

Fabio Romano



Press text

FABIO ROMANO - Nur nichts Laues!

critical essay by Lorenz Ecker

March 21 - May 2, 2026

Opening March 20, 6 - 9 pm

RizzutoGallery

Ackerstraße 34, 40233 Düsseldorf

“Painting is a form of language that reflects dynamics revisited across the centuries through ever-renewed eyes. Technique, as Goethe said, when allied with bad taste, is art’s most formidable enemy.” – Fabio Romano

RizzutoGallery is pleased to present “Nur nichts Laues!” (Nothing Tepid!), the solo exhibition of Fabio Romano (1988), accompanied by a text by Lorenz Ecker.

The exhibition will open on Friday, 20 March 2026, at 6 p.m., and will remain on view until 2 May 2026. It may be visited on Fridays (4–6 p.m.), Saturdays (11 a.m.–1 p.m.) or by appointment by calling +49 (0) 157 73718369.

Through a body of large-scale works, the artist transforms the pictorial surface into an ecosystem of tensions, where cultural memory and scientific urgency intertwine within a stratified and radical visual narrative.

The exhibition title, **Nur nichts Laues!**, is an exhortation to density and commitment, a programmatic rejection of both chromatic and conceptual indifference. Fabio Romano conceives painting not as mere representation, but as an ontological medium that connects ancestral origins –from cave engravings to Abstract Expressionism—with the anxieties of the present.

In his works, the human being and the natural environment are bound together by a “mycelial network” of impulses: a structure of subterranean exchange in which the painterly gesture acts as a probe. Romano works with the precision of a social surgeon, analysing the “issues” of our political and climatic reality in order to reveal their internal frictions. Adopting the logic of a “compound eye,” Romano dismantles any singular perspective in favour of complex mosaics. Within this visual “thickness,” figurative elements and abstract fields of colour coexist, compelling the viewer to continuously renegotiate their distance from the painting. **Fabio Romano** (born in 1988) earned his Master of Fine Arts from the Academy of Fine Arts in Rome. In 2010, he further developed his research at the Royal Academy of Fine Arts in Antwerp. His work is distinguished by an unprecedented synthesis of cultural activism and rigorous material experimentation. He currently lives and works in Düsseldorf, sustaining an ongoing dialogue between Mediterranean sensibility and Mitteleuropean analytical rigour.

critical essay by Lorenz Ecker

At its core lies painting, its tradition and its meaning in society over the course of the last centuries. From the storytelling of early human cave paintings, through the dynamics between the Catholic Church and its disciples during the Renaissance, to Abstract Expressionism in the twentieth century, painting has remained a form of storytelling: a medium through which narratives are articulated in ever-new languages. Each language is unique to its painter yet universally understood and felt. As painting emerges from nature, the two remain intrinsically linked, intertwined like a mycelial network of origin and reception within the human mind. Fabio Romano builds worlds in which the roles of nature and the human are foregrounded through the logic of natural processes. His works tap into the rational mind with an impulsive and emotional vocabulary that resonates as much with our natural environment as with our evolutionary, primate inheritance. Like through an insect's compound eye, he shows multiple perspectives and occurrences, tied together in complex mosaics.

Over the course of two to three months, Romano cultivates immersive thickets of cultural memory and natural landscapes through a precise interplay of figurative elements and abstract fields of colour. Decades of attunement to machines have distanced our daily lives from natural rhythms and conditioned us to perceive any deviation from efficiency and rigid structure as a hindrance to growth and progress.

‘Die Begegnung in Pnyx’ juxtaposes an artificial world at the bottom with the natural realm above. While technology and its accelerating impact on economic progress build the foundation of our current world order, nature, origin of all that we subsequently reshape, overlooks the excitement of high-rise buildings and factories with an imperturbable stillness inherent to the natural world.

‘Marie Curie zeigt (drei Mal) den Nordpol)’ takes a more rational position. The recurring congregation to the right is vastly outnumbered by a plethora of natural forces crushing down on it from all sides. Nature, in its attempt to heal itself, lashes out at the effects of political inactivity.

Romano's works serve as reminders that we do not yet understand nature. In “Unsere DNA” we revere the diamond, which over thousands of years forms deep within the earth, as it looms above a congregation engaged in discussion. Nature that does not sustain us is elevated above all else, while the ecosystems upon which we depend are deferred as problems for another day.

To step beyond this distorted sense of self, to adopt a holistic view of our ecosystem and to defend what has been achieved while striving for a sustainable progress may well be the defining challenge of our time.

Similar press articles by Lorenz Ecker

<https://www.kunstforum.de/artikel/florian-krewer/>

<https://www.kunstforum.de/artikel/issy-wood/>

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RIZZUTOGALLERY
PALERMO - DÜSSELDORF

Fabio Romano Nur nichts Laues!

Text: Lorenz Ecker

Opening Friday, March 20, 2026 - 6:00 PM - 9:00 PM
Ackerstraße 34, Düsseldorf
until Saturday, May 2, 2026

VISITS

Friday from 4PM to 6PM, Saturday from 11AM to 1PM
or by appointment calling +49 157 73718369

Fabio Romano
(* 1988)
creates worlds in
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and
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the fore
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of natural
processes.

Bio.statement

Fabio Romano (b. 1988) is an Italian artist based in Düsseldorf. He studied at the Accademia di Belle Arti in Rome, where he was a finalist for the *PNA – Premio Nazionale delle Arti* in 2010, and received a scholarship from the Royal Academy of Fine Arts in Antwerp the same year.

Working primarily in painting, Romano creates layered compositions in which figuration and abstraction converge, shaped by cultural memory, landscape and contemporary experience.

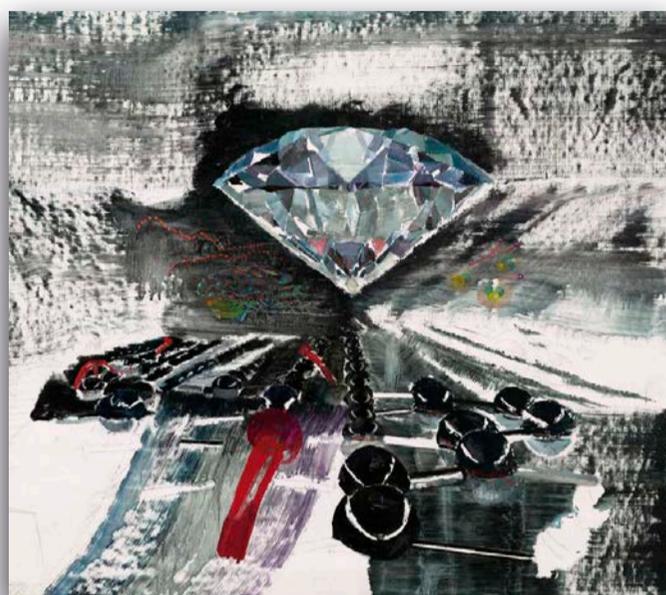
His work has been exhibited internationally and shown alongside artists including Nathanaëlle Herbelin, Simon Martin, Mathilde Denize, and Christine Safa. Romano's work has been the subject of critical writing by the Italian critic Andrea Guastella, Giovanna Della Chiesa Pauline Lisowski and Lorenz Ecker, art historian and Assistant Curator at the Albertina Museum, Vienna.

His work is distinguished by a singular synthesis of cultural activism and rigorous material experimentation. He currently lives and works in Düsseldorf, maintaining a constant dialogue between Mediterranean sensibility and Central European analytical discipline.

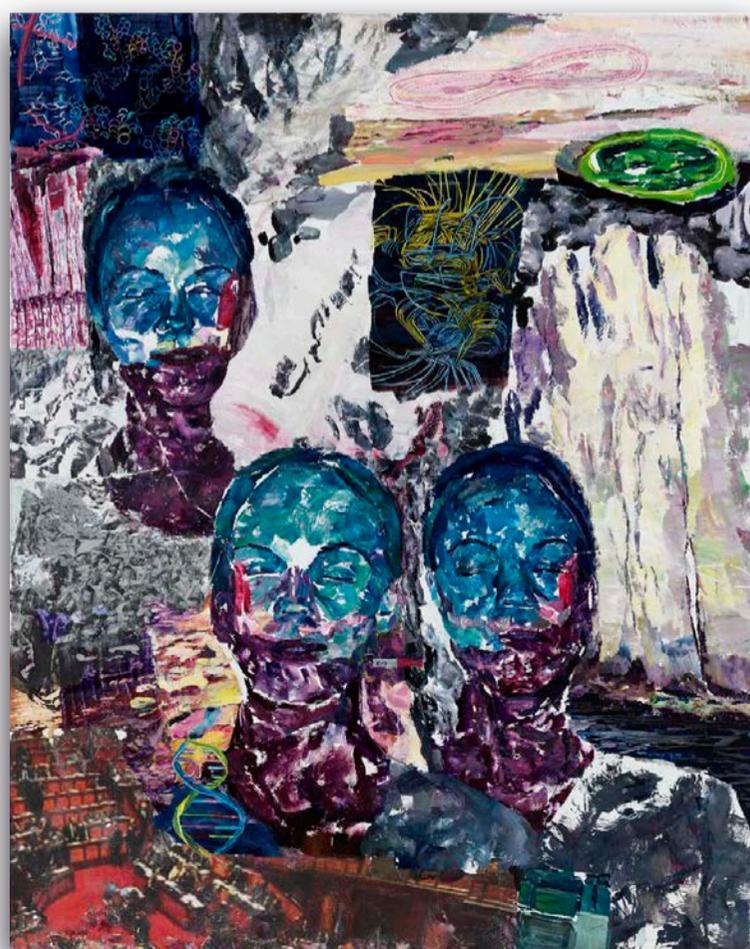
Works on view (selection)



Fabio Romano
Unsere DNA, 2025-2026
oil on canvas
110 x 100 cm

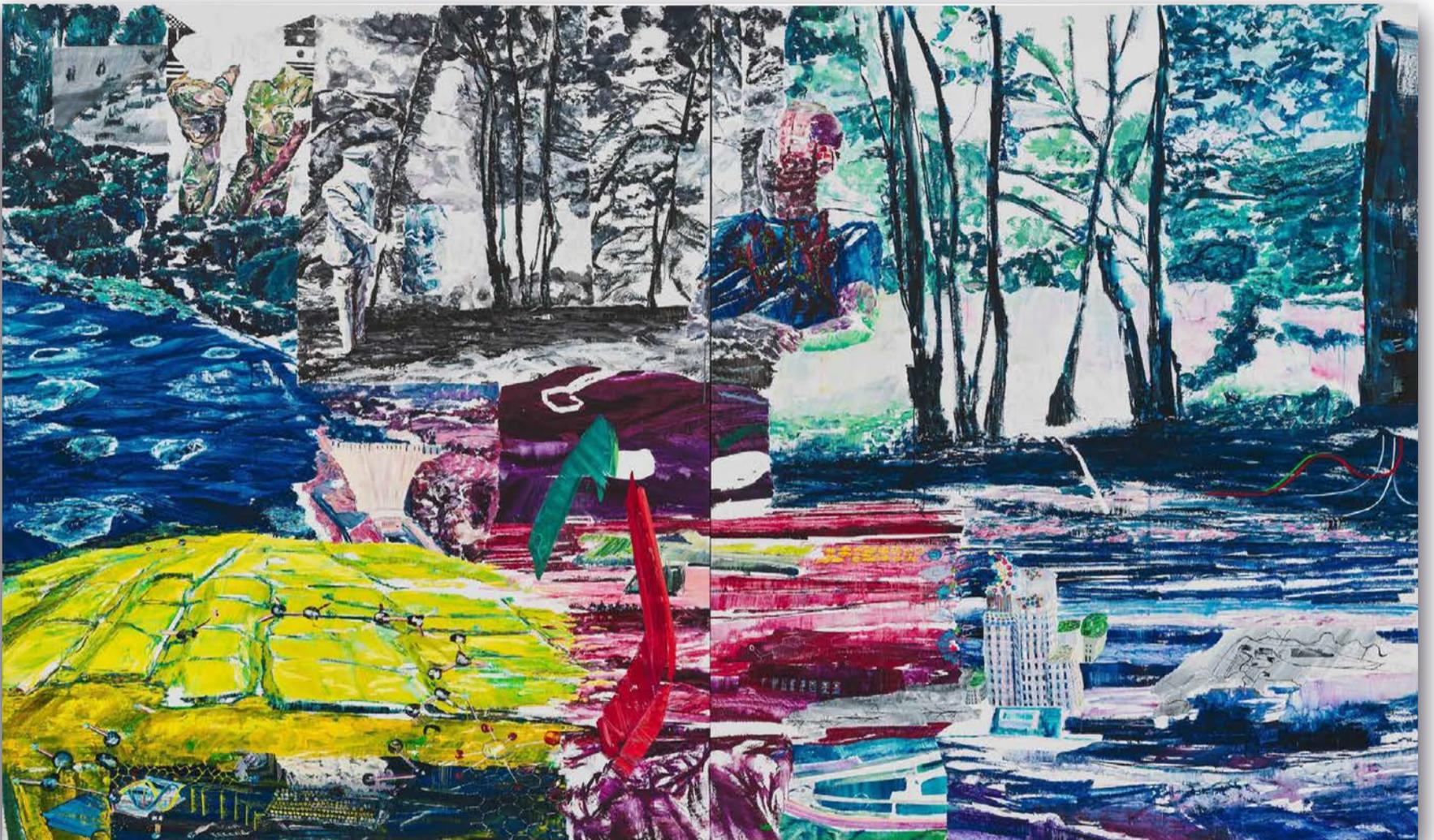


Fabio Romano
Der Zauber von Godavari, 2026
oil on canvas
60 x 70 cm



Fabio Romano
**Marie-Curie zeigt (drei Mal)
den Nordpol**, 2022
oil and emulsion on canvas
96 x 76 cm

Works on view (selection)



Fabio Romano

Die Begegnung in Pnyx, 2022-2023

oil on canvas

diptych, 200 x 340 cm

[For high-resolution images
click here.](#)

PARNASS MAGAZINE

180 Ausstellungen International

FABIO ROMANO

Nur nichts Laues!

21. März bis 2. Mai 2026

Eröffnung am 20. März 2026 von 18-21 Uhr

RizzutoGallery

Ackerstraße 34, 40233 Düsseldorf

Fabio Romano (*1988) erschafft Welten, in denen die Rollen von Natur und Mensch durch die Logik natürlicher Prozesse in den Vordergrund treten.

Text: Lorenz Ecker

Romanos Arbeiten sprechen den Verstand mit einem impulsiven, emotionalen Vokabular an. Ein Vokabular, das ebenso mit unserer natürlichen Umwelt wie mit unserem evolutionären Erbe in Resonanz tritt. Wie durch das Facettenauge eines Insekts zeigt der Künstler multiple Perspektiven und Ereignisse, zusammengefügt zu komplexen Mosaiken. Romano studierte an der Accademia di Belle Arti in Rom und erhielt 2010 ein Stipendium der Royal Academy of Fine Arts in Antwerpen, Belgien. Derzeit lebt und arbeitet er in Düsseldorf.

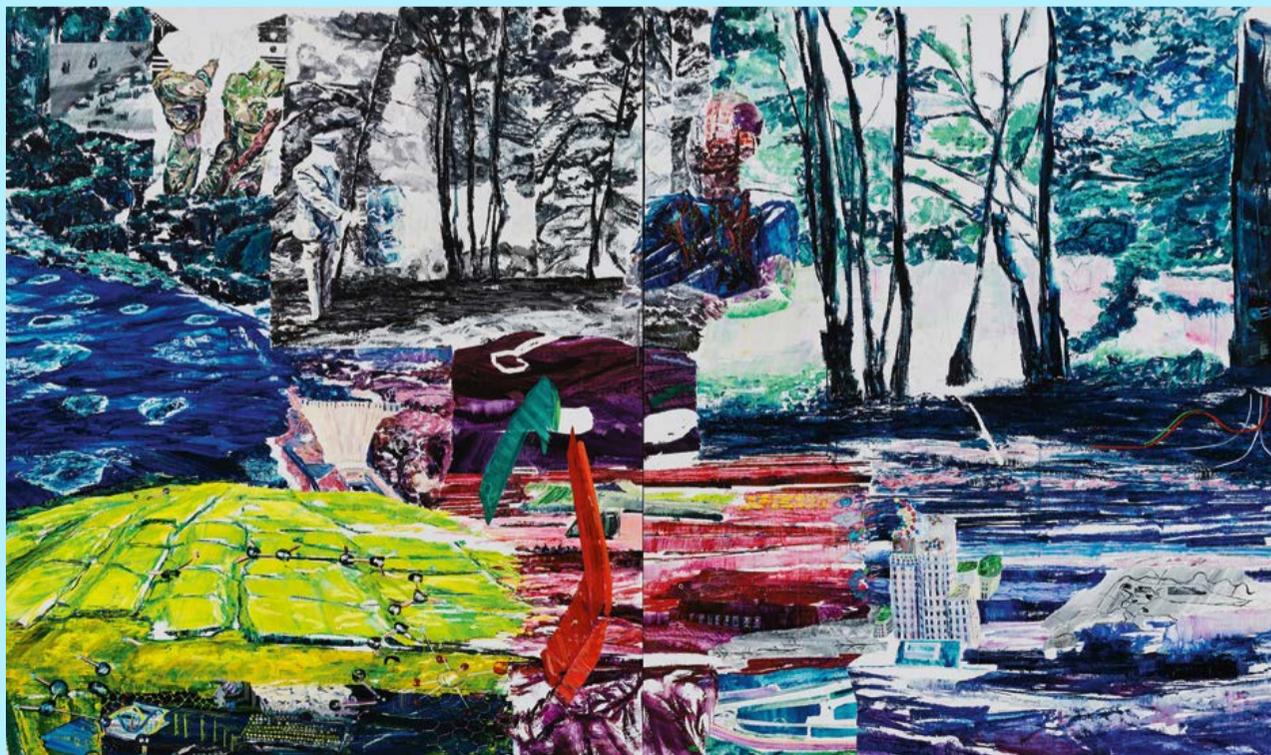
Im Zentrum seiner Malerei steht ihre Tradition und ihre gesellschaftliche Bedeutung im Lauf der Jahrhunderte: ein Medium, in dem Narrative in stets neuen Sprachen artikuliert werden. Diese Sprachen sind jeweils den Kunstschaffenden eigen und doch universell verständlich und erlebbar. Über einen Zeitraum von zwei bis drei Monaten lässt Romano durch ein präzises Zusammenspiel figurativer Elemente und abstrakter Farbfelder immersive Dickichte kulturellen Erbes und natürlicher Landschaften entstehen. Jahrzehnte des Einben in maschinelle Logiken haben unser tägliches Leben von natürlichen Rhythmen entfernt und uns darauf konditioniert, jede Abweichung von Effizienz und starrer Struktur als Hindernis für Wachstum und Fortschritt wahrzunehmen. So stellt Romano in seinem Gemälde *Die Begegnung in Pnyx* eine künstlerische Welt der natürlichen Sphäre dar, über gegenüber. Während Technologie und ihr sich beschleunigender Ein-

fluss auf den ökonomischen Fortschritt das Fundament unserer gegenwärtigen Weltordnung bilden, blickt die Natur, Ursprung alles dessen, was wir umformen, mit unerschütterlicher Ruhe auf die Aufgeregtheit von Hochhäusern und Fabriken herab.

Im Bild *Marie Curie* zeigt (drei Mal), den Nordpol nimmt Romano eine rationalere Position ein. Die wiederkehrende Versammlung im unteren Bildfeld wird zahlreich bei Weitem betroffen von einer Vielzahl natürlicher Kräfte, die von allen Seiten auf sie niederdrücken. Im Versuch, sich selbst zu heilen, wehrt sich die Natur gegen die Folgen politischer Untätigkeit.

Romanos Werke erinnern uns daran, dass wir die Natur noch nicht verstehen. In *Unsere DNA* steht ein Diamant im Mittelpunkt, ein Kristall, der sich über Tausende von Jahren tief im Inneren der Erde bildet. Im Bild taucht er über einer in Diskussionen vertieften Gruppe von Menschen auf. Ein Teil der Natur, der uns nicht erhört, wird hier über alles andere erhoben, während die Beschäftigung mit jenen Ökosystemen, von denen wir de facto abhängen, auf einen späteren Zeitpunkt verschoben wird, als Problem, das man irgendwann zu lösen gedenkt.

Über dieses verzerrte Selbstverständnis hinauszugetreten, eine ganzheitliche Sicht auf unser Ökosystem zu erlangen und das Erreichte zu verteidigen, während wir zugleich nach nachhaltigem Fortschritt streben, könnte die entscheidende Herausforderung unserer Zeit sein.



Fabio Romano | Die Begegnung in Pnyx, Öl auf Leinwand, 200 x 340 cm | Courtesy the artist, Foto: Kai Werner Schmidt und Franco Noto

critical essay by Johanna Hohage, CURATOR of his most recent solo exhibition

The Chemistry of Life



Installation view Fabio Romano, The Chemistry of Life - RfK Düsseldorf, Photo Tino Kukulies

„The greatest threat to our planet is the belief that someone else will save it.“
— Robert Swan, Polarforscher

In his most recent works, Fabio Romano addresses the urgent issues of climate change, the contemporary political context and the existential questions that preoccupy our society in a time of global uncertainty. Since 2021, Romano has been engaged in a creative process that interweaves the history of human civilisation with the latest scientific and geographical findings. His works serve as a reflection of the contemporary challenges we face, prompting the question: How might we best engineer the future of our planet?

Romano employs a surgical approach to his painting, examining the most vulnerable parts of the human body. This method allows him to illuminate the parts of our world that are in urgent need of change. Through the interplay of randomness and the deep interconnectedness of his motifs, he activates a lively dialogue between the elements of his compositions. This dialogue reveals the deeply interwoven and complex structures of our world, which require a conscious reorientation and profound change in human behaviour for them to be untangled. A recurrent theme in Romano's work is the analysis of power structures and migration dynamics. The painting's subject matter is the relationship between diversity and economic success in modern cities.

These themes were manifested in a large-format work entitled 'The Encounter in Pnyx', which Romano commenced in 2022. The work, which stems from joint research with geography student Nikolas Schilling, addresses the European vision 'United in diversity' and considers the impact of cultural and linguistic diversity on the peace and prosperity of the continent. Additionally, Niko Georgopoulos' research into the structure of forest ecosystems and the impact of climate change on carbon storage is reflected in Romano's paintings.

Romano's perspective encompasses not only the physical dimensions of space but also its ecological implications. In his examination of the interconnection between the human body and the natural environment, he elucidates the profound sense of estrangement that humans experience in relation to their natural surroundings. His oeuvre addresses the profound schism between humanity and the natural world and elucidates the ramifications of climate change. His abstract installations and sculptures frequently make reference to natural processes and materials that symbolise the fragile balance of our ecosystem. In this way, he prompts the viewer to reflect on the part played by humans in this destruction.



Installation view - RFK Düsseldorf, Photo Tino Kukulies

From a philosophical standpoint, Romano examines the physical laws that shape our world and matter.

His artistic experiments with the principles of gravity, balance and spatial perception provide an additional avenue for questioning the boundaries between art and science.

The urgency of intervening and questioning our reality is a recurring theme in his works. He reveals the invisible dimensions that remain hidden to the naked human eye, similar to the LiDAR technology used by the researcher. The artist creates a visual manifestation of these socio-political connections by embedding symbols of science, such as DNA fragments or floating uranium, in the public space of the European Parliament.



Johanna Hohage is an art historian and writer based in Düsseldorf. As Project Manager at the Stiftung Museum Kunstpalast | Event Management, Art Education, she has been involved in numerous exhibition and publication projects. Her writing reflects a strong curatorial sensibility and a sustained engagement with contemporary artistic practices. In 2019, she was among the curators of SHIFT – beyond the binary at Frappant in Hamburg.

Fabio Romano

Une recherche de connexion entre l'homme et son environnement.

par Pauline Lisowski

Fabio Romano a d'abord cherché, au contact de la nature, la sensation d'une relation intense entre son corps et la campagne. Ses premières peintures expriment l'émotion qui naît de notre observation des paysages. Celles-ci nous invitent à plonger notre regard, à cheminer dans la nature. Elles rappellent le plaisir de la promenade dans des paysages de campagne, là où notre esprit se sent libre de penser, d'imaginer, de rêver... Les couleurs de ses toiles témoignent de l'ambiance qui règne dans sa campagne italienne. Avec une série de touches picturales, Fabio Romano révèle les structures du paysage. Il invite le spectateur à se positionner, à le contempler et à en saisir sa morphologie. On retrouve dans ses peintures de corps la même technique. Le paysage semble s'imprimer sur l'esprit et la pensée de chaque individu.

Au fur et à mesure de ses voyages, cet artiste a développé des réflexions sur les relations entre l'homme et le lieu qu'il habite. Pour lui, les villes guident l'individu, elles régissent son comportement. Sa peinture est un aller-retour entre ses expériences de la ville et ses pensées sur le développement urbain.



© Fabio Romano, Paesaggio #24, huile sur toile, 30x55 cm, 2008

Récemment, Fabio Romano tente, dans ses nouvelles expérimentations picturales, de connecter l'homme à son paysage. Dans ses peintures de la série « Bystander effect », en effet, la ville semble se fusionner avec le corps. Par succession de petites touches, d'un geste vif, il compose une vue d'un paysage urbain. Et un homme y dirige son regard. Il paraît vouloir s'y plonger... Les limites avec le portrait disparaissent presque. Celui-ci est à la fois proche et éloigné. Est-ce lui qui domine la ville ou la ville qui le domine? Des éléments géométriques viennent comme perturber la composition. Tels des constellations, ils suggèrent des points de repères, des connexions possibles entre les individus et son habitat... Ainsi, Fabio Romano met en évidence l'influence du lieu de vie sur l'individu. Ses compositions évoquent les pensées de l'individu, sa quête de compréhension du système urbain. Ses peintures manifestent également nos désirs et nos rêves de fabrique de la ville.

Une peinture de Fabio Romano est à découvrir à la Galerie Laure Roynette dans l'exposition collective « Summer show#1 – Matière Première », sous le commissariat de Soriana Stagnitta (jusqu'au 24 septembre).



© Fabio Romano, Bystander effect II, huile sur toile 72x89 cm, 2016

ABOUT Pauline Lisowski

Editorial project manager
ART OF CHANGE 21

Pauline Lisowski is a young art critic and independent curator who is interested in the relationship that artists have with nature, landscape and ecology. With a strong environmental conscience, she promotes the French art scene through exhibitions and artistic residencies in Paris and in outer regions. Lisowski has been a member of the Impact Art News editorial team since 2020, where she supervises the latest exhibition news in France. Besides Impact Art News, she writes for Art Press, Inferno, Point Contemporain, Transverse, lacritique.org and others...

Member of the International Association of Art Critics (AICA) and the Association of Associated Curators (CEA), Pauline is a graduate of the Ecole Nationale Supérieure d'Art de Nancy, as well as of the University of Paris 1 Panthéon – Sorbonne (masters in Aesthetics and Cultural Projects in the Public Space). She is also an alumnus of the Blois landscape school.

“Brief excerpt from the email exchange between the artist Fabio Romano and the Greek researcher Nikos Georgopoulos:”

Hey Fabio,

It was a pleasure to meet you in person with your family and I hope we will meet again in the near future!

I was amazed by your paintings, especially with the approach to present the climate, environmental and humanitarian issues we currently face. Your way to present the progression of these things is outstanding!

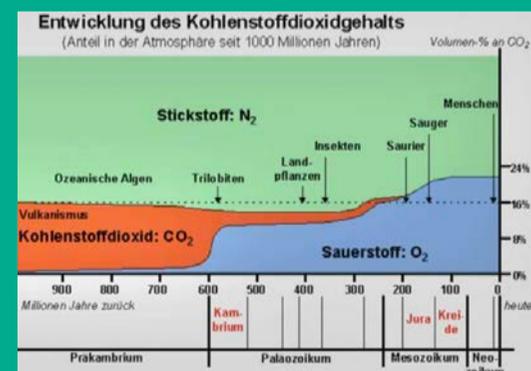
I tried to write down some thoughts that came into my mind after I saw your painting:
In the last decades, due to the major environmental problems, there has been a new ecosystem management approach called “sustainability”. This approach uses new ecological methods to “grow” the forests and ecosystems. However, all the methods consider humans as a manager, not part of the ecosystem, which is totally inaccurate.



PhD in LiDAR Remote Sensing PostDoc Position
Aristotle University of Thessaloniki Researcher

In the painting, you present several things that are the results of this management. Humans, like animals and trees, are biological beings living on a planet that has no borders, no boundaries, just ecosystems. We have to put ourselves in the right position. Human evolution was achieved in the forests, not in the newly made human-oriented society. We are not a manager playing a simulator, we are a part of the ecosystems, and we have to reduce our footprint.

Kind regards,
Nikos Georgopoulos



...and so began the most beautiful and intense collaboration between the artist and the researcher, which gave rise to his most recent painting **Die Regierung des Kohlenstoffgehalts**, oil and emulsion on canvas.

An extract from the interview carried out by Francesco Borgonovo in “The Riformista” on December 2011 with the Italian writer Aldo Busi. (English translation by Francesca Andrews)

“[...] Mondadori will distribute the new edition of ‘Un cuore di troppo’, with a new cover. It depicts a torso that represents a sort of union between Giotto and Freud. The painter is Fabio Romano, a twenty-two-year-old Sicilian. He is a discovery of mine. I met him at Luigi Ontani’s dinner in London. I saw this Torso without a head in the catalogue for his first show at Modica, in the province of Ragusa. I asked him: have you sold it yet? He told me it was in a house in Rome, but still waiting to be paid. “How much should they give you?” I asked him. “Four thousand five hundred euros,” he said. That seemed like a lot for a 22-year-old unknown artist. So I told him I would give him two thousand two hundred and let him do the cover of the book. Later, he came back from Comiso, went to Rome to pick up the painting, and brought it to my house. When he arrived, I gave him four thousand two hundred euros, plus the three hundred euros that Mondadori owed him for the image rights for the cover, bringing us back to those fabulous four thousand five hundred euros. Well deserved, the work is a masterpiece, which now hangs in a beautiful Roman house for the pleasure of the many guests who pass by and immediately notice the difference between art as a process of mass communication and art as an expressive process from a unique and unrepeatable mind“.

Data: mercoledì 15.12.2010

il Riformista

Estratto da Pagina: 1

▼ BUSI RACCONTA BUSI. PIÙ CHE UN'INTERVISTA UN CONFESSIONALE CON LO SCRITTORE E POLEMISTA

«Io e Boccaccio, altro non c'è»

A CURA DI FRANCESCO BORGONOVO



«Sono sempre io», scriveva, «il centro del mio interesse, io quello che sottopongo alla giuria del mio insindacabile giudizio su me stesso – mentre del mondo perdono quasi tutto, perché il mondo è sé e indivisibile e non può farci niente, e m'interessa solo come reagente a me stesso e alle sentenze segrete che pronuncerò contro di me, stivando verdetti come se facessi scorta per letarghi della ragione a venire». Così *Sodomie in corpo II*. Però poi lo vedi parlare con emozione, commozione quasi, dell'ultimo gioiello della sua collana. «Mondadori manderà in libreria la nuova ristampa di *Un cuore di troppo*, con una nuova copertina. Raffigura un torso che è una sorta di unione tra Giotto e Freud. L'autore si chiama Fabio Romano, un siciliano di ventidue anni. È una mia scoperta. L'ho incontrato a una cena di Luigi Ontani a Londra. Vedo questo Torso senza te-

sta nel catalogo della sua prima mostra, a Modica, provincia di Ragusa, e gli chiedo: lo hai già venduto? Mi ha detto che si trovava in una casa di Roma, ma che aspettava ancora lo pagassero. “Ma quanto dovrebbero darti?”, gli ho chiesto. “Quattromilacinquecento euro”, mi ha detto. Mi sembrava un bel po' per uno sconosciuto di ventidue anni. Allora gli ho detto che gliene avrei dati duemiladuecento e gli avrei fatto fare la copertina del libro. In seguito, è risalito da Comiso, è andato a Roma a riprendersi il quadro e me lo ha portato a casa. Quando è arrivato gli ho dato quattromiladuecento euro, ma più i trecento euro che la Mondadori gli doveva per i diritti d'immagine della copertina, riecoci a quei favolosi quattromilacinquecento euro. Meritatissimi, l'opera è un capolavoro, che ora sta appeso in una bellissima casa romana a goduria dei molti ospiti che vi passano e che subito rilevano la differenza tra l'arte processo di comunicazione di massa e l'arte processo espressivo di una mente unica e in sé irripetibile».

▶ SEQUE A PAGINA 13

