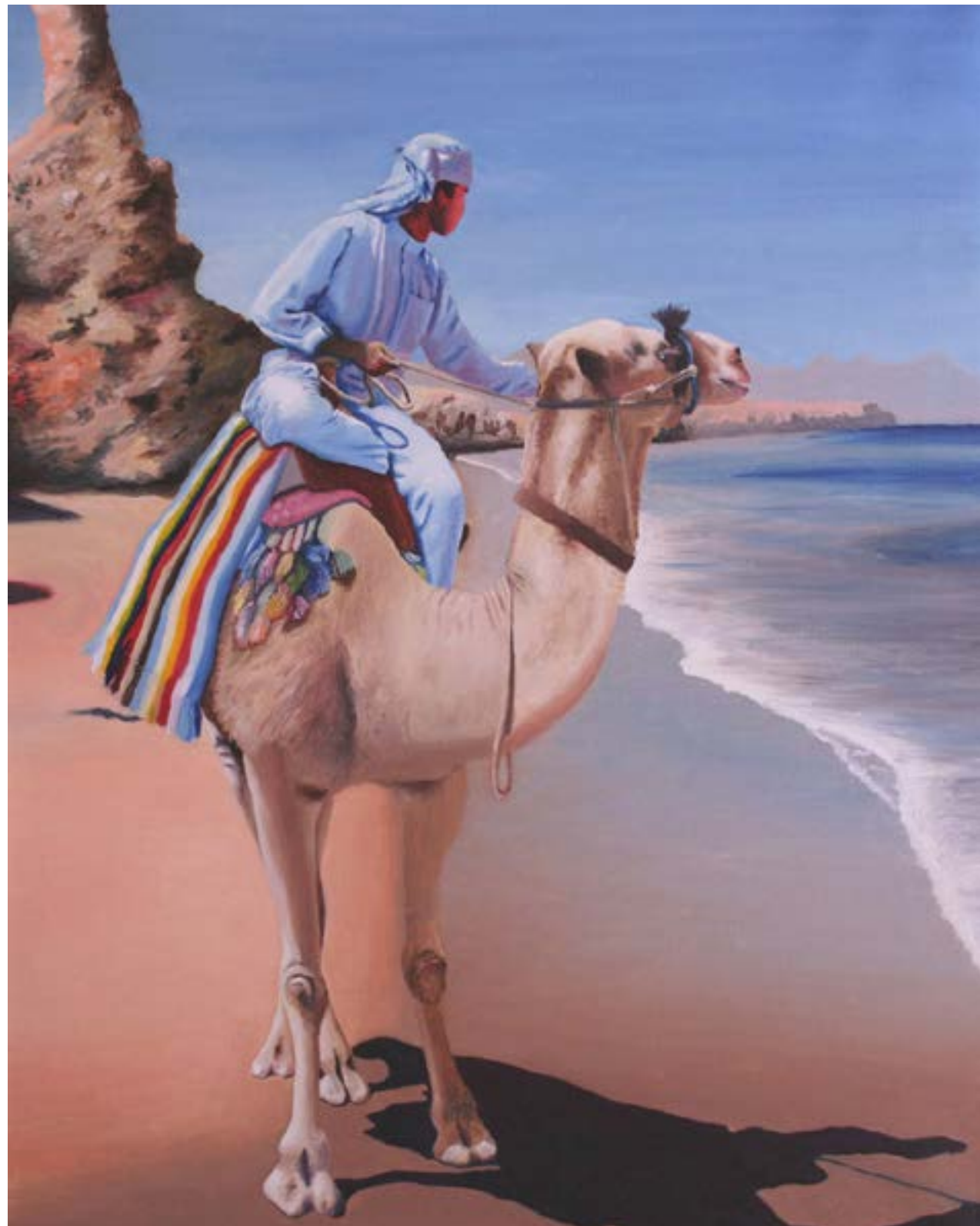
It's definitely a period of transition, where painting after painting everything seemed pushing me back to my origins; and eventually at the end of this period the time arrived when I was finally able to approach the metaphysics in a different way.



Bianca Persica (No translation) - 2007 - Oil on canvas - 80 x 100 cm



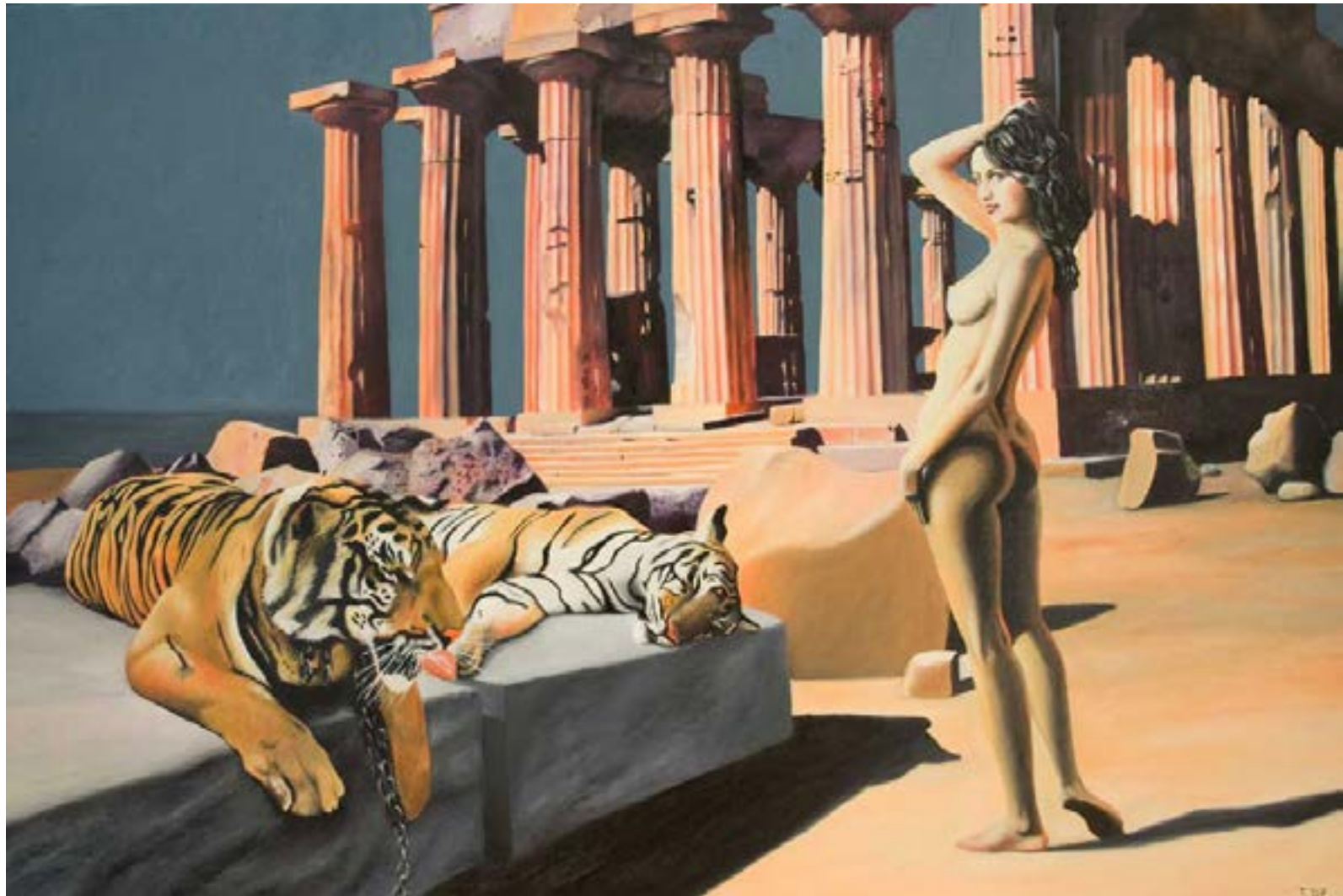
Brenda Escoldana (No translation) - 2007 - Oil on canvas - 60 x 80 cm



Ras Mohammed - 2007 - Oil on canvas - 50 x 70 cm



Nascere contile (No translation) - 2007 - Oil on canvas - 80 x 60 cm



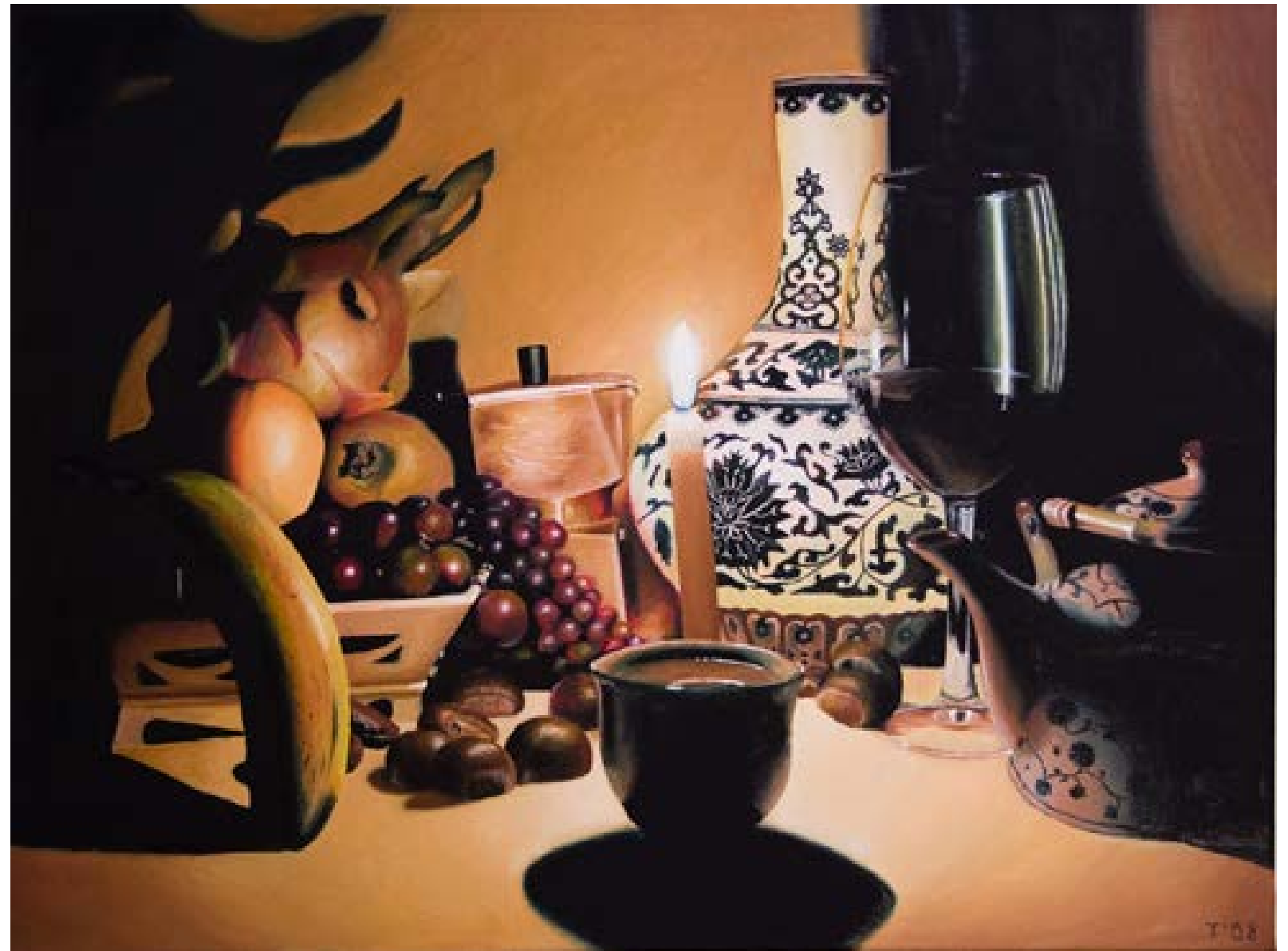
Depamasianti (No translation) - 2007 - Oil on canvas - 150 x 100 cm



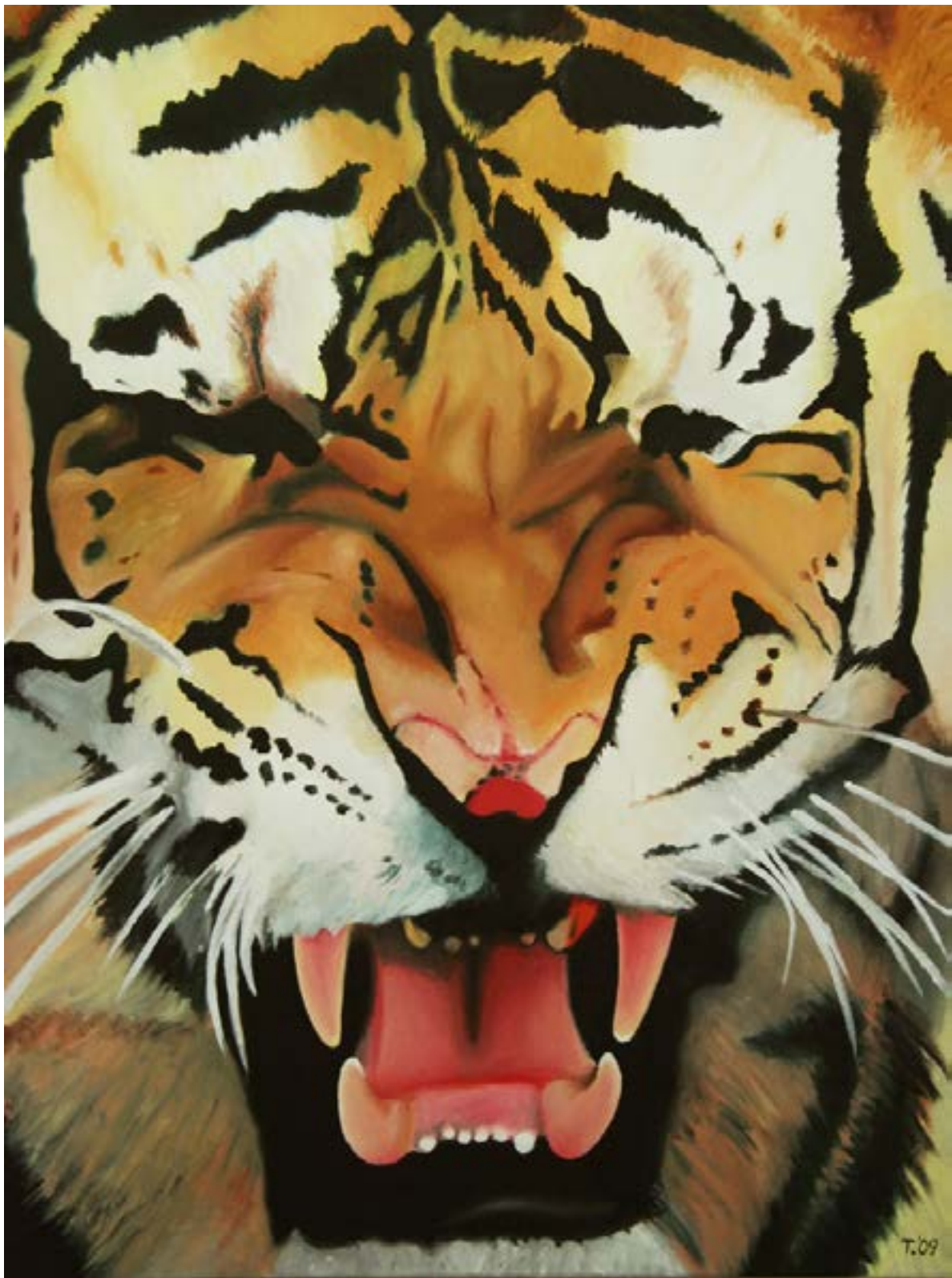
Valeria Cisamano (No translation) - 2008 - Oil on canvas - 80 x 100 cm



Torna la tigre (The tiger is back) - 2008 - Oil on canvas - 180x 120 cm



Natura Morta (Still life) - 2008 - Oil on canvas - 80 x 60 cm



Ferita (Wounded) - 2009 - Oil on canvas - 60 x 80 cm



Dunice conva (No translation) - 2009 - Oil on canvas - 60 x 80 cm



Rambler (no translation) - 2009 - Oil on canvas - 80 x 100 cm



Il peschereccio (The fishing boat) - 2009 - Oil on canvas - 80 x 60 cm



Tarantella (No translation) - 2009 - Oil on canvas - 80 x 100 cm



Valeria reconita (No translation) - 2009 - Oil on canvas - 80 x 100 cm



Marilyn - 2010 - Oil on canvas - 100 x 100 cm



Shuqi - 2010 - Oil on canvas - 80 x 120 cm



Marinella fiamata (No translation) - 2010 - Oil on canvas - 120 x 120 cm



Liuheta - 2011 - Oil on canvas - 120 x 120 cm



Serenile (No translation) - 2013 - Oil on canvas - 120 x 120 cm



Emigranti (Emigrants) - 2014 - Oil on canvas - 120 x 120 cm



Niuren(Woman) - 2014 - Oil on canvas - 80 x 120 cm



Emmaus - 2014 - Oil on canvas - 120 x 120 cm

6. The Neo-Metaphysic period

2015 – Present

And I'm back; after so many years of researches, my journey finally brought me back where I started; to my metaphysical origins.

Of course, twenty five years of snooping around have changed my prospective; technically speaking I've much less limits than when I first painted my initial chess-board. I don't choose my subjects based on what I can paint anymore, but more on what I want to paint.

The canvas has tuned into something different; now it's more like the shutter of a camera that I can use to shoot photos of my metaphysical ideas.

I can finally focus on what to say more than how to say it.

They say it's better to keep your mouse shut and pass as fool that open it and take any doubt away. So now I paint only when I have something interesting in mind.

To distinguish the paintings of this new period from those I made in the initial period, I decided to call this new style "Neo-Metaphysic".



Lunch atop the sky - 2015 - Oil on canvas - 120 x 120 cm



Game of light - 2015 - Oil on canvas - 100 x 80 cm



JiangShuai - 2015 - Oil on canvas - 100 x 80 cm



Natura Morta (Still life) - 2017 - Oil on canvas - 50 x 40 cm

In this period I've been also working to the production of a video course where I teach my painting techniques. This is the picture that I painted shooting the footages for the representative painting lessons.



Stairway to heaven - 2018 - Oil on canvas - 80 x 100 cm



The Pawn - 2018 - Oil on canvas - 120 x 60 cm



Musicians (2023) - 2023 - Oil on canvas - 120 x 120 cm

7. The sculptures

Before the end of 1993

I started carving pieces of wood since I was really young. I don't know why but it's a technique that comes very natural to me. Unfortunately unlike painting sculpturing it's a much more problematic to manage; you get a lot of scrap and if you use hammer and chisel it can be very noisy. It's not something that you want to do in your living room.

On the other side painting is much less invasive and is something that everyone can easily manage everywhere. So in 1993 I made my last sculpture and I started concentrating only on the painting.

In this catalog you only see the three pieces that I was able to trace back.



First Nameless - 1985 - wood - 16 x 3 x 2 cm



Second Nameless - 1992 - wood - 11.5 x 13 x 18 cm



Third Nameless - 1993 - wood - 25 x 23 x 40 cm





NOT FOR SALE

