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ARTIST AND CREATOR

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CATALOG 2026

LUMIER



COMMISSIONED PROJECT

The "commissioned work" option provides the opportunity to produce unique and personalized pieces, meticulously crafted to fulfill the client's specific requirements. With a diverse array of materials and sizes available, each project can be tailored to accurately embody individual requests. The process unfolds in several stages: beginning with the initial design, which considers every detail and preference, followed by technical development, culminating in the final creation and delivery of the work. Each stage is meticulously managed to ensure a result that not only meets but also surpasses the client's expectations.

"NONNO"

145CM X 145CM

ACID ON CARBON STEEL SHEETS AND
CONCRETE PANELS



EXPRESSIVE DEPICTION

The painting seeks to convey, through its silence, the significance of manual labor in human history. Cultivating the land and engaging in diligent work serve as expressions of our intrinsic connection to nature, enabling us to share in the emotions and struggles of those who preceded us.

“L’ABBRACCIO”

120CM X 120CM

ACID ON CARBON STEEL SHEETS AND
WOODEN PANELS



EXPRESSIVE DEPICTION

A tribute to the Eternal City: an aerial perspective of St. Peter's Square in Vatican City, the epicenter of Christianity.

The artwork showcases the iconic Basilica and its characteristic semicircular colonnades. The enveloping and majestic effect they evoke in those who behold them can be readily interpreted as the embrace that Mother Church extends to each of her faithful, reaffirming their Faith. This is complemented by the dogma of the Trinity: the Father and the Holy Spirit, two presences overseeing the Son, who is depicted as the singular human figure at the center of the Square.

“10”

60CM X 35CM

ACID APPLIED TO CORTEN STEEL SHEET
WITH A MIRRORED BACKGROUND.



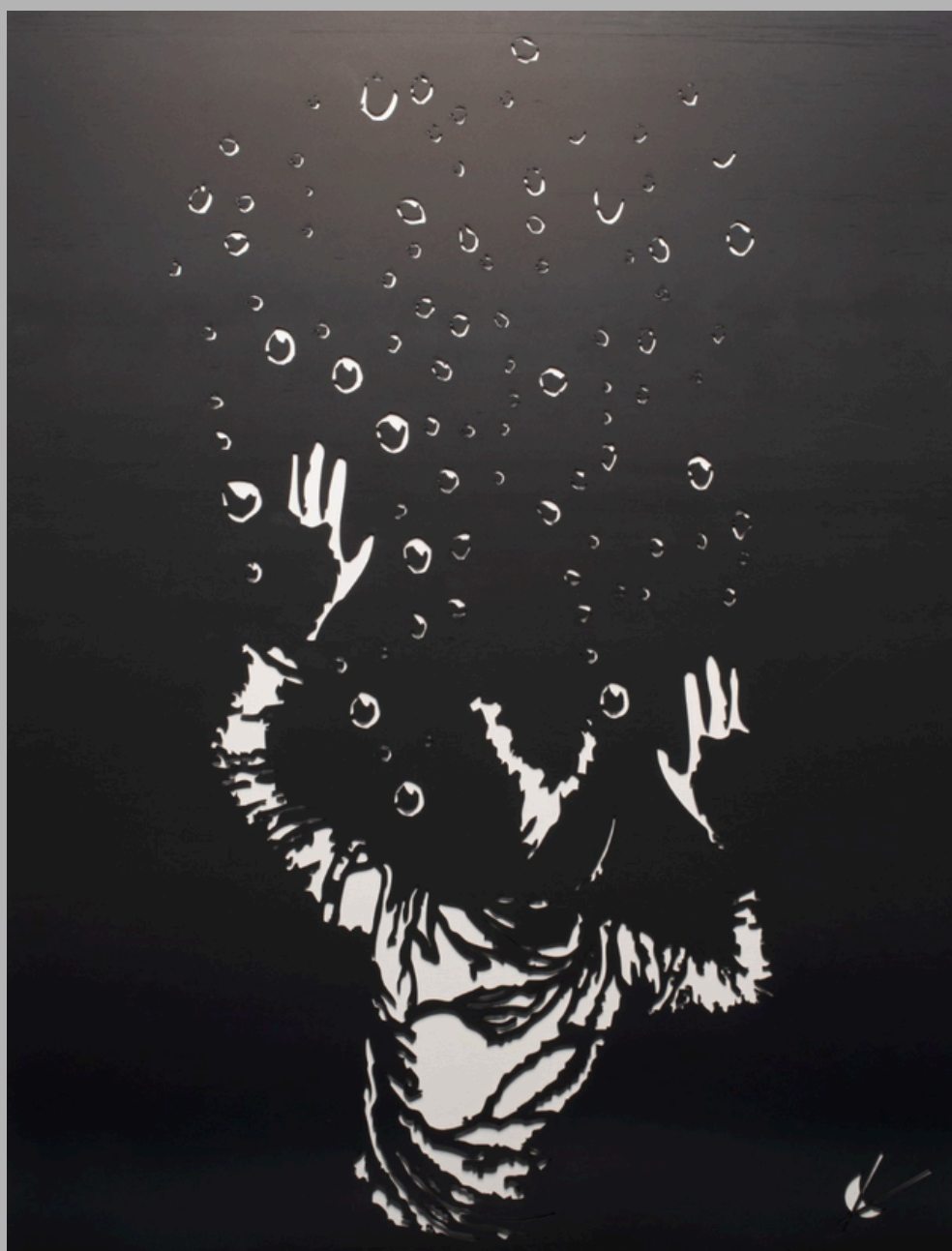
EXPRESSIVE DEPICTION

The metalwork, set against a mirrored backdrop, presents a self-portrait of the Author: positioned centrally with his gaze and arms extended, he is encircled by relief faces, intricately carved into the material itself. The profiles of the relief faces signify negative judgments, while those in the background embody positive criticism, symbolizing the complexity of the "I" and its evolution. Owing to the distinctive carved forms, the artwork can also be interpreted differently: the Author, still at the center, resembles an angel in flight, his wings clipped by prejudice (the relief faces), yet buoyed by positive and constructive opinions on his journey (the background faces).

“IL GIOCO”

80CM X 105CM

CARBON STEEL SHEET ON WOOD



EXPRESSIVE DEPICTION

The subject depicted against a gray background is a young girl, shown from behind as she engages with soap bubbles. The artist's focus is drawn to the simplicity, joy, and carefree essence of childhood, particularly as it manifests through play. Soap bubbles, symbolizing fragility and the fleeting nature of human aspirations and life itself, captivate both adults and children with their vibrant colors, brilliance, and lightness. Every adult should strive to reclaim this sense of lightness: childhood is not merely a chronological phase that concludes with the transition to the next, but rather a valuable resource from which to draw inspiration throughout all stages of life.

“SENZA BRANCO”

146CM X 77CM

ACID APPLIED TO CORTEN STEEL SHEET



EXPRESSIVE DEPICTION

The painting seeks to convey the artist's innermost essence, that of a "lone wolf," a microcosm of emotions. Similar to the wolf that roams without a pack and forges its own path to survival, the artist has realized his aspirations through art, his profound passion: a beautiful metaphor for Nature that allows his personal narrative to resonate meaningfully.

“VOLI DI VENEZIA”

90CM X 113.5CM

STEEL SHEET FEATURING HUES ON AN ACETATE
SUBSTRATE



EXPRESSIVE DEPICTION

The artwork offers a glimpse of Venice, a city cherished by the artist. The perspective is that of a visitor traversing one of the Venetian canals, flanked by ancient and magnificent palaces, steeped in the history they evoke and embody. This is illustrated by the myriad faces that appear upon closer examination, merging with the waves and geometries of the historic edifices, accentuated by the blue reflections on the surface, and the chromatic variations produced by the oxidation of the metal from which the painting is crafted.

“BALLERINA”

DIMENSIONS AVAILABLE UPON REQUEST.

MULTILAYERED CARBON STEEL SCULPTURE



EXPRESSIVE DEPICTION

The iron sculpture vividly portrays a ballerina caught in the delicate balance between life and death, embodying an eternal dance of contrasts and harmonies. Its sinuous lines, forged from the strength of steel, suggest a movement seemingly frozen in time yet perpetually transforming. The cold, unyielding metal appears to acquiesce to the elegance of a dance step that defies the natural order, while the dancer's form hovers precariously over an abyss, as if the weight of her existence were dissipating into the ether. Her legs, gracefully elevated and suspended, represent a defiance against gravity, while her arms execute a fluid motion that flirts with the impossible: life triumphing over death. The figure's harmony is disrupted by a dynamic interplay of solids and voids, where the contortions of the body and the folds of the metal intertwine like a series of breaths and silences. Each curve feels like a gentle caress, each angle a poignant farewell; yet the dancer, though confined to her role, imbues the space with a melancholic beauty that transcends decay. The dance is infinite. It embodies perpetual motion, a silent conversation between the life that resonates in the heartbeat and the death that lingers beyond the shadow of movement. The ballerina, crafted from iron, is both vulnerable and invulnerable: delicate in her poise, formidable in her metallic immortality. The sculpture resembles a suspended breath, an eternal return that encapsulates the essence of the ephemeral and the everlasting, all within the same, unending dance step.

“LA CACCIA”

145CM X 145CM

STEEL SHEET EXPOSED TO VARIOUS ACIDS



EXPRESSIVE DEPICTION

"God entrusted animals to humanity, created in His image. Thus, it is justifiable to utilize animals for food and clothing. They may be domesticated to assist humans in their labor and for recreational purposes. Medical and scientific experimentation on animals is morally permissible, provided it remains within reasonable bounds and contributes to the healing or preservation of human life."

“URSA MAJOR”

120CM X 80CM

CAST STEEL SHEET FEATURING A REFLECTIVE
FINISH AND ILLUMINATED CONSTELLATIONS.



EXPRESSIVE DEPICTION

The iron painting that unfolds before the viewer is a formidable and striking embodiment of the myth of Zeus, interwoven with the legends of Ursa Major and Ursa Minor. Forged with the unyielding precision of metal, the piece metamorphoses the material into a visual narrative brimming with cosmic and mythological vitality.

"NUVOLA"

64CM X 64CM

EXPANDED FOAM WITH A METAL INSERT



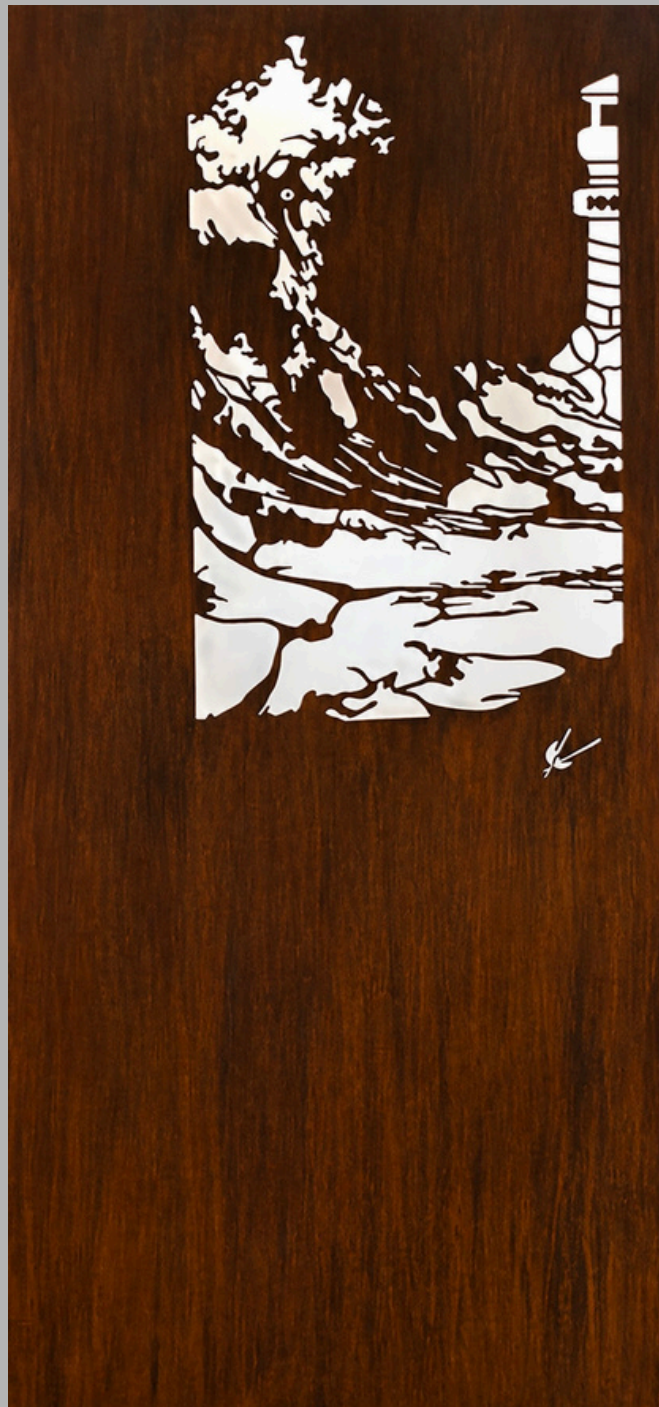
EXPRESSIVE DEPICTION

The delicate yet significant sculpture is crafted from expanded foam that ascends like an intangible, almost ethereal cloud, concealing a dark message within its form. The gentle folds and fluid curves of the material seem to embody the lightness of the sky, while the flawed and porous surface unveils a disquieting sense of pollution. The foam, shaped using a technique that mirrors the beauty of nature, is tainted with yellow and opaque tones that disrupt the illusion of purity. These blemishes, which recur throughout the sculpture, imply the encroachment of pollution upon the harmony of the natural world, prompting reflection on our impact on the sky, the clouds, and the air surrounding us. The work manifests a juxtaposition between softness and devastation, transforming a cloud from a symbol of peace into a representation of beauty eroding under the burden of our own actions.

“FARO IN TEMPESTA”

210CM X 90CM

CORTEN STEEL TOTEM FEATURING INTEGRATED
BACKLIGHTING



EXPRESSIVE DEPICTION

The artwork, composed entirely of metal, encapsulates the fury of a tempestuous ocean. The waves surge with force, formed by slender iron curves that intertwine and twist like swirling waters. The metallic surface refracts light and shadow, enhancing the intensity of the movement and the might of the tumultuous water. Each detail, from the crashing foam to the peaks of the waves, is meticulously sculpted, evoking a sense of inexorable chaos, as if the ocean itself were ensnared in an unyielding metallic maelstrom.

“VIAGGIATORE”

58CM X 42.5CM

GOLD-HARDENED STAINLESS STEEL



EXPRESSIVE DEPICTION

Set against a gold backdrop symbolizing the most "radiant and illustrious" phase of life, adolescence, this work endeavors to portray the perspective of today's teenager (stylized silhouette at the center): he navigates his journey of growth perceiving himself as a victim of numerous challenges and complexities, which he attributes to external sources rather than to his own actions, thereby relinquishing the opportunity to fully embrace one of life's most beautiful stages.

"RIFLESSO"

45CM X 75CM

GOLD-PLATED STAINLESS STEEL PANEL WITH A
MIRRORED BACKDROP



EXPRESSIVE DEPICTION

The painting, framed in gold that reflects light with a dazzling brilliance, starkly contrasts luxury and desolation. The mirrored background transcends mere decoration, amplifying the central scene and producing a distorted, reflective effect that evokes a sense of emptiness and incompleteness. At the center, a small, vulnerable child lies immersed in a puddle. The stagnant water mirrors his image, yet it is a warped reflection, as if reality itself were distorted or unjust. The puddle symbolizes poverty, humility, and abandonment; the child's existence embodies extreme deprivation and lost hope, as if he were ensnared in a relentless cycle, unable to escape. The golden frame, emblematic of opulence, transforms into a symbol of social injustice and the abuse of power, suggesting that superficial beauty cannot conceal the suffering within. The light reflected from the mirror, rather than illuminating the scene, renders it seemingly unattainable, fostering a sense of emotional distance. The juxtaposition of the apparent splendor of the golden frame and the somber reality of the child in the puddle compels us to contemplate the disconnection between appearance and truth, the exploitation of resources by those in power, and the desperation of those condemned to endure poverty.

“PENSATORE”

122CM X 75CM

MULTILAYERED, MULTI-MATERIAL COMPOSITE
SCULPTURE SET AGAINST A REFLECTIVE FINE
FABRIC BACKDROP.



EXPRESSIVE DEPICTION

The sculpture encapsulates a dramatic and intense moment of a man, portrayed in a state of profound reflection that evolves into a spiral of despair. The body, crafted with fluid and intricate lines, is partially bent downward, as if descending in an inevitable fall. The head, inclined forward, implies deep contemplation, yet the outstretched hands and the indistinct contours of the body appear to be engulfed in a vortex of abstract forms that entwine around him, symbolizing an abyss of thoughts that envelop and confine him.

The coils of metal or dark material, entwined with the man's body, appear to expand and stretch toward infinity, as if his own thoughts were drawing him into a psychological and physical abyss. The sculpture elicits a profound sense of loneliness and escalating anguish, as though the body is striving to liberate itself from an impending grasp that pulls it toward the unknown. This work explicitly references the tragic actions of those who, on September 11, 2001, were compelled to make a harrowing decision in the face of despair. It serves as a symbolic act of desperation and inevitability, encapsulating both the burden of contemplation and the stark reality of a tragic conclusion. The composition is not merely a physical representation of the fall; it is an allegory of internal conflict, contrasting thought and action, awareness and fate, the mind and the reality that overwhelms the individual.

“PECCATO ORIGINALE”

90CM X 70CM

CORTEN STEEL PLATE



EXPRESSIVE DEPICTION

The painting encapsulates a moment imbued with symbolism and tension: a hand, resolute and purposeful, reaches for an apple suspended in midair. The hand is rendered with meticulous detail, as if each crease and contour narrates a tale of desire, choice, and inevitability. In stark contrast, the apple exudes an unsettling beauty. Its surface, irregular and wrinkled, appears almost inedible, contorting into a form that embodies the essence of perilous temptation. What would typically be a shiny and inviting skin instead assumes a repugnant quality, suggesting it harbors the seed of sin—a reminder of a yearning that cannot be fulfilled without repercussions. The scene is permeated by a striking dichotomy between the visceral allure of the hand and the disquieting nature of the apple. The hand, poised to seize the forbidden fruit, extends toward the object of desire with an almost tragic resolve, yet the apple's roughness renders it elusive, symbolizing the distorted and painful reality that underlies the facade of immediate gratification. The light illuminating the tableau is cold and distant, imbuing the atmosphere with a sense of melancholy and inevitability. The painting appears to articulate the drama of humanity, a humanity that, despite its awareness of the dangers inherent in desire, is fated to yield to the seduction of sin. Collectively, it represents the original act, the transgression of Adam and Eve, where the choice to succumb to temptation inevitably results in the loss of innocence and a rupture with the natural and divine order. The apple, with its flawed surface, transforms into a metaphor for this fall, symbolizing a knowledge that cannot be attained without suffering and the weight of remorse.

“LADY”

80CM X 47CM

CORTEN STEEL PLATE



EXPRESSIVE DEPICTION

The painting encapsulates a moment of dramatic intensity, portraying a female figure walking alone, her body leaning forward with a determined stride, yet her path is inexorably obstructed. The woman is depicted from behind, revealing only her silhouette, which imparts a universal quality to the scene, suggesting it could represent every woman, every individual burdened by oppression. Her face remains concealed, but a solitary tear cascades down her neck, symbolizing silent yet profound suffering. At the center of her back, however, lies an element of unsettling arrogance: a hand, strong and violent, emerges like an encrustation on her skin, appearing integral to her yet simultaneously alien, detached from her freedom. The hand grips her back forcefully, akin to a shadow that constrains her, stripping her of autonomy and limiting her capacity to move and express herself. The sensation of possession is palpable, and the force seems to rend her figure apart, as if the act of possessing her were inherently harmful and destructive. The tear falling from her head is the most delicate yet powerful element in the painting. It embodies the frustration and sorrow of those who witness their vision of freedom obliterated, a dream shattered under the weight of external forces that offer no escape. Sadness transcends mere loss; it echoes the awareness that something fundamental and unique is vanishing: the freedom to choose, to exist, to walk unshackled. Within the context of the painting, the woman appears to stride toward an uncertain future, yet the possession on her back and the slowly falling tear convey the struggle against control, reflecting the frustration of those who see their autonomy eroded. The female figure, while continuing her journey, is ensnared in a destiny of subordination that suffocates her essence, marking the demise of an ideal of freedom. Ultimately, one detail dominates the work... perhaps the bloodied palm of the one who could not escape that relentless hand.

"TORMENTO"

50CM X 70CM

CORTEN STEEL PLATE



EXPRESSIVE DEPICTION

The painting portrays a man curled up, enveloped in delicate veils that appear to merge with his body, embodying his suffering. The translucent, draped fabrics partially obscure his form, yet his hunched, tense posture vividly conveys deep internal anguish. The light filtering through the veils highlights his vulnerability, while the folds of the fabrics cast shadows that seem to engulf him, symbolizing the torment and desperation that weigh upon him like an unbearable burden. Despite his attempts to conceal himself, the man remains ensnared in an internal struggle that renders him fragile and powerless.

"ESPIAZIONE"

65CM X 90CM

CORTEN STEEL PLATE



EXPRESSIVE DEPICTION

The painting portrays a man ensnared in an atmosphere of solitude and profound contemplation, symbolizing his remorse. His figure, enveloped in shadows and dark hues, is surrounded by elements that evoke suffering and an acute awareness of the harm he has inflicted. His posture is reflective, as if he is endeavoring to confront his own soul, while his partially obscured face reveals an internal conflict. In a space that appears to constrict around him, every feature and visual detail suggests the deepening of his atonement, a solitary quest for redemption. The narrow, converging lines emphasize the sense of isolation and self-absorption, while the gentle light filtering through signifies the hope of potential redemption, achievable only through the complete acknowledgment of his transgressions.

“WAR DANCER”

180CM X 140CM

BODIES



EXPRESSIVE DEPICTION

This painting reveals a striking visual and symbolic dichotomy: on one side, a raw and tumultuous war scene, populated by soldiers engulfed in the turmoil of conflict; on the other, distinct yet inextricably linked, a ballerina on a stage, frozen in a moment of seeming innocence. Her graceful and delicate form stands in stark contrast to the tension and brutality that pervade the opposing scene.

The dancer's gaze, fixed upon the soldiers, serves as the emotional fulcrum of the piece: a naive, perhaps unconscious gaze that appears oblivious to—or only partially grasps—the horror unfolding before her. The stage upon which she stands can be perceived as a realm of illusion, art, and beauty, sharply contrasting with the brutal reality of war.

The artist constructs a visual dialogue between two irreconcilable realms: that of destruction and that of art, military discipline and grace, death and life. What emerges is a profound reflection on the distance—and simultaneously, the subtle connection—between the brutality of reality and the purity of the human gaze, inviting the viewer to contemplate the role of innocence in times of conflict.

“L'ATTESA”

180CM X 180CM

BODIES



EXPRESSIVE DEPICTION

A profound silence.

A presence that does not overpower... but endures.

This piece emerged as a contemporary reinterpretation of “Daniel in the Lions’ Den” by Briton Rivière, an artist renowned for his remarkable capacity to depict animals with realism and emotional intensity, enveloped in nearly mystical atmospheres and subdued lighting.

Here, however, the narrative shifts: it is no longer a tale of biblical heroism, but rather an exploration of existential condition.

The figures become ephemeral, akin to apparitions. Lions represent not merely a threat, but an indistinct entity, a collective force.

The skull, the focal point of the reinterpretation, introduces a more primal dimension: not merely a symbol of death, but a remnant. Memory. Residue.

The “spectrum” and blurred effect dissolve the boundaries between reality and perception, establishing a mental rather than a physical space.

It is no longer a spectacle to be witnessed.

It is a condition to enter into.

“LIBERTA”

BODIES



EXPRESSIVE DEPICTION

Horse profiles emerge and vanish amidst layers of color, suspended between two contrasting fates: the brutality of the slaughterhouse and the allure of freedom.

A striking contrast, where the material exposes what we frequently prefer to ignore, yet undeniably exists. Amidst the marks and drips, a question lingers: what is the true value of freedom?

“LA CORSA”

100CM X 120CM

BODIES



EXPRESSIVE DEPICTION

Lines, matter, and color converge in a dynamic visual dialogue: one asserts itself with vigor and movement, while the other unveils itself quietly, almost in suspension. This creates a balance between instinct and reflection, between presence and absence.

A piece that explores themes of freedom, connection, and identity through fundamental forms and rich hues.

“DEATH ANGEL”

30CM X 51CM X 37CM

CARBON STEEL SCULPTURE CRAFTED FROM
REMNANTS OF THE WORKS LADY AND
ORIGINAL PENNSYLVANIA.



EXPRESSIVE DEPICTION

"Death Angel" emerges from elements typically deemed disposable, overlooked, or relegated to the periphery of the creative process. This piece is crafted from the remnants of other sculptures—fragments of "Lady" and "Original Sin"—which acquire a new form and identity. What was once excess transforms into essence.

From the recomposition of these elements, a figure emerges that suggests an apparent harmony: lines that unfurl like wings, orientations that imply elevation, and a balance that appears to strive upward. At first glance, the silhouette evokes an angelic quality, almost a redemptive presence. However, this purity is merely superficial.

Its history is etched into the very fabric of the work: each incision, each void, each fragment embodies the memory of the creations from which it derives. "Death Angel" retains sin within its forms, akin to an indelible echo. It is not a redeemed angel, but rather a figure poised between ascendance and decline, between beauty and culpability.

The work invites contemplation on the cycle of matter and meaning: nothing is ever truly lost; everything undergoes transformation. Even that which is discarded retains a trace, an energy capable of being reborn in new forms. However, this rebirth is never untainted; it invariably bears the shadows of its past.

"Death Angel" represents a visual and emotional paradox: an angel fashioned from remnants, a figure that yearns for illumination yet remains tethered to its origins. Its power resides in this tension, serving as a reminder that even amidst the most significant transformation, a vestige of our former selves endures.

“BRICOLA”

180CM X 33CM

VENETIAN BRICOLA WOOD AND STEEL SCULPTURE.



EXPRESSIVE DEPICTION

"La bricola" is a sculpture that emerges from the intersection of natural materials and human intervention, crafted from a wooden pole characteristic of the Venetian lagoon. Diverging from its original purpose, the wood preserves a living trace of its origin: the top maintains the irregularity of the tree, with remnants of branches that defy the imposed geometry. It is within this disrupted continuity that the work discovers its voice.

The bricola thus serves as a conduit between two realms: on one side, nature, characterized by its spontaneous and unpredictable growth; on the other, the life of Venice, which metamorphoses that wood into a tool, a signal, a structure. The artist's intervention, through the application of black, envelops the surface like a shroud, evoking a sense of decay and the gradual consumption wrought by time and water. The color does not obliterate but rather accentuates: it emphasizes the wounds, the grain, the memory.

A golden support reinforces this verticality, an element that introduces additional tension. Gold serves not only as a visual contrast but also as a symbolic one: it evokes value, sacredness, and the essential role that the bricola has played and continues to play. It is a foundation that elevates, preserves, and prevents the material from vanishing entirely.

In this duality of black and gold, of root and structure, the work invites a more intimate interpretation. The bricola can be linked to the human figure: a being emerging from nature, assuming a function and a role in the world, which, once depleted, does not vanish but rather transforms. This transition is not an end, but a passage.

"La bricola" thus serves as a contemplation on the cycle of existence: transitioning from a tangible and functional life to a more subdued, almost spiritual realm. Similar to wood, which evolves from a tree into a symbol and subsequently a memory, humanity also persists in its journey beyond the visible form, bearing the imprints of what has transpired.

“LO SCAMBIO”

50CM X 70CM

BODIES



EXPRESSIVE DEPICTION

"The Exchange" is an acrylic on canvas that illustrates a perpetual intertwining of presences, a multitude of stylized figures in pursuit of one another, intersecting, and grazing against each other without ever truly converging. The bodies contort and blend in a dynamic flow, where individual boundaries appear to dissolve only to reconstitute elsewhere, in an unceasing movement.

The flashes of light traverse the surface like remnants of passage, swift indicators that imply directions, transitions, and attempts at connection. They are illuminations that disclose movement, yet also the impossibility of halting, of establishing a mutual point of equilibrium. Each figure emerges in transit, suspended between existence and evasion.

The thickness of the paint is pivotal: it accumulates, overlaps, and forms reliefs that contribute to this tension. It is within the density of the paint that the figures achieve a fleeting visual harmony, as if the weight of the color could momentarily unify them, if only for an instant.

Yet, "The Exchange" conveys an unavoidable distance. Despite their continuous intertwining, the figures never genuinely unite.

They remain divided by a subtle impossibility, an invisible chasm that obstructs authentic contact. The piece thus serves as a meditation on human relationships: a relentless endeavor for connection that is absorbed in the very act of movement, never entirely fulfilled.

“EVA”

143CM X 170CM

BODIES



EXPRESSIVE DEPICTION

"Eva" signifies an intimate and personal moment in the artist's journey: her initial encounter with the representation of the face, perceived as a new and delicate territory. The work evolves into a space for continuous experimentation, where the image is never conclusive but is perpetually refined, explored, and interrogated.

This recurring gesture signifies a deep dialogue between the artist and himself, a silent exchange of efforts and revisions. "Eva" transcends mere representation; it embodies a process: the imprint of an identity that gradually emerges, perpetually open and continually evolving.

"OBLIO"

200CM X 97CM X 50CM CORTEN STEEL SHEET



EXPRESSIVE DEPICTION

"Oblivion" is a steel work that encapsulates a moment poised between presence and absence, between desire and impossibility. A woman's visage materializes from the metallic surface like a memory striving to emerge, while her hands extend forward, pressed against an unseen boundary. Although there is no actual glass, we perceive it: the steel sheet itself transforms into both barrier and prison, as well as material and boundary.

The artwork establishes a silent dialogue between the observer and the confined figure. The observer is compelled into an intimate and tumultuous emotional exchange, as if that gaze were pleading for liberation or, perhaps, comprehension. The outstretched hands serve not only as a gesture of entreaty but also as a mirror: they become our own when we find ourselves ensnared in our own thoughts.

"Oblivion" narrates an internal descent, a gradual slipping into the depths of one's emotional labyrinths. It represents an immersion into the psyche, where the distinction between safeguarding and confinement blurs. The steel, cold and unyielding, stands in stark contrast to the delicacy of human expression, heightening the sense of disconnection between our true selves and our aspirational identities.

In this unresolved tension, the work serves as a mirror: it not only depicts a figure attempting to escape but also reveals how frequently we are the ones who confine ourselves, permitting oblivion to gradually diminish our connection with the world and with our own selves.

"TEMPESTA"

180CM X 120CM FABRIC



EXPRESSIVE DEPICTION

The work employs the sea storm as a metaphor for an unstable and uncontrollable emotional state. The turbulent sea reflects an inner landscape marked by tension and a lack of equilibrium. The human figure, depicted in an abstract manner and lacking a distinct identity, symbolizes a universal experience of loss and the disintegration of the self. It does not represent a particular individual but rather serves as a visual amalgamation of an existential crisis.

The presence of a solitary tear introduces an element of symbolic focalization, indicating the enduring existence of a conscious emotional dimension amidst the depicted chaos.

Overall, the work provides a contemplation on human vulnerability and the interplay between the individual and internal forces regarded as overpowering.

“GIUDIZIO UNIVERSALE”

180CM X 180CM FABRIC



EXPRESSIVE DEPICTION

The work interprets the theme of the "Last Judgment" as a contemplation on the equality of individuals in the presence of a higher principle. The composition contrasts a solitary human figure with a multitude of angelic heads, thereby dissolving hierarchies and distinctions.

The stylized figure embodies the individual's freedom and uniqueness within the framework of earthly existence. Its formal simplification transforms it into a universal symbol, devoid of specific identities.

The assembly of angelic visages, while invoking a spiritual essence, is not characterized by individuality but rather presents itself as a cohesive entity. Their alignment with the figure does not imply dissent but rather signifies inclusion within the same framework.

Overall, the work conveys the notion that, despite individual differences and choices, all human beings share a fundamental condition when confronted with the final judgment, which is perceived as a principle of equality.

“MARE IN TEMPESTA”

275CM X 85CM CARBON STEEL PLATE WITH
ACID ETCHING



EXPRESSIVE DEPICTION

The artwork, composed of steel and distinguished by a predominantly blue surface, employs the theme of a tempestuous sea as a symbolic element. The industrial material creates a contrast between structural rigidity and a dynamic subject.

The portrayal of the tumultuous sea, despite its formal simplicity, conjures a sense of instability and perpetual motion.

The predominant use of blue serves to establish a contained and regulated emotional dimension.

The surface underwent acid etching processes that etched the metal, resulting in variations and irregularities. These technical interventions evoke the movement of water, translating the dynamics of the sea into a material vibration.

The utilization of steel, in conjunction with these processes, indicates an intention to stabilize and render permanent that which is inherently mutable, providing insight into the interplay between material, technique, and representation.

"FOLLA"

175CM X 65CM X ACID-ETCHED CARBON
STEEL SHEET



EXPRESSIVE DEPICTION

The artwork, crafted from steel and entitled Crowd, is grounded in a perceptual principle associated with distance and the observer's vantage point. When observed in its entirety, the surface presents an abstract and uniform composition; however, upon closer examination, the silhouettes of stylized human faces become discernible.

This visual ambiguity invites contemplation on the community's perception: from a distance, the crowd manifests as an indistinct mass, lacking individual identities; however, upon closer inspection, the distinct personalities that constitute it emerge, despite their formal simplification.

The incorporation of steel reinforces the concepts of compactness and homogeneity, while the repetition of silhouettes establishes a visual rhythm that evokes the diversity of individuals within a collective.

The study examines the interplay between the individual and the community, emphasizing how perception shifts with distance and underscoring the tension between anonymity and identity.

"DESIDERIO"

314CM X 150CM FABRIC



EXPRESSIVE DEPICTION

This work features a stylized human figure suspended within an ambiguous and fragmented space. The body, depicted through angular and faceted surfaces, seems to be composed of overlapping geometric planes, resembling a sculpture in motion or a crystallized entity on the verge of dissolution. The horizontal pose implies a condition of fluctuation, abandonment, or transition between states.

Fragments resembling splinters or strips of material are dispersed around the figure, enhancing the impression of disintegration and dynamism. The neutral background, marked by traces and stains, conjures a rarefied space, lacking precise temporal coordinates, thereby emphasizing the dreamlike and suspended quality of the composition.

The color palette, characterized by shades of gray and black, fosters a minimalist, meditative ambiance, where light and shadow define the volumes and highlight their internal tension. The piece appears to interrogate the connection between body and identity, as well as between wholeness and fragmentation, encouraging contemplation on the fragility of existence and the ongoing evolution of matter and perception.

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