

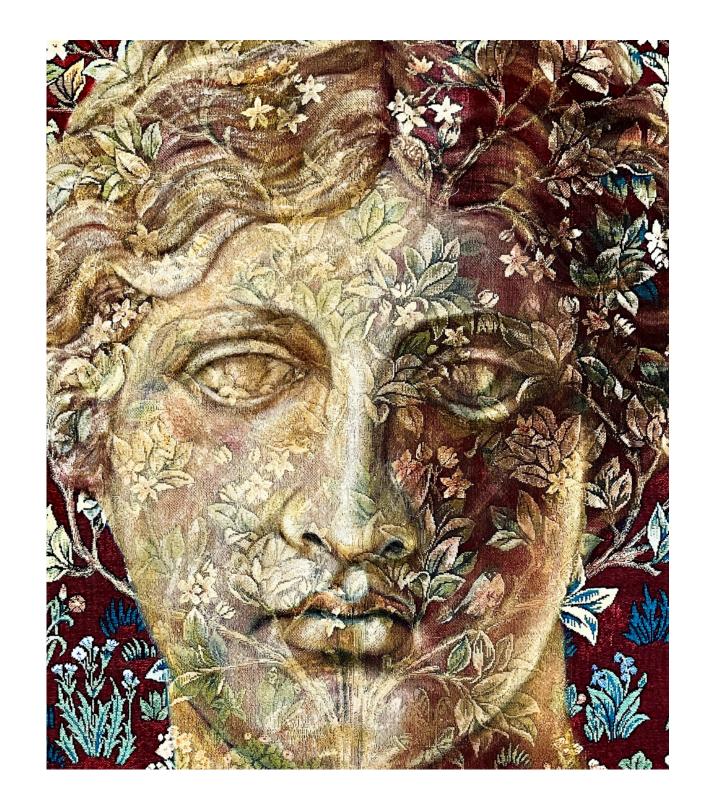
TEMPUS TACITUS

"TIME FALLS SILENT, BUT IT LEAVES TRACES"

In Tempus Tacitus, I begin with classical stone faces—those that seem eternal and mute—and confront them with materials that were originally created for entirely different purposes: tapestries, damasks, velvets, old papers. I am drawn to that friction between the noble and the everyday, between what aspired to endure and what was made to serve and wear down.

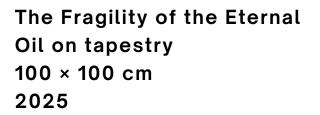
My process approaches the spirit of Arte Povera: I gather, rescue, and re-signify. I intervene in these materials and fuse them with the faces, creating a new skin where both languages coexist. The classical contributes its memory and solemnity; the textile and the fragile bring the weight of lived time. In this way, each piece becomes a territory of encounter: between what remains and what fades, between stone and fiber, between history and daily life. What I seek is for these faces to no longer be read as distant relics, but as contemporary presences that continue to look at us through all the layers of time.

The title Tempus Tacitus—silent time—reflects this idea: the time that passes without making a sound, accumulating layers, wearing down materials, and at the same time preserving traces. This series aims to give voice to that silence, revealing that the faces of the past are still here, marked and transformed by all the memories that time deposits upon them.











This tapestry is inspired by a work by Van Gogh titled Almond Blossom.

My intervention introduces Zeus emerging among the almond flowers. The god of thunder—symbol of eternal power—meets here what is most fragile and fleeting: a single moment of bloom.

The piece places side by side what lasts forever and what barely exists for an instant. There is no thunder, no lightning: Olympus reveals itself in silence, hidden within the ephemeral beauty of nature.

Even the eternal needs the ephemeral in order to be seen.





The Warp of Desire
Oil on woven rug
102 × 102 cm
2025



In this piece, the ornamental patterns are not merely a backdrop—they are the living fabric where emotion and memory intertwine.

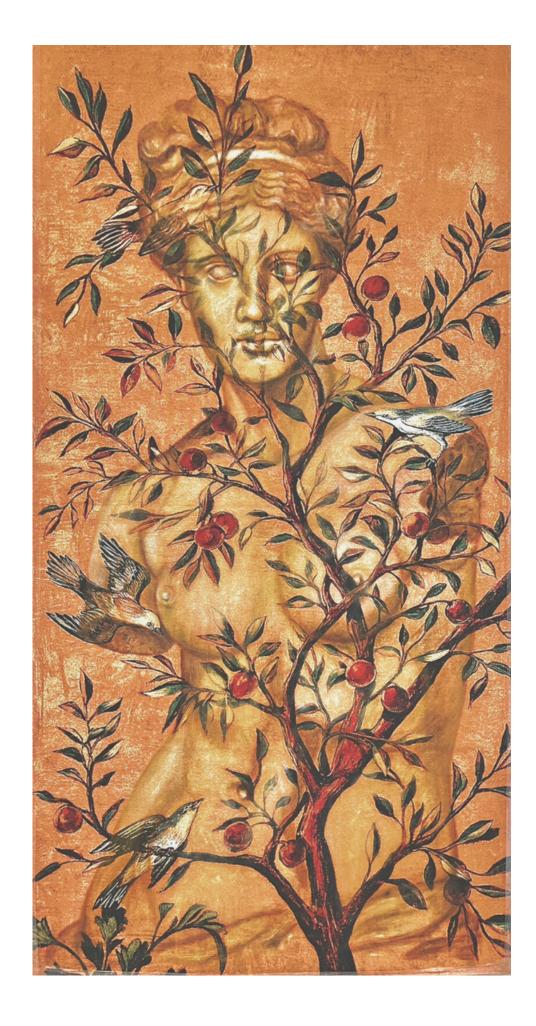
The nymph emerges from this tapestry as if born from the very thread that shapes both her beauty and her longing.

Her face dissolves into the decorative weave, blurring the boundary between human desire and the aesthetic ideals we project onto it.

It is a meditation on how emotion, time, and longing become inseparable—embroidered into every surface, delicate yet enduring, visible and yet impossible to contain.

Like a silent trace of time (tempus tacitus), the image reveals that what we desire is also what we remember.





The Tree of Temptation Oil on tapestry 115 × 60 cm 2025

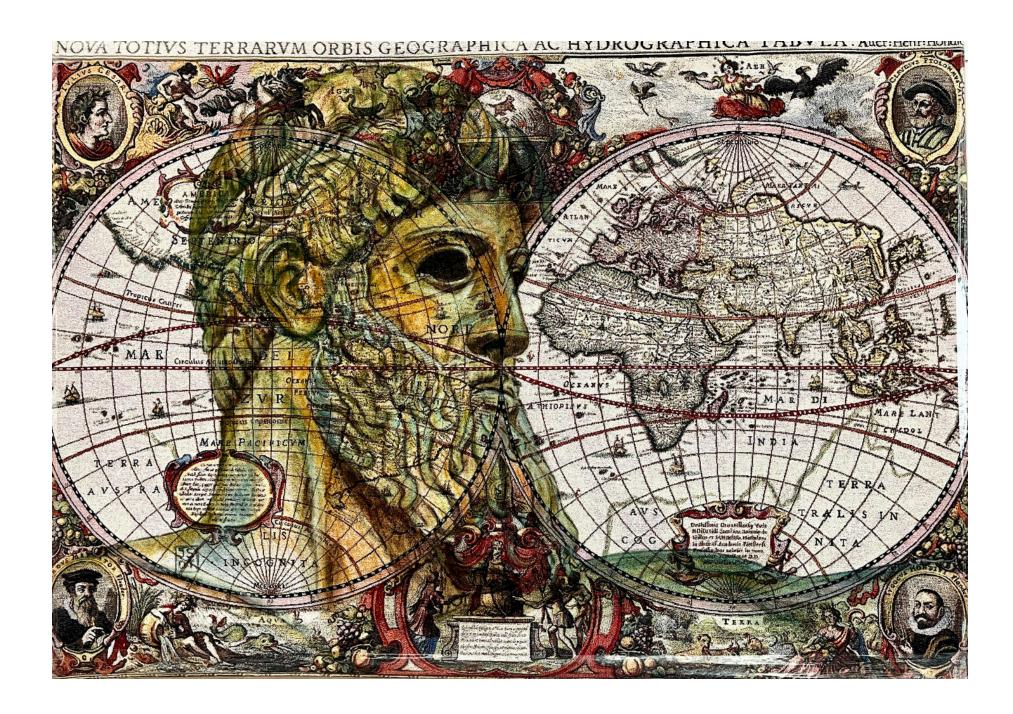


Venus, embodiment of beauty and desire, intertwines with the apple tree—its fruit evoking attraction and downfall since the earliest myths.

In The Tree of Temptation, the classical body becomes a fertile territory where branches, birds, and fruits grow—a metaphor for seduction and for human fragility in the face of desire.

This Jacquard tapestry, intervened with oil, uses glazes and layered textures to create a dialogue between the textile and the pictorial, between the permanence of tradition and the irruption of the contemporary.





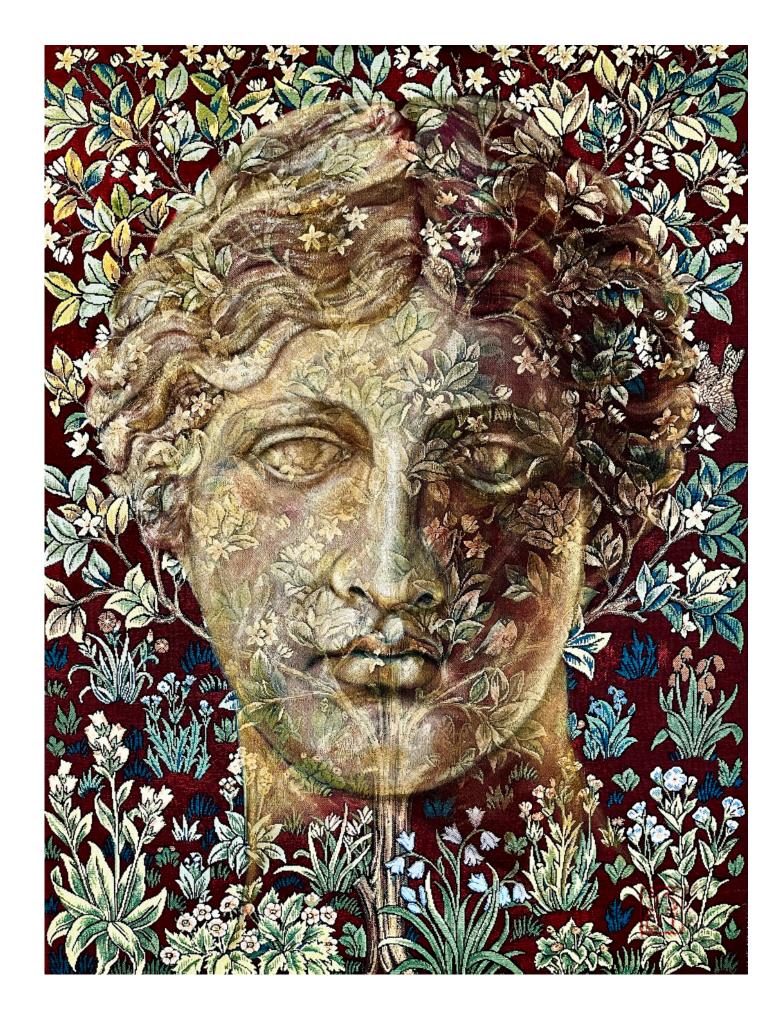
Orbis Humanitas Oil on tapestry 115 × 60 cm 2025



I chose a tapestry featuring an antique world map because it symbolizes humanity's long-standing attempt to understand and define the world. I intervened in it with thin layers of oil, applied as glazes, until a classical face—such as Zeus or Poseidon—merged into its surface. In this way, cartography becomes intertwined with myth: Zeus evokes the force of power and the order that shapes life, while Poseidon recalls the movement of the seas that connect continents and cultures.

The map ceases to be mere geography and becomes a visual echo of the human through time.





The Garden of Memory Oil on mounted tapestry 100 × 70 cm 2025



This work brings together two moments of cultural resistance: the face of an Amazon from the Villa of the Papyri in Herculaneum—an enduring testament to classical art—and a tapestry inspired by William Morris, emblem of the nineteenth-century Arts & Crafts movement.

By fusing the ancient sculpture with the Victorian textile, the piece proposes a metaphor for the dual dimension of the feminine. On one hand, the Amazon embodies courage; on the other, the flowers evoke beauty and fragility. By interweaving both elements, the feminine appears not as a single image, but as warrior and guardian, strong and delicate, ephemeral and eternal.





In Gold He Lingers
Oil on silk damask
90 × 80 cm
2025



In In Gold He Lingers, I began with the Apollo Belvedere, because when I acquired this damask from the old Venetian workshops, I immediately imagined how the floral pattern of the fabric would converse with the curls of his hair.

I transferred him onto the golden silk, seeking for the face to merge with the textile, and discovered how the forms intertwine until they become a single weave. In that intersection, stone turns into fabric and fabric becomes marble, creating a visual echo in which the classical remains suspended in a time that never fades.





Prelude to a Soul Oil and encaustic on acrylic sheet over gold leaf $90 \times 80 \text{ cm}$ 2025



In Prelude to a Soul, I began with a sculpture of Aphrodite whose face carries the marks of time—fissures, wear, and silences that speak to me as much as the original form. I worked her in encaustic over an acrylic sheet, and on the reverse side applied gold leaf, allowing light to pass through and envelop the figure from within.

I wanted Aphrodite to appear not as an intact icon, but as a soul in transit—one that still glows through the traces time has left upon her face.





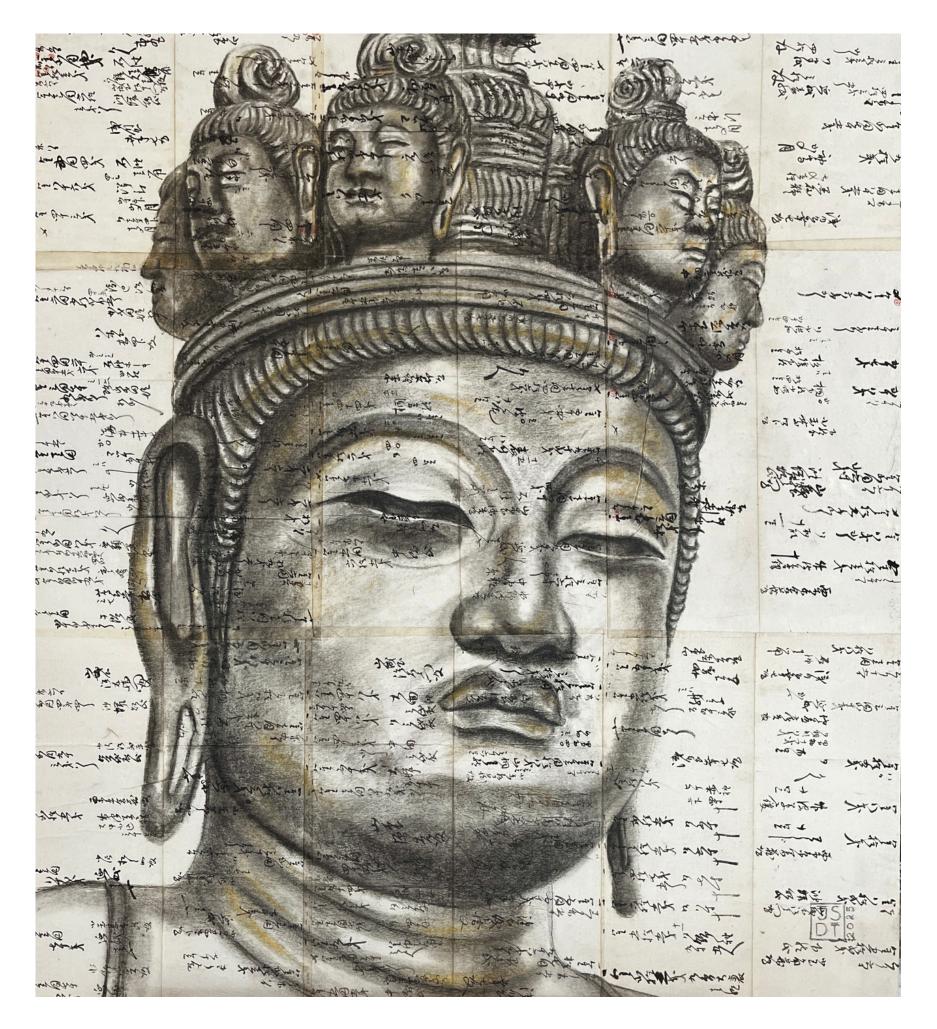
Cerulean Time
Oil on fabric remnants
90 × 80 cm
2025



In Cerulean Time, I begin with fabric remnants—fragments that once had a functional purpose and that I now preserve as traces of past stories. By bringing them together, I turn them into layers of memory, materials that quietly carry the imprint of the everyday.

Blue is ocean and sky, stillness and melancholy; it is the color of time that has no name yet can be felt. In this piece, the textile and the pictorial merge to remind us that time does not disappear: it accumulates in layers, transforms into silence, and endures as a cerulean echo, immutable in memory.





śūnyatā: Accounting of Emptiness Graphite on rice paper 90 × 80 cm 2025



Accounting of Emptiness plays with the paradox between what was originally written on those sheets and what now appears in the artwork. The rice-paper pages once contained mercantile records, accounts, and numbers: documents of control, accumulation, and calculation. By intervening in them with the graphite face of the Buddha, those accounting symbols become part of the figure's silence.

The title suggests that what once served to measure the material—the rice, the goods, the money—now serves to measure the immaterial: emptiness, contemplation, the intangible. It becomes an almost ironic and poetic game: an "accounting" that no longer seeks to accumulate wealth, but to empty itself of everything.

