

Risoli was introduced to the Boston art scene in 1981 when the [Rose Art Museum](#) featured his abstract paintings in a show of emerging artists, "Restless Natives." Already evident in these small canvases is Risoli's confident handling of lush paint and complex quasi-geometric patterns.

In the early 1980's, Risoli exhibited his Body Builder Series at Boston's acclaimed Stux Gallery. Writing in Art in America, Sarah McFadden stated that "painted in lavish relief, the figures, cropped at the neck, dominate their flat, patterned grounds as body builders do a stage. Gary Garrels writing in Art New England compared the work to Marsden Hartley and stated "At their essence these are paintings about the nature of making images, the relationship of the artist to his work, and the viewer's interaction in these processes."

Abstraction re-emerged in the late 1980's as the dominant drive in Risoli's paintings, which were exhibited from 1989 to 1992 at Boston's Zoe Gallery and where featured in 11 Artists/ 11 Visions: 1992 at the [deCordova Sculpture Park and Museum](#). Since 1992, Risoli has exhibited at [Gallery NAGA](#).

Turning to shaped canvases in the early 2000's, Risoli produced works described by Christopher Mills, writing in the Boston Phoenix as "surprisingly restive...inventive enterprises...[with a] jewel-like gleam of paint" that brought to mind "Fabergé eggs."

Risoli's newest body of work retains the restless spirit of earlier decades and expands on what Cate McQuade calls, in The Boston Globe "dense, smart, joyful paintings... bubbling with pattern and demented hues."

In 2018 while travelling in New Mexico, Risoli began a series of gestural landscape Pleine aire drawings, a new and exciting direction in his work, which was further developed in trips to Vermont and the Adirondacks.

Risoli's newest work will be on view at [Gallery NAGA](#) Louis Risoli: New Paintings opening February 1, 2019