**Bio**

Born in Pescara, Italy.

Luigi De Rubeis graduated at Chieti Institute of Arts and attended the Academy of Fine Arts in L'Aquila with the maestros Gino Marotta, Mario Ceroli, Carmelo Bene, Piero Sadun, Silvano Bussotti, just to name a few.

Thereafter he attended the Faculty of Architecture at "G.d'Annunzio" University in Pescara and Chieti.

 A Decorative Painting teacher at the State Art Institute of Chieti and Lanciano, specializing in “Fabric decoration and printing”.

He is a freelance architect in the field of ancient architectural renovation and interior decoration.

His passion for painting begun in childhood when uncle Angelo gave him a box of oil paints and since tthen he has not stopped persuing his passion.

**Raves**

FRANCESCO MAZZIA

The painting of De Rubeis is the result of a natural vocation felt in all its fantastic and tense urgency, beyond ephemeral suggestions, to the proposed recovery of real and value, and of course, of rational. This reason is highlighted by the central perspective in which their dimensions and their colors recover, or rather its own phenomenological concreteness, the humble little plant with flowers already disclosed, the branch or the common raphanus satyrus or apples etc. Everything takes place through the assumption of a cultural background with special references to Renaissance, without any Mannerist indulgence, and with the intention of a dual lesson: the newfound functionality of constructive system –lines and volumes- in the exception of a temporalization of space and the necessary reference to the real. Among the things, that is nature and man, there as a kind of veil of Maya or often a door that prevents the establishment of a consonance of accents of which feels, however, the need either shown by corpulent images but vibrating or suggested by densified evidences (a breath of wings beating in an attempt to open the <wall of shadow>) or even by contrasts of slight and transparent dimensions of an absent spirit or absorbed in possible and vain contemplation of a closed and alien world, created in the silence behind the scenes. Images that become similitudes of a lost world of which, however, retain the intense charm and primigenial purity as well as the thrill of a pulsating unforgotten existence. Sometimes, the design is resolved in the religious and stunned contemplation of the real recovery of which maybe today we have lost the vision -like in the barley spike – in the orchestration of a fifteenth century portal without any sign of pantheistic afflatus or aesthetic appeal. The architectural lines that abound in the scene -although in its compositional balance – do not divert our gaze towards large distances, but they focis it on the constant painful thematic, the door, that man has built by himself to get away from reality and therefore from the natural dimension of his being. For this reason the painting of De Rubeis seems, in the richness of its cultural assumptions and in the simplicity of its generous message, a good proposal and the beginning of a speech to be pursued.

CORRADO MARZAN

… De Rubeis or of the data regeneration or the pictorial motive. But even De Rubeis or of the ductility of a paraphrase that ensnares the chosen image without, however, besiege it with little goliardic magazine’s tricks and without putting it unnecessarily against the wall... De Rubeis’ painting invites us to return into the ranks: it is ineffable and repeated password of a <form> painting (not <material> or <gesture>); a form that fixes the image, which enhances in its objective polyvalence and then end up riveting itself, beyond meticulous references of taste and culture, to a hurling and unequivocal meaning. The language, that is, which feeds and justifies, the fascinating ambiguity of paradoxes and similitudes of songbook gesture: the real nothing and the virtual nothing; the image suspended at the time of decomposition and, in parallel, the matter that, by underground filters, is recomposed and becomes sublime in the forms, exactly, haughty and cautionary revealing symbol.

JOHN PICCHIONE

De Rubeis comes from an accurate photographic documentation, which incorporates in its vast canvas, tiny natural realities caught with conscious lucidity and self-criticism (we select as paradigmatic example the presence of the camera in one of the works, which brings up the problem of the artist’s dependence from the outer material that surrounds him and the meticulous happiness linking him to the object in the artistic representation) ... it occurs undoubted surreal tendencies, in the suspension of the elements chosen in a metaphysical emptiness, and in the dreamy color proof, which even if not shunning from a certain need to illustrate contemporary problems (such as pollution and ecological disaster linked to industrial civilization ...) blocks the figures in an ambiguous mask theatricality.

**Artworks** (in italiano “galleria)

**Study works** (opere studi)

**Exhibitions & Awards** (Mostre & premi)

– 1st Bassetti-Grazia International Prize, Milan, 1.000.000 liras, 1970

– 1st Goliardico Prize, Vasto (CH), 1973

– Solo Exhibition at Galleria Salotto 1+1, Pescara, 1972

– San Vito dei Normanni Prize, 1974

– Solo Exhibition at Galleria Ponterosso, Pescara from 16th until 28th February, 1974

– Incontro con la pittura Abruzzese-Associazione Abruzzese-Roma, 1974

– San Vito dei Normanni Prize, Grindisi, 1974

– Solo Exhibition at Galleria Arte d’Oggi, Pescara, 1975

– X National Art Quadrennial in Rome “La nuova Generazione”, March/April 1975

– XXIX Michetti Prize, International Painting Exhibition, Francavilla al Mare (Chieti), 1975

–Collective Exhibition with D’Addazio, Di Bernardo, Di Fabrizio, Ercole, Falconi, Picini, Primavera , Spoltore,
The Dante Society, Toronto (Canada), November 10th/27th 1975

– XXX Michetti Prize, International Painting Exhibition -Francavilla al Mare, 1976

– Ribalta UNO, Annual review of young painters from Abruzzo, Francavilla al Mare (Chieti), 1976

– Visual Arts, Pescara, Ente Manifestazioni Pescaresi – 1976

– Provincial Palace and Athorie Gallery, Kofu (Japan).
Collective Exhibition with D’Addazio, Del Greco, Di Fabrizio, Di Vincenzo, Ercole, Falconi, Fiducia, Primavera, Spoltore, 1976

– Exhibition at “VIOLE” Art Gallery, Yamanaschi, Japan. November 1976

– XXVII Pictorial Review G.B.Salvi Sassoferrato, 1977

– 1° National Review “Sacro nell’Arte Contemporanea”, 1977

– 21° Prize Avezzano, 1977

– 1° Marsica Prize, catalogue texts by: Valerio Mariani, Virgilio Guzzi, Mons. Giovanni Falloni, Enrico Accatino, Giorgio Santoro: Avezzano (Prize received), 1978

– Solo Exhibition at “Atelier architettura” Gallery, Lanciano, 2000

– Collective Exhibition at “Atelier Archiettura” Gallery, Lanciano, 2004

– Solo Exhibition at “Atelier architettura” Gallery, Lanciano, 2006

– Solo Exhibition “Le torri Camuzzi” Pescara, 2015

– SAATCHI ART LONDON, 2014

– SAATCHI ART LONDON 2015 ONLINE http://www.saatchiart.com/account/artworks/806156

– Solo Exhibition at Hotel Guerra, Francavilla al Mare (Chieti), 2015