

NUMERO CROMATICO PRESENTS

RECENT WORKS ON PAPER BY SERGIO LOMBARDO

Location

Via degli Ausoni 1
00185, Rome

Dates

April 10th →
May 07th, 2019

Opening

April 10th, 2019 / 7:00 pm



Sergio Lombardo (Roma, 1939) presents here in Numero Cromatico a consistent series of works on paper produced in the past two years, resulting from his research on Quiltings.

These are collages produced with a specific minimal combination of “tiles” created with stochastic algorithms for the creation of shapes invented by Lombardo himself.

The Quiltings are part of a broader research on Stochastic Painting, carried out by Lombardo since 1980. The generatrix methods of stochastic painting invented by Lombardo have the ability of not allowing any personal expression of the artist and thus the images produced, generated by mathematical programs, can generate unpredictable patterns that are, at the same time, modulated by experimentation.

In 2002 Lombardo wrote: “To imitate these patters without the necessary mathematical tools, one will never be able to avoid all the potentially useless and repetitive movements and would eventually obtain more aesthetically confused and surely less appealing images than those obtained with minimalistic procedures”.

The research on Quiltings needs to be considered as part of a much broader frame of experimental aesthetics and art psychology.

Therefore, this exhibition is crucial to our research centre as Lombardo, in more than 50 years of research, has pursued his artistic research and incarnated the leading figure of the theoretical debate on the relationship between art and science, becoming a reference point for many artists, art historians and researchers. Psychologist and artist, he is amongst the major artists who have reinvented the artistic international language starting from the late 50s.

Info

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Throughout his long career, beginning in 1958 with *Monocromi*, Lombardo has developed various series of works based on experimental methods and scientific studies: *Monocromi* (1958-1961); *Gesti Tipici* (1961-1963); *Uomini Politici Colorati* (1963- 1964); *Supercomponibili* (1965-1968); *Sfere con sirena* (1968- 1969); *Progetti di Morte per Avvelenamento* (1970-1971); *Concerti di Arte Aleatoria* (1971- 1975); *Specchio Tachistoscopico con Stimolazione a Sognare* (1979); *Pittura Stocastica e Pavimenti stocastici* (starting in 1980 up until today); *Mappe minimali* (1996-2002). At the beginning of the 60s, Lombardo was one of the major exponents - together with the other artists of the so-called "Scuola di Piazza del Popolo" - of the international historical avant-garde and of Italian Pop Art. Lombardo will later put forward the Eventualist Theory when establishing in the 70s the Jartrakor study center and the *Rivista di Psicologia dell'Arte*. It is through varying devices and experimental methods that Lombardo explores the aesthetical limits and potential of perception as well as unconscious interaction during this decade, by providing a new vision and interpretation of the arts, one that is connected to the principles of spontaneity, of expressive abstinence and structuralism. In the wake of these considerations, Lombardo returned to painting in the '80s, working on what he called *Pittura Stocastica* (Stochastic Painting): a particular research on the creation of images via experimental procedures, through which the artist builds evocative forms not based on his genial and irrational inspiration, but rather on random algorithms.

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