



FINE ARTIST

specialised in editing, creative publishing,
web, engraving and computer graphic

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PETRU RUSU

| - Petru Rusu (aka Petru Russu) born January 27, 1965 in Reghin /Transylvania, is a Romanian / Swedish professional active fine artist, gallery manager running own gallery, successful art editor and publisher graduated from the prestigious UAD /University of Art and Design in Cluj-Napoca / Klausenburg 1979 and later, in 1986 via an Italian Government Studentship to support the most talented and ambitious young artists, Petru get involved in world-class cultural events with museums, galleries and creative technology. Through this he has succeeded to meet the most interesting and influential curators, art critic and art historian as Dan Haulica, Franco Maria Ricci, Achille Bonito Oliva, Ingrid Rose, Enrico Crispolti, Carmine Benincasa, Giancarlo Politi and so many others, including here the semiotician, essayist, philosopher and critic Umberto Eco.

| - Petru's Love, Sex and Death series is a Middle Ages Trilogy on thousands of works and inspirations from Giovanni Boccaccios' 707 year-old pre-Renaissance book IL DECAMERONE, Geoffrey Chaucer's Pilgrimages or THE CANTERBURY TALES, Francis Petrarcha's TALE OF GRISELDA. As Petru's work developed he also drew great inspiration from the only Ancient Roman novelist Apuleius and his novel THE GOLDEN ASS, and from the finest author of the twentieth century, Umberto Eco's THE NAME OF THE ROSE and FOUCAULT'S PENDULUM.

| - Petru Russu has realized around 300 individual and international exhibitions. His artworks are in museums, public, corporate and private collections. Petru's unconventional method of etching in aqua-tinta-aqua-forte in DECAMERON depicts on 100 erotic-to-tragic novels 100 non-usual hand painted engravings. Kindly check Petru's Decameron works by opening the link <http://www.artaddiction.net/Graphic/Petru-Rusu/Petru-Rusu.htm>

BRIEFLY

| - Petru is also the founder and director of ART ADDICTION International Gallery (Stockholm 1992-1997). After that on 6 August 1991 Sir Tim Berners-Lee created the first website. In June 1992, Petru Russu founded Art Addiction Online Gallery the first ever art website on internet, a network with over 1750 contemporary artists members (www.artaddiction.net).

| - From 1999 Petru Russu is the founder, publisher and editor of WORLD OF ART (WOA) Publishing (Stockholm) (worldofartmagazine.com). Dominant among WOA distinguished collaborators, partners, exhibitors, sponsors and advertisers are leading art galleries and museums including Guggenheim, Museum of Modern Art MoMA in New York, TATE Galleries in London, Rivoli Museum Torino, Moderna Museet Stockholm, Musée D'Art Moderne ARC Paris, The Getty Foundation Los Angeles, Art Basel, Venice Biennial, Documenta Kassel etc.

| - From 2007 Petru is the founder, publisher and editor of MASTERS OF TODAY (MOT) Publishing, a professional artist-to-artist publishing that runs from London (www.mastersoftoday.com). As a fine artist, art publisher and editor, Petru Russu has selected, edited and published over 1000 contemporary artist profiles in almost 100 volumes (search inside at Amazon.com).



Petru Russu and Umberto Eco
Opening at Gummesson Gallery *
Stockholm Sweden 22 December 1989

* The Gummesson Gallery, (Galleri Gummesson) is a Contemporary art gallery situated on Strandvägen in Stockholm. It was launched in 1912 by Carl Gummesson and quickly gained a reputation for its support of Modern Art. In 1916 it held an exhibition for Wassily Kandinsky, and subsequently Paul Klee, Edvard Munch, Folke Heybroek, Andy Warhol (1972) and Petru Russu (1989).

EDUCATION

| - 1974 - 1979 UAD /University of Art and Design in Cluj-Napoca (Klausenburg), Romania

AFFILIATIONS

| - 1989-present: KRO, the Swedish Artists' National Organization.

| - 1990-present: UAP -The Visual Artists' Union of Romania.

WORK EXPERIENCE, SPECIALITY AND QUALIFICATIONS

| - Professional-level Fine Artist specialised etchings, drawing, editing, creative publishing.

| - Autor, Editor, Publisher.

| - Exhibitions Project Manager (EPM), Curator of Exhibitions.

SOFT PROFICIENCY AND SYSTEMS EXPERIENCE

| - Microsoft Office Applications

| - Adobe Creative Suite Series

| - Desktop publishing (DTP), Web, Multimedia

PERSONAL DETAIL

| - Dual Citizenship Swedish and Rumanian.

| - Spoken Languages: English, Swedish, French, Rumanian, Hungarian

LITERATURE, PUBLICATIONS, BOOKS

| - Books catalogues, magazine, newspapers, writings, review in Art News (NY) 1994-1996, Washington Post, World of Art 2000, 2001, 2003, Färggrafik i Vår Tid, Corriere della Sera, Modern Prints, Grafiska Berättelser, Konstbok, Nya Grafiker, Nationalmuseum Stockholm, Svensk Grafik, Sveriges Allmänna Konstförening, Printmaking in Sweden, Svenska Institutet Stockholm, Svenska Dagbladet, Expressen, Mitt Media, Art Addiction (Contemporary Artists), Art Pool (Contemporary Artists), Famous (Contemporary Artists), Masters (Contemporary Artists), Trends (Contemporary Artists), Creative Genius (Contemporary Artists), Art In Vogue (Contemporary Artists), ART UNLIMITED (Contemporary Artists), Museum (Contemporary Artists), Art Professionals (Contemporary Artists).

TV RADIO MEDIA

| - TV: TVR Romania 2002, TVS 2 Sweden 1994, Canal 4 Sweden 1993, TVR Romania 1993, STV 1 Sweden 1989 (with Umberto Eco), RTV Romania 1989, Tele Tevere Italy 1987, TVR Romania 1980.

| - Radio: P3 Europe Sweden 1994, Radio Romania 2002, 1997, 1989, 1987, 1980, 1978, 1976.

PERSONAL PROJECTS

Petru Russu provides museum-class publication services to fine artists, art companies, art organizations, and art lovers worldwide. We specialize in collectible, collective, museum quality art books and individual numbered and signed bibliophile limited editions art books. The clients are fine artists, museums and galleries worldwide. All World of Art (WOA) and Masters of Today (MOT) projects represent the values of an art object professional in every aspect, unique created publications for collectors, galleries, museums, bookstores, libraries and art lovers, an overview of our contemporary art.

| - On Mai 1992, Petru Russu founded "Art Addictin International Gallery", a 500 qm contemporary art gallery, company based in Södermalm, the most creative and trendy area in Stockholm, Sweden, ranked as the "coolest" neighbourhood in Europe (www.artaddiction.net).

| - On 6 August 1991 Sir Tim Berners-Lee created the first website. In June 1992 Petru Russu, fine artist, art editor and publisher launched Art Addiction Online Gallery the first-ever online art gallery on the virtual space: the art addiction network www.artaddiction.net.

| - On Mai 1999, Petru Russu founded at Stockholm "World Of Art (WOA)" the global art magazine, and World Of Art (WOA) Publishing.

| - On September 2007, Petru Russu founded and launched from London "Masters Of Today (MOT)" Publishing one of the most vibrant artist-led publishing with international artists' authors (www.mastersoftoday.com).

CONTACT

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SELECTII EXPOZITIONALE

From 1977 Petru Russu participate in more than 300 important juried art exhibitions, competitions, art fairs and cultural events in Statele Unite, Canada, America de Sud si Centrala, Australia, Noua Zeelanda si Japonia, incluzind Ljubljana, Grenchen, Krakow, Paris, Bradford, Heidelberg, Frechen, New York (Pratt), Fredrikstad, Genève (Xylon), Bielle, Montreal, Los Angeles, Jyväskylä, Antwerpen, Helsinki, Stockholm si Göteborg (Nordiska Grafikunionen, Liljevalchs, Grafiska Sällskapetets, Grafiktriennalen, Nordisk Teckningsutställning, Konstnärshusets grafikgrupps) and many more. • 1997-Alvar Aalto Museum, Jyväskylä, Finland • 1997-Contemporary Graphic Art from Finland and Sweden, University of Virginia /Fayerwather Gallery, USA. • 1996-The 8th International Print Triennial - Creativa-, Alvar Alto Museum, Finland. • 1994-International Impact Art Festival, Kyoto, Japan. • 1994-The 3rd World Print Triennial, Chamalieur, France. • 1994-The 14th Mini Print International, Cadaques, Spain. • 1994-The 2nd International Exhibition of Miniature Art, Stockholm, Sweden. • 1993-"Viking Erotica" -signed glass objects, Individual exhibition, Gallery Glass I, Stockholm, Sweden. • 1993-The 1st International Exhibition of Miniature Art, Stockholm, Sweden. • 1993-"Alternativ", group exhibition, Gallery Glass I, Stockholm, Sweden. • 1993-International Summer Art Colony, Gällivare, Sweden. • 1992-The 10th Norwegian International Print Triennial, Fredrikstad, Norway. • 1992--The 8th Norwegian International Miniature Exhibition "Miniature 8", Fredrikstad, Norway. • 1992--The 12th Mini Print International, Cadaques, Spain. • 1991-"New Paintings" Individual Exhibition, Pulchri Gallery, The Hague, Holland. • 1991-The 11th Mini Print International, Cadaques, Spain. • 1991-International Graphic Art, Darien, Connecticut, USA. • 1991-The 7th Norwegian International Miniature Exhibition - Miniature 7, Fredrikstad, Norway. • 1991-" Viking Erotica -100 glass" Individual Exhibition, Risse Gallery, Munches, Germany. • 1990-The 11th Print International Award, Biella, Italy. • 1990-The 5th Annual International Exhibition of Miniature Art, Toronto, Canada. • 1990- The 10th Mini Print International, Cadaques, Spain. • 1990-The 9th International Print Triennial, Berlin, Germany. • 1989-"Il Pendulo di Foucault" Individual Exhibition, Gummeson Gallery, Stockholm, Sweden - deschidere de catre Umberto Eco. • 1989-"Il Nome dela Rosa" & "Decamerone -100 etching" Individual Exhibition, Konstnärshuset, Stockholm, Sweden. • 1989-"Il Nome dela Rosa" Individual Exhibition, Centro Lavoro Arte, Milano, Italy. • 1989-The 5th International Art Biennial, Couven, Belgium. • 1989-The 3rd Annual International Exhibition of Miniature Art, Toronto, Canada. • 1989-The 8th Mini Print International, Cadaques, Spain. • 1989-International Miniature Print Biennial, John Szoke Gallery, New York, USA. • 1989-The 6th International Biennial of Graphic Art, Lods, Poland. • 1989-The 9th Norwegian International Print Triennial, Fredrikstad, Norway. • 1989-The 9th International Biennial of Humour and Satire in the Arts, Gabrovo, Bulgaria. • 1989 Helsingborg, Galleri Äpplet. • 1989 Örebro, Galleri Engelbrekt. • 1989 Ängelholm, Galleri Moment. • 1989 Västerås, Galleri Fabian. • 1989 Stockholm, Svenska Bilder. • 1990 Mariefred, Galleri Solertia. • 1989-"Il Nome dela Rosa" Individual Exhibition, Arta Gallery, Arad, Romania. • 1989-The City of Bucharest Annual Exhibition, National Art Museum, Bucharest, Romania. • 1988-The 2nd International Exhibition of Visual and Experimental Poetry, San Diego, USA. • 1988-The 5th International Biennial of Graphic Art, Heidelberg, Germany. • 1988-The 2nd Annual International Exhibition of Miniature Art, Toronto, Canada. • 1988-The 4th Norwegian International Miniature Exhibition -Miniature 4, Fredrikstad, Norway. • 1988-International ExLibris Prize "D'Annunzio", Pescara, Italy. • 1988-International Drawing Exhibition "Drawing 88", Pecs, Hungary. • 1988-"Decamerone -100 etching", Individual Exhibition, Art Museum, Craiova, Romania. • 1988-International Exhibition "Author Love", Centro Lavoro Arte, Milano, Italy. • 1988-International Exhibition "Author Love", Art Fair, Bologna, Italy. • 1988-International Exhibition "Author Love", Eugenio Mondale, Sao Paulo, Brazil. • 1988-Romanian Contemporary Graphic Exhibition, Gallery Konstnärhuset, Stockholm, Sweden. • 1988-"Il Nome dela Rosa" Individual Exhibition, Italian Institute, Bucharest, Romania. • 1988-Romanian Contemporary Art, Belgrad, Yugoslavia. • 1988-Romanian Contemporary Art, Tel-Aviv, Israel. • 1988-The Annual National Graphic Art Exhibition, Dalles Gallery, Bucharest, Romania. • 1988-Group Exhibition "Photography", Oradea Art Gallery, Romania. • 1988-The Young Artists National Exhibition, Baia-Mare Art Gallery, Romania. • 1988. The City of Bucharest Annual Exhibition, National Art Museum, Bucharest, Romania. • 1987-The 4th International Biennial of Graphic Art "Art Prize", Stuttgart, Germany. • 1987-"Decamerone" -100 etchings, Individual Exhibition, D'Arts Gallery, Milano, Italy. • 1987-The 17th International Biennial of Graphic Art, Ljubljana, Slovenia. • 1987-International Exlibris Competition, Sint-Niklaas, Belgium. • 1987-"Decamerone -100 etchings" Individual Exhibition, Campuslibri Gallery, Torino, Italy. • 1987-"Asino D'oro" Individual Exhibition, Galateea Gallery, Bucharest, Romania. • 1987-The 8th International Graphic Triennial "Intergraphic", Berlun, Germany. • 1987-"Decamerone" Individual Exhibition to Romanian Academy Gallery, Roma, Italy. • 1987-The 4th International Triennial of Graphic Art, Vassa, Finland. • 1987-The 5th International Biennial of Graphic Art, Lods, Poland. • 1987-The 8th International Biennial of Humour and Satire in the Arts, Gabrovo, Bulgaria. • 1987-The 4th International Art Biennial, Couven, Belgium. • 1987-International Art Exhibition, Osaka, Japan. • 1987-The 2nd International Art

Exhibition "Arts of Today", Budapest, Hungary. • 1987-International Mail Art Exhibition "Shadow Project", Milano, Italy. • 1987-The 1st International Exhibition of Contemporary Authors, Abruzzo and Molise, Italy. • 1987-International Mail Art Exhibition, Kassak-Schwitters", Zamky, Czechoslovakia. • 1987-The 1st Annual International Exhibition of Miniature Art, Toronto, Canada. • 1987-The 2nd International Biennial of Visual and Alternative Poetry, Mexico Tijuana, Veracruz, Mexico City, Puebla, Xalapa City, Mexaly, Ensenada. • 1987-The 1st International Print Biennial, Campinas, Sao Paulo, Brazil. • 1987-"Small Prints", Group Exhibition, Cluj-Napoca, Bistrita, Romania. • 1987-"Prints", Group Exhibition, Orizont Gallery, Bucharest, Romania. • 1987-The City of Bucharest Annual Exhibition, National Art Museum, Bucharest, Romania. • 1987-The Annual National Graphic Art Exhibition, Dalles Gallery, Bucharest, Romania. • 1989-"Il Nome dela Rosa" Individual Exhibition, Centro Lavoro Arte, Milano, Italy. • 1987-"The Portrait", Group Exhibition, Orizont Gallery, Bucharest. • 1987-"Collisions", Group Exhibition, Orizont Gallery, Bucharest. • 1986-The 12th International Biennial of Print, Kanagawa, Japan. • 1986-The 7th International Triennial of Graphic Art, Frechen, Germany. • 1986-The 7th International Biennial of Art, Mouscron, Belgium. • 1986-The 25th "Juan Miro" International Drawing Contest, Barcelona, Spain. • 1986-The 1st International Triennial of Drawing, Kalisz, Poland. • 1986-The 1st International Art Exhibition "Arts of Today", Budapest, Hungary. • 1986-International Print Exhibition, Hautefeuille Gallery, Paris, France. • 1986-"Decamerone -100 etchings" Individual Exhibition, Italian Institute, Bucharest, Romania. • 1986-International Mail Art Exhibition, Noumea, New Caledonia. • 1986-"Decamerone -100 etchings" Individual Exhibition, Hellios Gallery, Timisoara, Romania. • 1986-International Graphic Exhibition, Espace Delpha, Paris, France. • 1986- National Summer Art Colony, Lazarea, Romania. • 1986-"Decamerone -100 etching", Individual Exhibition, Art Museum, Craiova, Romania. • 1986-"Paintings & Drawings" Individual Exhibition, Alfa Gallery, Arad, Romania. • 1986-The City of Bucharest Annual Exhibition, National Art Museum, Bucharest, Romania. • 1986-"Prints", Group Exhibition, Podul Gallery, Bucharest, Romania. • 1986-"Space-Mirror", Group Exhibition, Architecture Academy, Bucharest, Romania. • 1985-The 24th "Juan Miro" International Drawing Contest, Barcelona, Spain. • 1985-The City of Bucharest Annual Exhibition, National Art Museum, Bucharest, Romania. • 1985-"Prints", Group Exhibition, Tulcea Art Museum, Tulcea, Romania. • 1985-The Annual National Graphic Art Exhibition, Dalles Gallery, Bucharest, Romania. • 1985-"Voroneteana", Competition/ Exhibition, Suceava Art Gallery, Romania. • 1985-Mail Art Exhibition, Orizont Gallery, Bucharest, Romania. • 1984-Romanian Contemporary Art Exhibition, The Hague, Holland. • 1984-The City of Bucharest Annual Exhibition, National Art Museum, Bucharest, Romania. • 1984-"The Bridge 6", National Print Exhibition, Podul Gallery, Bucharest, Romania. • 1984-"Lithografs'84", Group Exhibition, Orizont Gallery, Bucharest, Romania. • 1984-"Drawing-Poetri", Group Exhibition, Orizont Gallery, Bucharest, Romania. • 1984-"Drawing'84", Group Exhibition, Orizont Gallery, Bucharest, Romania. • 1984-National Summer Art Colony, Lazarea, Romania. 1984-Romanian Contemporary Art Exhibition, Jerusalem, Israel. • 1983-Romanian Contemporary Art Exhibition, New York, Washington, Detroit, Columbus, USA. • 1983-Romanian Contemporary Art Exhibition, The Hague, Holland. • 1983-International Art Exhibition, La Rochelle, France. • 1983-Romanian Contemporary Art, Corner Gallery, Copenhag, Danmark. • 1983-The City of Bucharest Annual Exhibition, National Art Museum, Bucharest, Romania. • 1983-The National Art Exhibition "Party-People-One Wish"(!), Dalles Gallery, Bucharest, Romania. • 1983-The Annual National Graphic Art Exhibition, Dalles Gallery, Bucharest, Romania. • 1983-National Summer Art Colony, Piatra-Neamt, Romania. • 1983-"Studio Section", Group Exhibition, Orizont Gallery, Bucharest, Romania. • 1983-"Graphics-Sculptures", Group Exhibition, Orizont Gallery, Bucharest, Romania. • 1983-"Paintings-Sculptures-Drawings", Group Exhibition, Orizont Gallery, Bucharest, Romania. • 1983-"The Print", Group Exhibition, Baia-Mare Gallery, Romania. • 1982- National Summer Art Colony, Râminicu Vâlcea, Romania. • 1982-The Annual National Graphic Art Exhibition, Dalles Gallery, Bucharest, Romania. • 1982-"The Bridge 5", National Print Exhibition, Podul Gallery, Bucharest, Romania. • 1982-The City of Bucharest Annual Exhibition, National Art Museum, Bucharest, Romania. • 1981-The City of Bucharest Annual Exhibition, National Art Museum, Bucharest, Romania. • 1981- National Summer Art Colony, Baia Mare, Romania. • 1981-The National Exhibition of Art "Party Anniversary"(PCR!), Dalles Gallery, Bucharest, Romania. • 1981-The National Exhibition of Art "Singing Romania"(!), Dalles Gallery, Bucharest, Romania. • 1980-"Drawings-Objects-Gouaches", Individual Exhibition, Tribuna Gallery, Cluj-Napoca, Romania. • 1980-"Drawings-Objects-Gouaches", Individual Exhibition, Orizont Gallery, Bucharest, Romania. • 1980-The City of Bucharest Annual Exhibition, National Art Museum, Bucharest, Romania. • 1980-The National Graphic Art Exhibition, Dalles Gallery, Bucharest, Romania. • 1978-"Paintings", Individual Exhibition, Architecture Academy, Bucharest, Romania. • 1978-"Paintings", Individual Exhibition, Student Culture House, Cluj-Napoca, Romania. • 1977-"Paintings", Individual Exhibition, Apollo Gallery, Tg. Mures, Romania. • 1977-"Paintings", Individual Exhibition, Student Culture House, Cluj-Napoca, Romania. • 1975-"Paintings", Individual Exhibition, Corporate Art Club, Cluj, Romania.

CRITICAL ESSAY

Boccaccio's Decameron on 100 Etching Interpretations by Petru Rusu

By Dan Haulica, art critic, Honorary Presidents
of the International Association of Art Critics - AICA

In Petru Rusu (Petru Russu) engravings for Boccaccio's Decameron, the twisted frenzy of the bodies arouses an impression of true release. It is a release that breaks limits, avoiding the difference between styles, social situations and historical-geographical sites. They are not "illustrations" confined to a particular moment of the European history: although within the images there are some allusions to the fashion of that age, a sort of set-designing care, everything wrapped around a dance of vitality that doesn't want to accept stylistic appearances. In the end, the sensation we have is a *dépaysement* deriving from this attitude, not from a method. A *dépaysement* that is not a metaphorical book learning distance, but an aspiration for the totality that excludes pedantic philological discriminations.

While he was setting up his exhibition, an Italian pointed out some similarities with Chinese art. Someone else found analogies with the vivid chromatic of the popular Mexican engravings. Nevertheless, the exoticism of Petru Rusu's images comes from a sort of poetic latitude, from a distance that he assumes in front of the narration of the facts. It is -at the most-the same exoticism used by Boccaccio when he imagined Saladin traveling around the Christian world, around Lombardy, to test the hospitality and the magnanimity of the same people he wanted to fight.

There is an entire cycle of medieval legends about Saladin. Recently, I have met an eminent art scholar, descendant of a distinguished Crusader knight that had the fortune to benefit from that magnanimity. He was captured by Saladin, who then set him free, on the condition that he paid the ransom once he had returned to his house. But when the knight returned home, he didn't find any money to pay the ransom. So, he decided to go back to prison. Saladin was impressed by his gesture, and set him free once again only on the condition that he change his name to Saladin d'Anglure. This name still exists after 800 years.

I make this example, because the exoticism of Petru Rusu tells of a magnificent East. An East of admiration and wonder, that has nothing to do with the tendency to indulge in detailed descriptions. It is this exoticism I am writing about. An exoticism that Rusu seems to bend into science fiction, populated by characters that look like ancient Egyptians, or Chinese princes dressed with hundreds of jade stones, as the ones discovered by the archeologists. Boccaccio will not be angry for such interpretation. He himself-while he was writing about Dante-used to wonder if his illustrious master might have been angry up above. Boccaccio will not be angry, because he himself look a lot of freedom regarding the epic matter he utilized. It was the freedom of a superior distance. Boccaccio was the first author capable of dominating the most different subjects-both from a social-historical and popular-dialectal point of view-with that distance that belongs to the artistic discipline. I think that this example is very important not only for those who create illustrations for books, but also for those artists who confront themselves with this gigantic masterpieces' provocation.

Boccaccio dominates the subject. He reconsiders the epic plot and at the same time, he framed it inside the rigorous structure of the Decameron, inside sentences where the liveliness of the quip and of the dialectal allusion obeys the discipline of a rhythm. A rhythm, distinguished by participles with a Latin flavor and by everything that recalls the rules, the refined modalities of creating a phrase with nobility, as it is in the tradition of the ancient rhetoric.

This mixture of promiscuous vividness that forms Boccaccio's subject and at the same time-of high artistic discipline, it seems to me a theme that deserves consideration from anyone who wants to approach this text. It is important to feel pushed to a certain attitude, as Rusu did exhaustively dealing with the Decameron universe.

Petru Rusu comes from Transylvania. His art seems influenced by some expressionist master: Kokoschka in his best period (1914), with his unique chromaticity and his particular way of considering the space of the page; Kandinsky, with the twisty strength of this image. Consequently, we can easily say that the artistic attitude of Petru Rusu is like a sort of a dialogue around the origins of the middle European Expressionism. Nevertheless, here the artist privileges the game among historical-stylistic connotation which overcome that main quality: suddenly he wants to reach a formal mechanism verifiable in the entire cycle dedicated to Calendrino, with all those lamentable cases that Boccaccio assigns him. It is a mechanism comparable to some tendency of the modern art: the mechanic anatomy of Picabia's drawings, Duchamp, the facetious combination of Tinguely and Luginbuhl, where the sense of humor doesn't exclude an accent of restlessness.

In Rusu's work, these mechanisms are easily comparable to an inner organ. The funnels, the crutches and all the mechanisms of that artistic tradition become in some of his engravings similar to the movement of the watches of Callot's engraving, a world in which this dimension has already gone through the vulnerability of human nature.

In our technological time, this dimension-both mechanical and organic-perfectly obeys a contemporary attitude. It is not casual in fact, that Petru Rusu has already been invited to participate at exhibitions regarding themes about the contemporary experimentalism: "Space-Mirror", "Alternative"; but he has also demonstrated his interest for that subject in his solo-shows. Undoubtedly, he likes this kind of investigation. Here, in his work, about Boccaccio's Decameron, he has transferred all his fundamental problems. In fact, when an illustrator approaches a masterpiece of the past, it is legitimate that he carries with himself all his cultural background, his problems, his sensibility.

Petru Rusu is a courageous artist. During the years his work has been correlated by austere and sober solutions, as by more provocative, colorful liveliness. All these prolific variations are characterized by two main things: the stimulating resumption of a great cultural model, the importance of a certain persistency.

The fact that Boccaccio was one of the first readers of Homer's original texts and an artist capable to conjugate the "holly studies" with an apparent frivolousness, can conduce-as illustrators-to assume as a gift this prolific persistency.

(Dan Haulica, art critic, Honorary Presidents of the International Association of Art Critics AICA)

CRITICAL ESSAY

Boccaccio's Decameron on 100 Etching Interpretations by Petru Russu

by Enrico Crispolti

Pd.D, Art Critic, Professor to Art Academy Rom Italy

For what I know now, in Petru Russu's painting the imaginary seems to develop with an accent of visionary expressionism rather dramatic, arousing, excited. This particular artistic attitude tests the reality through the upcoming of a symbolic-oneiric awareness and in a sharpening that could even change into a scream. It is a painting of profound, psychic investigation. A violent confession of anguish. Russu's is crowded by presences, which bring dramatically back the reality to a truth of archetypes, that the artist put in contrast with the leveling of the daily horizon.

In this engraving work, this visionary attitude is more accentuated by a narrative easing. It loosens the dramatic tension. It gains the pleasure of a pure dreaming-about. It becomes lighter, ironic, motioning. The plot moves towards dimensions of pure imagination, as it happens in the exercises of a machine that belongs to the world of fantasy.

The characters come alive in a metamorphic dimension. They cross each other into fantastic spaces. They are free from every logic, apart from the one based on the necessity of their narrative plot. The same narrative plot that Russu's fantasy has developed in a game of possible analogies with the text.

Russu's figurative tales are not descriptive. They are only in connection with the text for a pure, fantastic solicitation that the artist renews time after time. The text is a sort of pretest to stimulate his own taste, his own genius for a narrative plot derived from his pure, fantastic, visionary world, in which emerges symbolic presences, archetypal and mysterious.

His sheets are precious for their vivid, but softened chromatic that insinuates among the spaces made by a skillful etching mark aware of the expressive qualities of that medium. In front of Russu's engravings, we have the sensation of being in the front of ancient miniatures, singularly "oriental", suddenly animated by tensions enchantments, oneiric but actual starts and plots. Undoubtedly, there is a surrealist component in Russu's figurative world, that gives to the author the freedom to reach a fantastic dimension as space of visionary revelation (here we can't forget the great lesson of the Romanian Brauner, with his peculiar, archetypal surrealism).

Regarding these same Russu's sheets, Dan Haulica spoke about a "double dimension of technological mechanics and organic unity". Actually, the visionary world of Petru Russu seems to allude to both those dimension, as two competing archetypes in the folds of our reality. They seem to be indistinguishable inside his visionary plot, where the explicit components are just the floating presences of surreal symbolic figures. Those dimensions remain at the stage of spheres of allusion. They are references of the mechanical plot of our contemporary world and of the iconic plot that chases us daily. But they are even references of a remote organic root, of an anthropological truth on which are based the motivations of a visionary symbolism, like Russu's one.*

The Decameron and painting

Sandro Botticelli, Italian Quattrocento painter, painted several pictures illustrating stories of the Decameron. History Nastagio degli Onesti is the most praised (1483), illustrates the fifth story of the eighth day (Hell of cruel lovers) in which a young man in love with a lady but unrequited, viewed as a gentleman and two mastiffs chasing a young gentleman gives his heart to feed the dogs. They are exposed in the Museo del Prado, Madrid.

Other artists like Pisanello, Pesellino, Signorelli, Ghirlandaio, Filippino Lippi and Carpaccio also reinterpreted the Decameron. It stands out: the famous painting by John William Waterhouse, A Tale from Decameron (depicting the telling of a tale). In ancient castles Italian frescoes illustrating the Decamerón decorating the rooms, in the exterior walls of a house of Stein am Rhein in Canton Sciaffusa and as decoration of Renaissance furniture. They have also made numerous illustrated editions of the Decameron, as the magnificent Celedonio Perellón more than one hundred etchings and illustrations of the artist.

Some contemporary artists like Dali, Manzù, Guttuso, Chagall, Masuo Ikeda or **Petru Russu** were inspired by the text to create some of his compositions.