

PORTFOLIO

MARCO
DE SANCTIS

Recent Works

fr

La démarche plastique de Marco De Sanctis, aborde simultanément le statut de l'image, la notion du temps et l'acte de création .

Le temps est une notion capitale dans la compréhension du travail de l'artiste et de ses dernières productions. Il devient concept à développer et s'incarne comme une entité quantifiable nécessaire aux processus de la création et à la mise en place de l'expérience intérieure inhérente aux oeuvres.

Les médiums sont pluriels. Ils interrogent autant l'objet que l'environnement qui l'accueille pour amener l'image/l'objet construit à ne plus être anecdotique mais à devenir essentiel à l'appréhension de l'œuvre.

Le message n'est jamais politique, il se veut simplement le témoin d'une pensée profonde, l'image

visible d'une vérité invisible , matière à réflexion pour le spectateur qui se réapproprie alors l'acte de création en le perpétuant.

ing

The plastic approach of Marco De Sanctis simultaneously addresses the status of the image, the notion of time and the act of creation.

Time is a crucial notion to understand the artist's work and latest production. It becomes a concept to be re-envisioned that functions as a quantifiable entity necessary for the creative process as well as for the intimate experience requested by the works.

Mediums are plural. They question the object as much as the environment that hosts it, making the image / the constructed object no longer anecdotal but very much essential to the apprehension of the work.

The message is never political, it simply witnesses a deep thought, the visible image of an invisible truth, food for thought for the spectator that re-appropriates the act of creation by perpetuating it.

Les Pleureuses (The Weepers)

2023

bronze

Variable dimensions

Les Pleureurs (The Weepers)

2023

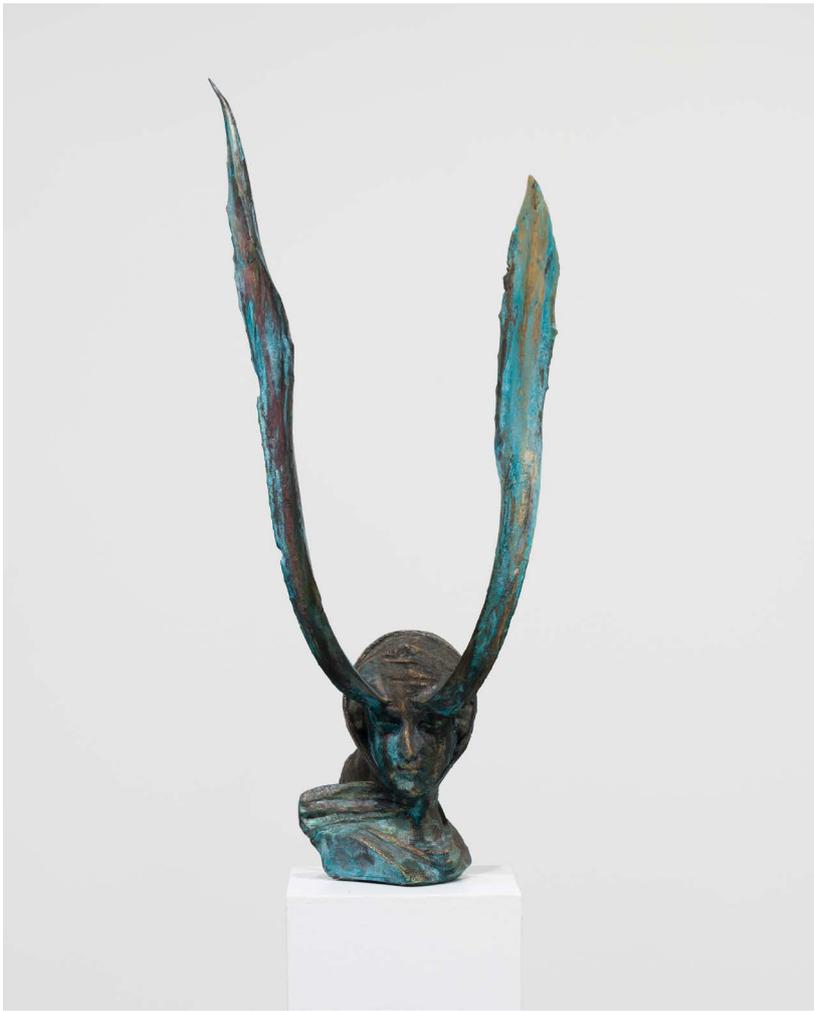
bronze dust, iper-saturated mineral-salt solution, mixed bronze patinas

on paper

79 x110 cm / Variable dimensions

Les Pleureuses (The Weepers) are a series of sculptures made from the same cast, an alabaster funerary statue found by chance in the city and which has become the object of a vegetal transmutation. While following individual metamorphoses, these sisters seem to embody with equal force the idea of decadence and rebirth. It is in fact from the verdant tears of some of them - themselves the result of rain and the oxidation of the metal alloy - that ***Pleureurs (The Weepers)*** are generated, a group of works that records the transformation of weeping into stormy clouds on paper.

La Pleureuse (The Weeper) (Laocont) stands as a natural extension of the series *Les Pleureuses (The Weepers)*, where the pain tears become genesis for the series *Les Pleureurs (The Weepers)* through the process of oxidation. Once again it is the recovery, in this case of a plaster copy of the Laocoon bust, that constitutes the starting point for the reworking of a casual archaeology. The well-known mythological subject, punished for having warned the Trojans against the Trojan horse, becomes an alternative to the work of "La Delation" : the same act is connoted with new intentions thanks to the different relational entanglements in which it is inserted.





Les Pleureuses (The Weeper)



Pleureurs (The Weepers)



I-sword

Installation of nine performative sculptures

One bronze sculpture, eight sculptures of wax salvaged from liturgical candles

I-Sword consists of eight wax sculptures, plus one in bronze. It is a performative installation activated by the collectors of the pieces.

I-sword is a swordfish head with eight specimens existing in liturgical beeswax (wax salvaged from extinguished liturgical candles of different cathedrals) and one in bronze (artist's proof). The model of the sculpture - the swordfish - as well as the wax were chosen on one hand for the apotropaic shape, on the other for the dichotomy between fragility and potential aggressiveness.

The installation revolves around the idea of enabling the viewer - not just any spectator but the buyer (one of the main actors in the contemporary art world, "the collector") - to complete the creative process with a simple gesture him/herself. The collector lights the candle-sculpture and decides how long letting it burn. Once blown out, the piece becomes unique and only at this point it is casted to produce the final bronze version.

Doing so, the collector becomes responsible to a certain extent. A creative, or destructive and iconoclastic gesture (for he could also decide to let the wax be entirely consumed) is delegated to him/her. Also, a simulation of the same act that is performed in Christian churches takes place, namely acquiring a candle and expressing a vote by lighting it.









twenty-one / twenty-two

twenty-one / twenty-two 2020 - 2021

Bronze (240 x 250 x 200cm) circa

2021-2022 is a city climbing plant, stolen from the suburbs of Brussels and recovered as a symbol of non-place and resilience in the form of bronze casting. The title of the work is the mere indication of the year of production, suggesting on the one hand the continuation with the climbing rose garden 2020-2021, on the other hand limiting the contingent moment as a perimeter of investigation to the theme of displacement.





twenty / twenty-one

twenty / twenty-one 2020 - 2021
Bronze (240 x 250 x 100 cm) circa







La Délation

La délation 2022
pink marble sphere engraved.
diameter 40 cm

Fallite Fallentes, recited Ovid in the *Ars Amatoria*, referring to lovers and regarding love as a ruthless war in which the end justifies the means. The work, titled just like Ovid's incitement, dialogues with a famous story narrated by the Roman poet in the *Metamorphoses*, the one of the shepherd Battus and the god Mercury, who punished the poor mortal by turning him into a stone, after having discovered the delation. The phrase, engraved on a marble sphere of 40 cm diameter and whose weight is close to that of an adult person, could be endlessly imprinted on the ground thanks to the rotation. The sphere is a pure form. It praises perfection, wisdom and knowledge. The attention for details, on which De Sanctis focuses when re-reading a text he almost knows by heart, returns.







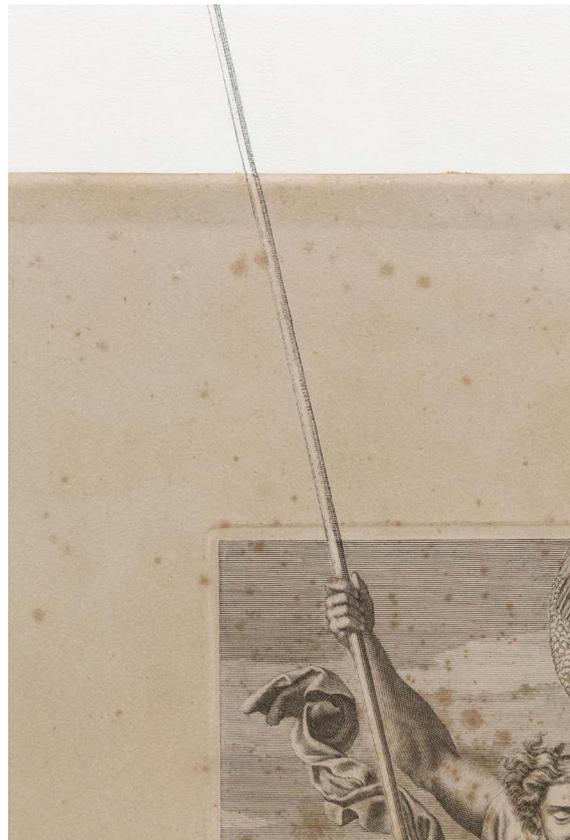
La chute

"the fall", 2022,

etching around 1700, ink drawing intervention on wooden board

121 x 54 cm

La Chute, or the fall, consists of an intervention in ink on an original engraving of San Michele crushing Satan from the 19th century. The artist reverses the ongoing drama – the imminent humiliation that the fallen angel is about to receive – by extending the archangel's javelin on the panel that supports the entire work. Made three times larger than the original, the weapon finds a new balance within the composition, giving the viewer the intellectual possibility of regulating the fate of the demon.





Décadence Programmée

Décadence Programmée, 2019 - 2020
Bronze (215 x 80 x 25 cm)

«Vanity of vanities, all is vanity. So passes the glory of this world. »

Since 2014 I started working with various plants. One of them is Agave. Originating from Mexico it was implanted in the Mediterranean over 500 years ago. The main stalk can reach up to eight meters, spreading on a three to four meter range at its peak. In my youth, I used to carve sentences in the skin's leaf, scaring the thick fiber as many lovers do down south, wishing to leave a trace of their passage. I see it as a "Past-post" endlessly informing. It is said that the body of plants recall the passage of time, the weather and external influences consequently modifying their shape. Monocarpic, this plant flourishes only once during a span of 15 years, signaling its end of life, hence its name "Flower of death". This ultimate transformation is understood as a metaphor to adolescence and first romances. In this artwork I previously took an Agave leaf scaring it with the sentence "I love you", then exhibiting it. Once the scar was closed I made a bronze cast, freezing in time its decay and decadence.







Vanitas, citron coupé, 2020

5 Bronze lemons (real dimension, unique copy)

In my work I extrapolate the canons and configurations of objects in still life paintings from the 15th and 16th century. Artworks from artists Matthias Grünewald and Willem Claesz display peeled lemons hanging from string acting on a whim, these fruit signify a sense of opulence and a tasting session other than by mouth. The artistic gesture is ultimately reduced to the simple fact of peeling fruit before pouring it. Thus freezing in time a precise moment of its own decadence. Technically speaking mirroring this gesture, the sculpture has the lemon literally burning in its refractory plaster mold, the molten bronze taking its place.



Willem Claesz, 1650 circa







Requiem for the sea

2019

Bronze (150 cm wa)

Broze of cuttlefish bones, wood soot on wall





Spiegel

Spiegel, 2020

*Mixed media, 4 polished engravings on copper, square wooden column
(240x75x75 cm)*

The drawings are taken from the Rijksmuseum media library in Amsterdam. These engravings are preparatory drawings for baroque frames, they never found any use, were never made and drawn by an anonymous author. Spiegel is a sculpture that functions like a Panopticon, centered and gazing at the surrounding exhibition, a witness to the spectator upon which the artworks unravel. Each frame reflects the space without ever showing the intended image.







Melancholia

Melancholia, 2020

***Installation, ostrich eggs and metallic support
(60 x 20 x 320 cm)***

The word Melancholia etymologically means black bile, a mental illness theorized by Hippocrates in Mood Theories and understood as a mood disorder, a fatal tendency and ancestor of what is called today “depression”. Its meaning runs deeper as it is considered a source of people’s own genius and madness causing a state of sadness. In this work the term melancholia is written in Braille using ostrich eggs emptied by the breeder.





To Share #5

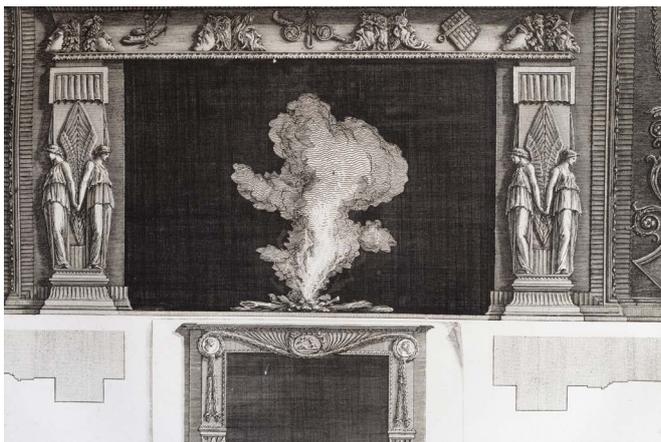
To Share #4

To Share #5 & To Share #4, 2017
Engraving on belgian blue stone (120 x 140 x 2 cm)
Engraving on belgian blue stone (95 x 120 x 2cm)

Belgian blue stones etched with acid. These two stone blocks emphasize iconographic details from the Piranesi's 1769 book « Le diverse maniere d'adornare Camini con stili etruschi egizi e romani » and H.Goltzius's 1600 engraving « The fall of Fetont».

speaking of the first stone : The book is presented as a collection of visuals illustrating the different ways of decorating fireplaces. From these prints, the artist extracts a detail that seems unimportant but which caught his attention: the smoke being at the center of each engraving. A sort of abstract presence in these architectural repertoires.

He then hand-drew and engraved them on the stone. Once again, attention is paid to the fragment, the re-interpretation of iconographic codes and their distribution over time. The viewer is invited to carry out an artefact rubbing by applying paper and pencil on the surface thus continuing the process of dissemination of the work.







To Share #4

L' idée Qui Fut #1

L'idée qui fût #1, 2014

«the idea that was»

Intervention and peeling on 19th century canvas

(370 x 73 cm)

These canvases, found in an old workshop in Brussels, had been prepared at the beginning of the 19th century but had never been painted. Their initial colors suffered deterioration and yellowing over time. The intervention consists in a peeling process of the canvas' surface layers, revealing the underlying fabric, consequently typesetting the phrase «the idea that was».





L'idée qui fut #2

. Grass, dirt, dust
(270 cm x 120 cm)

Although the interventions made in l'idée qui fut #1 update the past in the present, the series of works, l'idée qui fut #2 and l'idée qui fut #3, express a temporal evolution strongly projecting into the future when referring to the grammatical future perfect tense. These works were carried out in the courtyard of the Aurelio Petroni Foundation garden, where the artist was hosted for an artistic residency during summer 2014.





White flag, drapeau Blanc

*Silk embroidery on white silk, stretched on a branch
(100 x 151 cm / variable size)*

Drapeau blanc was designed in 2016, during my residency at the Tapestry & Mural Arts Museum in Tournai. The embroidery represents an encryption system dating back to the 14th century miniature paintings, called «Labyrinth of letters». Deciphering the encryption is fairly straightforward; the viewer requires only a few minutes of observation, as the words «white flag» will appear. Miniaturists signed their artworks using this system.





Silenzio, Di Notte, Ho toccato un fiore (Silence, la nuit, j'ai touché un fleur)

*Silenzio, di Notte, ho toccato un fiore**
(*Silence, night time, I touched a flower), 2019
Triptych, interactive installation: Plexiglas display, made to measure shelving,
Restoration of 1900 paintings
(Variable sizes)

This project stems from the desire to question amateur paintings from the turn of the last century and the image's reading beyond the image itself. Gathering restored artworks, I revealed the blank canvas by retrieving paint, consequently forming a mirrored sentence. The latter metonymically mimics and references the represented image.

This installation is interactive as each canvas can be turned back to front, multiplying the possibilities of arrangement and reading: they can be read visually or deciphered with the words. Assembled one after the other, the canvases form a poem that came to light naturally during the process.





Neo-archeologia #3

Neo-archeologia #3, 2017

Certified copy of the Hellenistic sculpture's left wing, «Victory of Samothrace» (reproduced by le Louvre under the artist's instructions for its structure and cut).

Sculpture made in plaster, original dimensions.

Playing with poetics of fragments and choosing to isolate a portion of reality, the artist suggests a new point of view, altering the usual references and suggesting a thought process on the importance of the original and its replicas. He simultaneously enlightens the role context plays in reading an image. This arbitrary and what seems like, illogical operation, harnesses in the present a testimony of the past, delivering the future with a fusion of different eras, spaces and languages, consequently building an imaginary archeology.



Focolari / Foyers

Focolari / Foyers, 2017

From the engravings in the book

«Diverse maniere d'adornare cammini con stili etruschi, egiziani e romani» by G.B. Piranesi.

Pyrography on poplar wood

(300 x 100 cm)

This work samples 40 engraving details taken from the book «Diverse maniere d'Adornare cammini» by G.B. Piranesi. The selection process was based on the architectural elements present in the engravings, which in the artist's view bear the center role in the book.

While studying this book, Marco De Sanctis realized how all representation of wood fires escaped the logic of composition. A superfluous element yet essential by the same token because it is observed as a central structure in each composition. They are innovative, fresh, light and free of constraints in comparison to the contextualizing elements in the engraving, endowed with scientific value. The latter described as a collection of various decorative architectural styles going from Roman, Etruscan to Egyptian.

The artist wanted to highlight these elements by constituting a sort of formal tautology: the engravings are reproduced using laser techniques, burning the wood in order to merge with the smoke of the original design.

This work was made possible thanks to the collaboration with Walter Rosa and Anna Mariani, Curators of the Historical Library of Brera, Milan.





Crepusculo

Crepusculo, 2019

*Engraving, experimental technique on copper.
Dptych, dimensions of each piece 104 x 124 cm.*

The drawings are taken up and redrawn from two etchings by author C.H. Mellan (1636). These engravings were the first representations of the moon (first quarter and last quarter) by astronomic observation. This is the first time that man had looked through a telescope, and gazed up close to the moon, reproducing it as precissely as possible by visual memory.





Marine

Marine, 2013

Abrasion, restoration and coating on tarlatan canvas dating from the 19th and 20th century. ongoing series since 2013.

Since 2013, the artist has been revisiting the pictorial genre of seascapes, much appreciated during the 17th and 19th century. Abandoning a figurative approach of the style, the artist updates it in a contemporary vision. The anonymous seascapes are gathered from markets. The artist's intervention is radical and unalterable, through the process of erasure Marco De Sanctis retrieves part of the painting, leaving only the sky or sea as visible element. In this instance, the painting's history is re-appropriated and its reading refreshed offering a wider interpretation. The viewer is left with a fragmented experience and simultaneously the inexhaustible nature of the work and its diachrony are thus highlighted.







Forme uniche di continuità nello spazio

Formes uniques de continuité dans l'espace /

2017 > 2022

Bronze sculpture, dark brown patina, lost wax (edition 1/3),

Wooden base painted white 80 x 47 x 37 cm

Sculpture 45 x 35 x 30 cm

In Marco De Sanctis' work, cutting through materials is sometimes similar to dissecting in order reveal more abruptly but also to understand its history. The bronze block representing a ship being carried by a wave gives the impression of having been taken directly from a solidified liquid, thus putting an end to any naturalistic conception of the landscape. The reference given by the title: Unique forms in the continuity of space, is seen in the hollow part of matter recreating the waves, like the artifices used by Boccioni to create effects of dynamism, ironically compared here to a non-futuristic phenomenon: the force of nature.





Les portes Royales

2018

golden frames, wall drawing intervention.

The royal doors designate the iconostasis: wooden or stone partition present in Byzantine rite churches, more particularly Orthodox. Considered as a door to the divine world, it brings together all the icons in different registers of reading in an ascending rhythm - thus supporting - the separation of the terrestrial world from the celestial world.

Separating the places where the celebrant clergy are held from the rest of the church, it makes it possible to hide the celebrants from the eyes of the assembly by the action of the icons presented and thus, to accentuate their sacred and symbolic value.

In my work I take up old iconographies from various periods making them travel in time and space: sometimes physically - when the intervention on the original work is mechanical - More often, by the study of documents and archives which brings me to the knowledge of iconographies which are then reproduced, re-interpreted, reconstructed with various techniques, as if to organize a material and conscious archetype.

19th century oval frame restored, repainted and covered inside with gold leaf. The installation is completed by a graphic wall intervention. This work aims to highlight and harmonize these reflections on iconography.





Icona

2017

Belgian blue stone and golden frames

This series of works recover old frames (design year 40), superimposing them to imitate the windows of our computer systems, creating plains and voids with carved marble slabs, revealing the wall behind.

Creating a reflection on the contents and on the container, Icona is a self-referential work, a tribute to this «window», more than the best of the possible worlds to which it gives access.







Arrière-plan

2017

Arrière plan, 2017

From a detail of the engraving «Schepen op het IJ», Willem Writs, gravée par Izaak Jansz de Wit, 1771, (etching) h 276mm × w 412mm.

The detail of an old engraving, itself an interpretation or more or less faithful copy of a pictorial work, resulting of several translation operations is here re appropriated, relocated and revealed in the contemporary art field (To share series). Re branded and made his own by De Sanctis, the artist dismantles the traditional representation device to enter into a temporal and performative dimension which, freeing itself from any stylistic categorization to the point of inverting its treatment processes (1), consequently bringing us back to the making of an image.

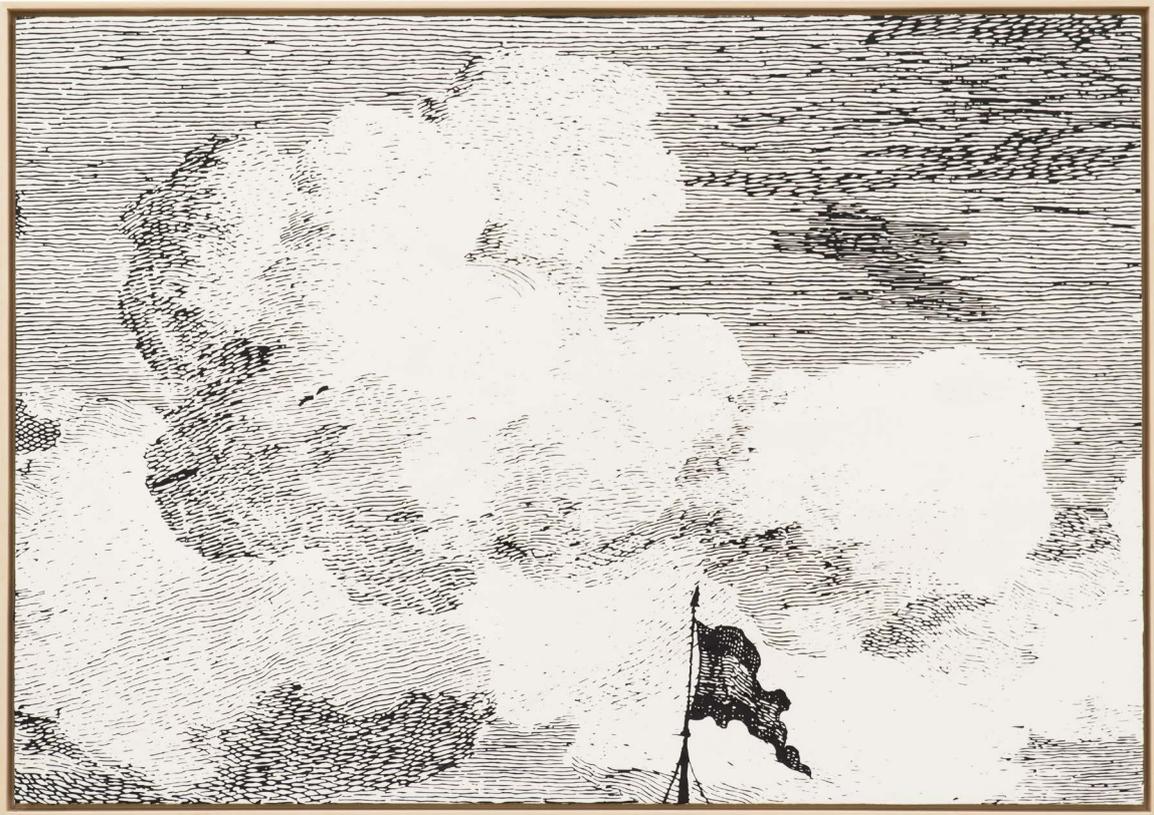
Arrière-plan is a new series initiated in June 2017 which consists of two oils on canvas prepared according to an ancient recipe by Cennino Cennini. In this series, the artist isolates - respectively for each canvas - a detail of old engravings (2), themselves drawing inspirations from pictorial models. By transcribing these tiny fragments into paintings, the artist stylistically reverses the iconographic process of creation, moving from engraving to painting. Namely: no longer the hollow line but the pictorial line in relief. A game of “counter-current” mimesis which allows the artist to “paint” the incision and transmit another in a more personal approach, thus inscribing itself in a dynamic of transmission of the image specific to the artist’s incision. (3)



(1) Recently, these iconographic rebounds have been joined in the recent series of Backgrounds by a stylistic inversion of their treatment. On a canvas prepared according to an ancient recipe by Cennino Cennini, the artist reproduces in high relief a detail of an old engraving, literally painting the incision and de facto recalling the initially pictorial nature of his model. - Christine Jamart

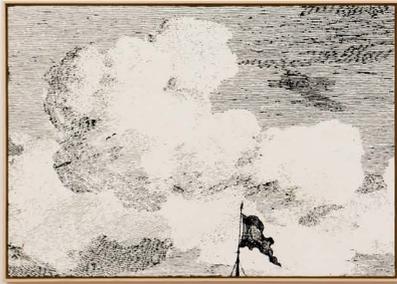
(2) Koopvaardijsschip op zee, ca. 1600, anonymous, by Hendrik Cornelisz -Vroom

(3) text by Coline Franceschetto, press release excerpt from the exhibition «à rebours»









Tapisserie n 1,2,3,4

***2012 - 2017
wood and paper***

In Tapestry n° 1,2,3, the model is extrapolated on the basis of the study of old engravings of the 18th century and on the basis of the royal collection of Flemish tapestries of the Castle of Wawel in Krakow dating from the 16th and 17th century .

These complex tapestries are transferred to Japanese paper and spatialized using supports, frames, showcases that allow them to be included or excluded materially from the frame other than by metaphysical means.



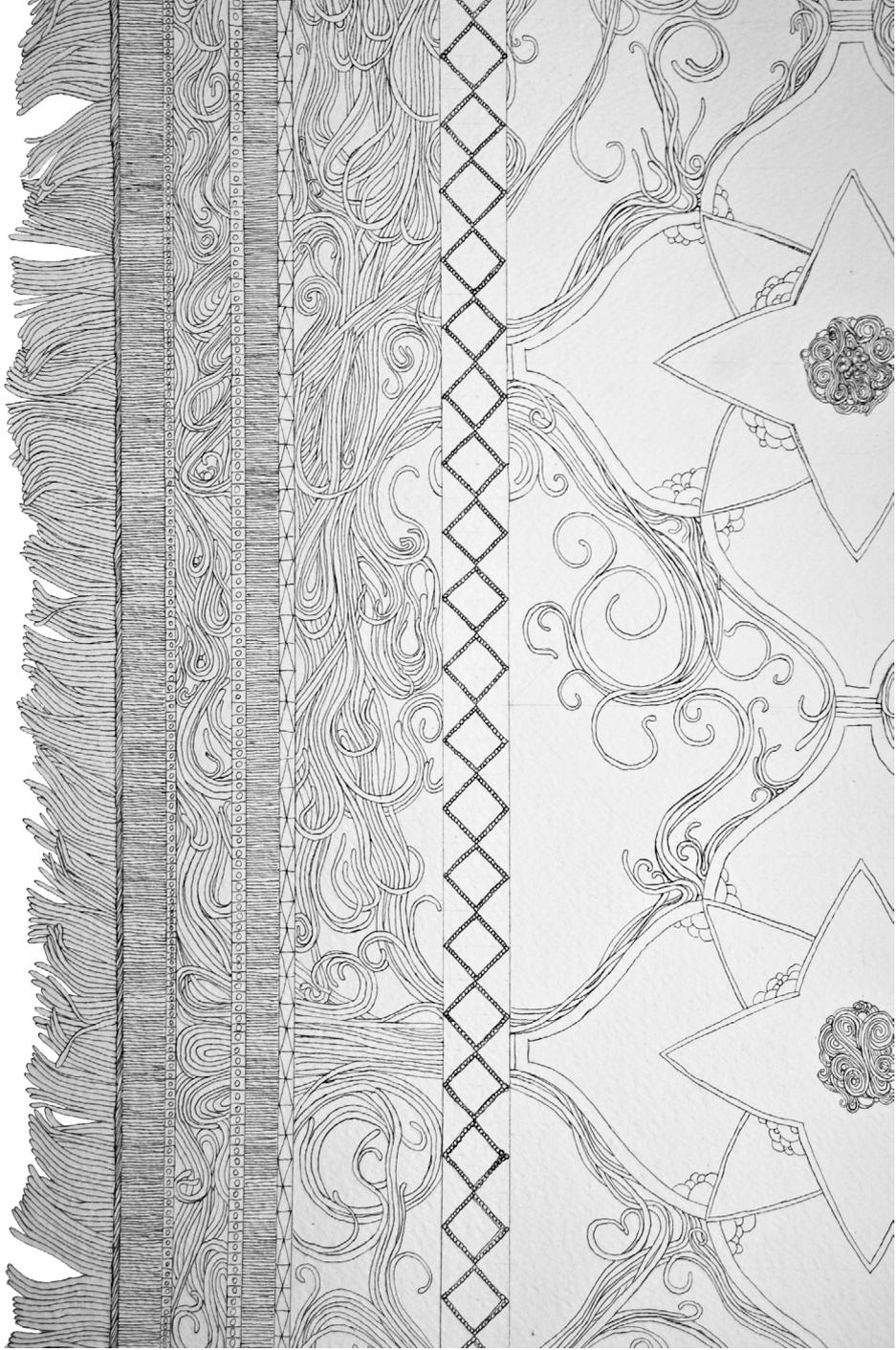


















Refused projectS

2010 - 2016

Drawing interventions on rejection letters

7 /A4

Refused projectS :

Drawing interventions on rejection letters, answers to scholarship applications for the "Bourse du Musée de la tapisserie et des arts muraux"; TAMAT Museum of Tournai.

Every year The last rejected letters have been drawn and sent like Project proposition for the next years call for applications.

Years of the attempted participation : 2010-2011, 2011-2012, 2012-2013, 2013-2014, 2014-2015.

This work is epistolary, referential and evolutive. The first 3 r. letters have been sent in 2013 for the 2013-2014 call for applications.

The 2014 answers was negative. I've drawn and sent the 2014 r. letter for the 2015 call for application.

the 2015 answers was negative.

(In the end of 2014 i apply whit "refused Projects" and wins the **Terna Prize in Italy.**)

I've drawn and sent the 2015 r. letter for the 2016 call for application.

The 2016 answers was negative. I've drawn and sent the 2016 r. letter for the 2017 call for application.

the 2017 answers was Positive and refused projects ends .



CENTRE de la Tapisserie, des Arts du Drapeau et des Arts muraux
Communauté Française de Belgique
Rue de l'Inde 2 - 1300 Tournai

Concerné : Votre dossier de Candidature Recherche 2010-2011

La Commission d'attribution des places de recherche a reçu les candidatures de candidats et candidate de la Communauté Française de Belgique pour l'année de recherche 2010-2011. Les dossiers ont été examinés et les candidats retenus ont été informés par lettre recommandée en date du 15/05/2010.

Vous êtes informés que vous avez été retenu(e) pour l'année de recherche 2010-2011. Vous devez vous inscrire dans le dossier de votre dossier de candidature en date du 15/05/2010.

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TAMAT

Centre de la Tapiserie, des Arts Muraux et des Arts du Tissu de la Fédération Wallonie-Bruxelles

Tournai, le 8 juin 2012
Réf VB/CD/59

Madame,
Mademoiselle,
Monsieur,

Concernant votre demande de bourse – Recherche 2012-2013

La secrétaire chargée de l'examen des candidatures des artistes par les candidats boursiers au TAMAT pour l'exercice 2012-2013 n'a malheureusement pas pu établir en ordre utile votre dossier.

Le dossier sera tenu à votre disposition au secrétariat TAMAT jusqu'au 15 juillet 2012. Vous pouvez y récupérer jusqu'au 28 juin 2012, dernière limite.

Nous vous demandons cependant, par courtoisie, de prévenir le secrétariat de la date à laquelle vous comptez effectuer votre retrait (091 234 285).

Nous vous engageons à poursuivre votre travail et à nous représenter éventuellement un dossier ainsi que vos nouvelles recherches lors d'une prochaine sélection de candidats, en mai 2013.

Une journée « Porte ouverte » des Ateliers de Recherche aura lieu, comme les années précédentes, dans le courant d'avril 2013 et vous aurez, si vous le souhaitez, l'occasion de nous y rencontrer. Nous vous ferons parvenir une invitation en temps opportun.

Nous vous prions de croire, Madame, Mademoiselle, Monsieur, en l'assurance de nos sentiments les meilleurs.

Valérie Bacart
Directrice



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Monsieur Marco de Sanctis
Rue de la Source 37
1060 Saint-Gilles

TAMAT

Centre de la Tapisserie, des Arts Muraux et des Arts du Tissu de la Fédération Wallonie-Bruxelles

Toumai, le 9 juillet 2015
Réf. VB/CD/86

Concerne : Votre demande de bourse - "R.16"

Monsieur,

Nous avons le plaisir de vous faire savoir que la commission chargée d'examiner votre dossier a retenu votre programme de recherche pour l'atelier *tapisserie* (directeur artistique : Denise Biernaux, chef d'atelier : Tatiana Bohm).

La bourse est organisée de novembre 2015 à octobre 2016. Une première rencontre est prévue le mardi 3 novembre 2015 à 10 h en présence de l'équipe du Centre de Recherches.

En attendant le plaisir de vous accueillir au TAMAT, nous vous prions de croire, Monsieur, en l'assurance de nos sentiments les meilleurs.

Valérie Bacart
Directrice

Détournement / (Diversion)

intervention in situ

Made from an original engraving (purchased expressly by me and now part of my collection) The intervention consists of drawing a continuous line starting from the engraving placed inside a raised frame and developing out of the framework.

When we approach this line, we discover that it is the transcription of the certificate of authenticity of the engraving (expertise) : « Gravure originale, édition de cuivre depuis le début du XVIIe siècle, certifié en 1620 environ, le héros équestre romain Marcus Curtius, un sujet bien connu créé par Goltzius. Signé par (Joos) Bosscher Excud et exécuté par H.Raidel » etc..

The certificate of 700 words will envy informs that the engraver and merchant in question: "H. Raidel", had copied it from the famous H. Goltzius shortly afterwards. The equestrian subject and consequently returned to the mirror, the size is different but the details, the lines, perfectly faithful.

The iconographic reiterations here were postponed until the signature of the engraver who invented the subject.







Bocher excud.

Quid valeat pietas erga patriam, suaque
Romanus docuit CURTIUS hoc tumulo. M.



4.

H. fecit.

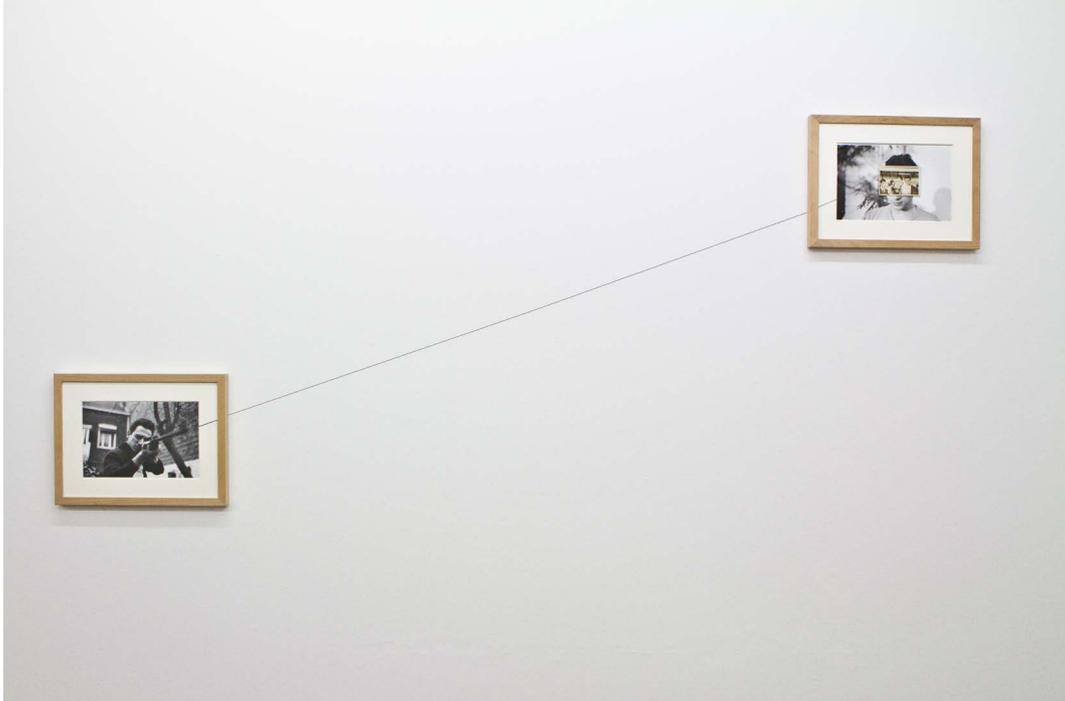
*Curtius in vastam se precipitabat abyssum, (Eccerit intrepidum die hoc sine crimine pectus,
An Patriæ ut facinus tale subiret, amor.*

H. Goltzius.
Rijksmuseum, Amsterdam

Da solo/ (Alone)

framed silver photography, in situ drawing, variable dimensions.

Da Solo is the photographic installation of a personal archeology. The artist portrays himself in the guise of his grandfather in the act of shooting, replicating the 1950s photograph of his relative captured after having hit the target at a forensic fair. The photo, reconstructed in this way, is connected to the original that De Sanctis superimposes on his own portrait. The line that traces the ballistics of both shots establishes the link between the figures through a graphic anachrony that divides time between two generations.





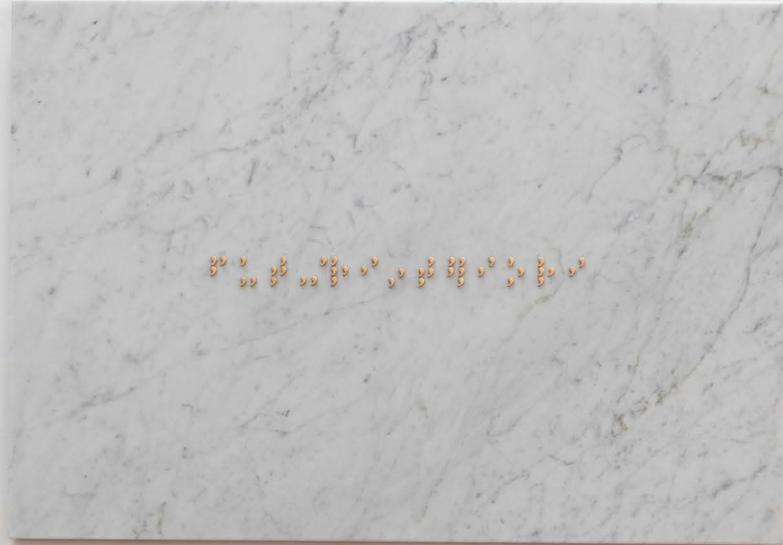


Futuri Interiori

***Commas in gold Roman font posted on Carrara white marble 70x100x2 cm
Futuro Interiore (Interior Future)***

A composition of golden commas reveals the inscription "Interior Future" on a slab of Carrara marble. It is a secret message, due to its size and the sign language, which the artist decides to use as key for reflecting on Potentiality. This idea from cosmic becomes intimate and specifically linked to the question of representation. The title alludes to a verbal time that connotes a punctual and certain action that has not yet taken place: a moment that lies between the real and the possible. This limbo becomes the perimeter within which to investigate the creative gesture, the construction of the image and the relationship we have with the work of art. The comma replaces the dot, dilating the duration of the moment and suggesting more space for contemplation.





Divieto di affissione/defense d'affichage

bronze/ gold Roman font posted on walls
in order : "80 exhibition" exhibiting spaces of BPL central Bank building in Lodi (Italy)
projected by Renzo Piano;
Bozar Museum Brussels (Belgium) ;
court of FAP Aurelio Petroni Foundation, Salerno (Italy)
100x50 Circa





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