



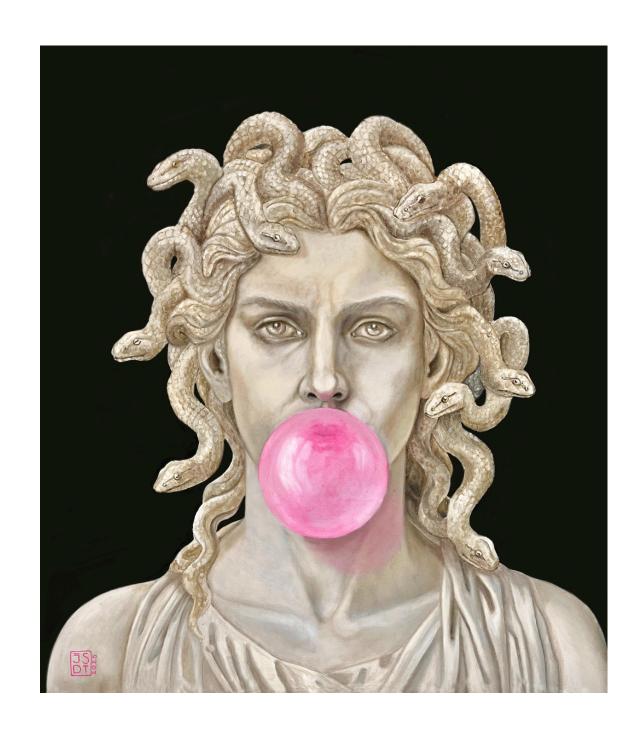
FROM THE CLASSICS TO THE IRREVERENT

I have always been fascinated by classical art, but I must confess—I don't see it as an untouchable relic. To me, those gods and heroes aren't frozen in marble... they're still here, just as vain, capricious, and contradictory as we are.

In this series, From Classical to Irreverent, I had fun pulling them down from their pedestal and placing them in our own time. Sometimes with irony, sometimes with boldness, I let them collide with brands, objects, and gestures that feel all too familiar to us.

The result is a mirror that is both uncomfortable and complicit: because even after centuries, we remain the same. The settings may change, but the human condition... that never does.







Chillin'



Oil on marble-resin over mirrored acrylic sheet $90 \times 80 \text{ cm}$ 2025

What's the rush?

Hermes, messenger of the gods, takes a break from his eternal coming and going.

With a calm gaze and ice-blue glasses, Chillin' shows him inhaling something far lighter than the messages of Olympus: his own time.

The myth relaxes, urgency dissolves into smoke, and the swift god becomes a symbol of contemporary stillness.

After all—what hurry could there be for someone who has always been one step ahead?





Smartass

JS DT

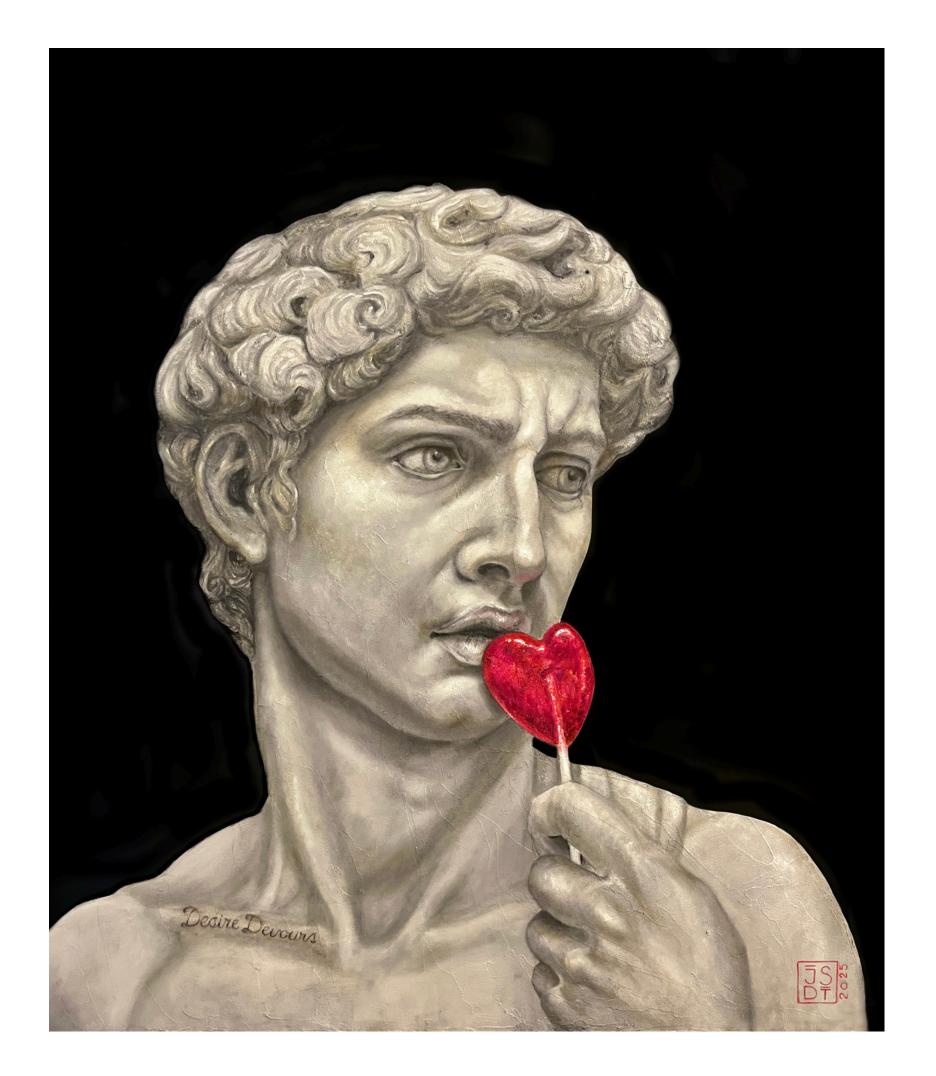
Oil on marble-resin over mirrored acrylic sheet $90 \times 80 \text{ cm}$ 2025

This piece playfully disrupts the solemnity of the classical imaginary. Medusa—long portrayed as a symbol of punishment and feminine monstrosity—reclaims her own narrative through irony.

The pink bubblegum isn't a joke; it's a provocation. It is the voice of a figure silenced for centuries who, here in the twenty-first century, no longer turns bodies to stone... she makes a statement.

This work doesn't desacralize—it liberates. It reminds us that even the paradigms we inherit can (and should) be questioned with humor, beauty, and rebellion. And, when necessary, rewritten.

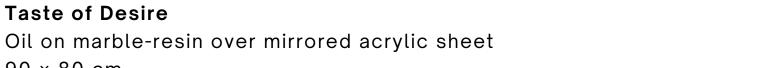




Taste of Desire

90 × 80 cm

2025



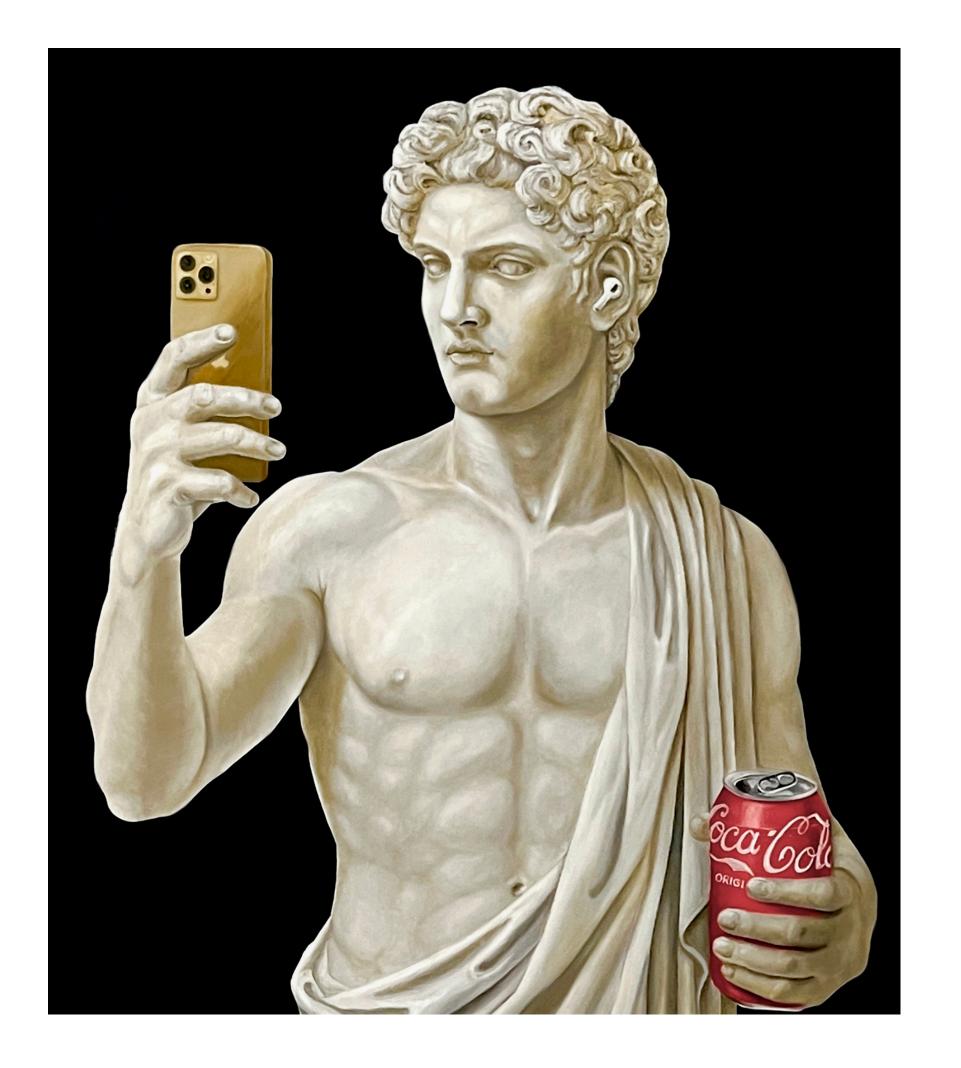
"Taste of Desire" doesn't present David as the warrior who defeats Goliath, but as a human being caught in the tension of longing. The heart-shaped palette turns the hero into someone vulnerable someone who expresses yearning more than strength.

The tattoo "Desire Devours" serves as a double reminder: desire can be a creative and vital force, but it can also consume, leaving a mark and a scar.

Instead of speaking about physical power, the sculpture speaks of what moves us from within: impulse, flesh, attraction, and the contradiction of wanting and fearing at the same time.

That's why the myth bites its own lip: it is no longer just a heroic tale, but a mirror of our human emotions.





Divine Selfie

Oil on marble-resin over mirrored acrylic sheet $90 \times 80 \text{ cm}$ 2025



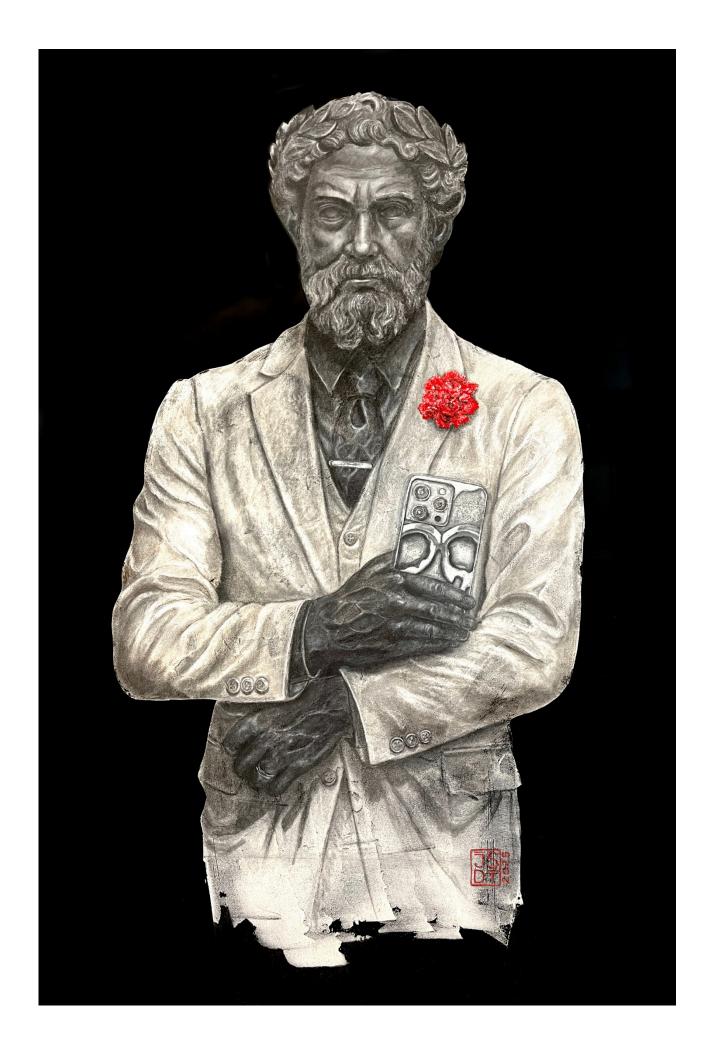
Apollo, god of music, beauty, and perfection, reinvents himself before his new altar: the front-facing camera.

In Divine Selfie, the god of the arts poses with a golden smartphone, headphones, and a Coca-Cola, trading his lyre for the icons of the present.

A subtle and playful critique of the modern cult of image—where even divinity seems obsessed with its own reflection.

Because today, even Apollo wants plenty of likes.





Haute Couture

Graphite on marble-resin over mirrored acrylic sheet $110 \times 80 \text{ cm}$ 2025



Hades leaves the underworld to become a fashion icon of the present: impeccable, elegant, impenetrable.

In Haute Couture, the god of the dead wears a power suit and holds a smartphone adorned with skulls, reminding us that even death has style.

The red carnation on his lapel is the only visible heartbeat in a world where control is everything.

Because even the god of the underworld knows that today, power is measured by appearance.





Urban Creed

Oil on satin acrylic box 70 × 45 cm 2025



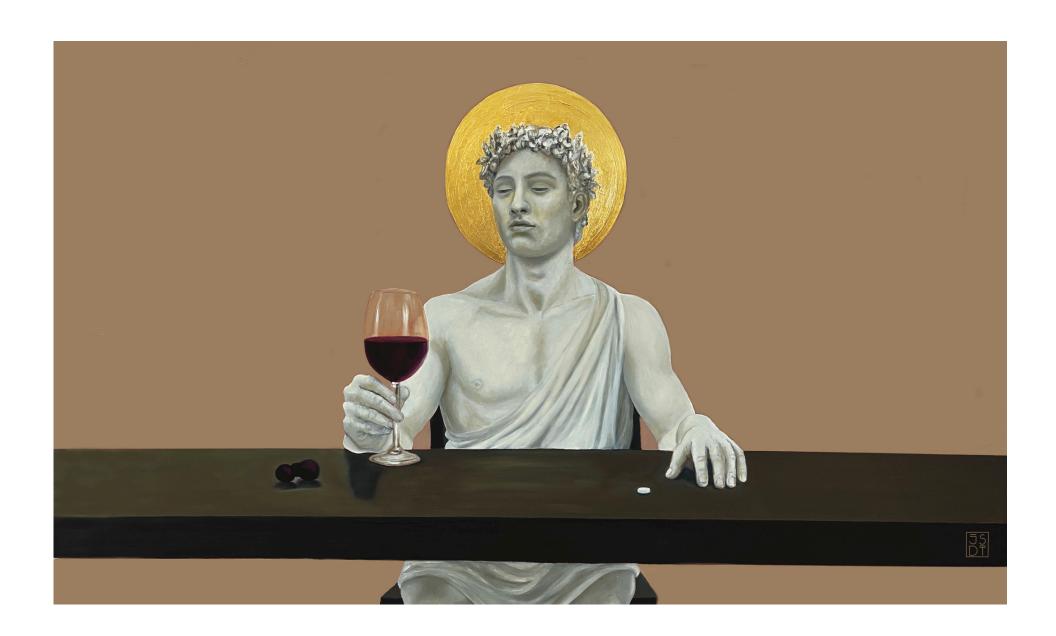
Urban Creed elevates a gesture that questions, yet speaks what many keep silent.

The word LOVE tattooed in stone challenges the fragility of modern love: direct, contradictory, at times furious.

It is faith in what is real, not in what is perfect.

A prayer without a temple—but with a message: loving is still a radical act.





The Sacrament of Excess

Oil on mirrored acrylic box 80 × 110 cm 2025

Dionysus takes the center of a table where redemption once sat. With his glass raised, half-closed eyes, and a pill as a contemporary host, *The Sacrament of Excess* transforms the Last Supper into a pagan, intimate, and hedonistic rite.

Here, wine no longer symbolizes blood, but pleasure; and transubstantiation gives way to a new faith: one of the body, indulgence, and guiltless surrender.

A communion where desire—rather than sacrifice—becomes sacred excess.

