

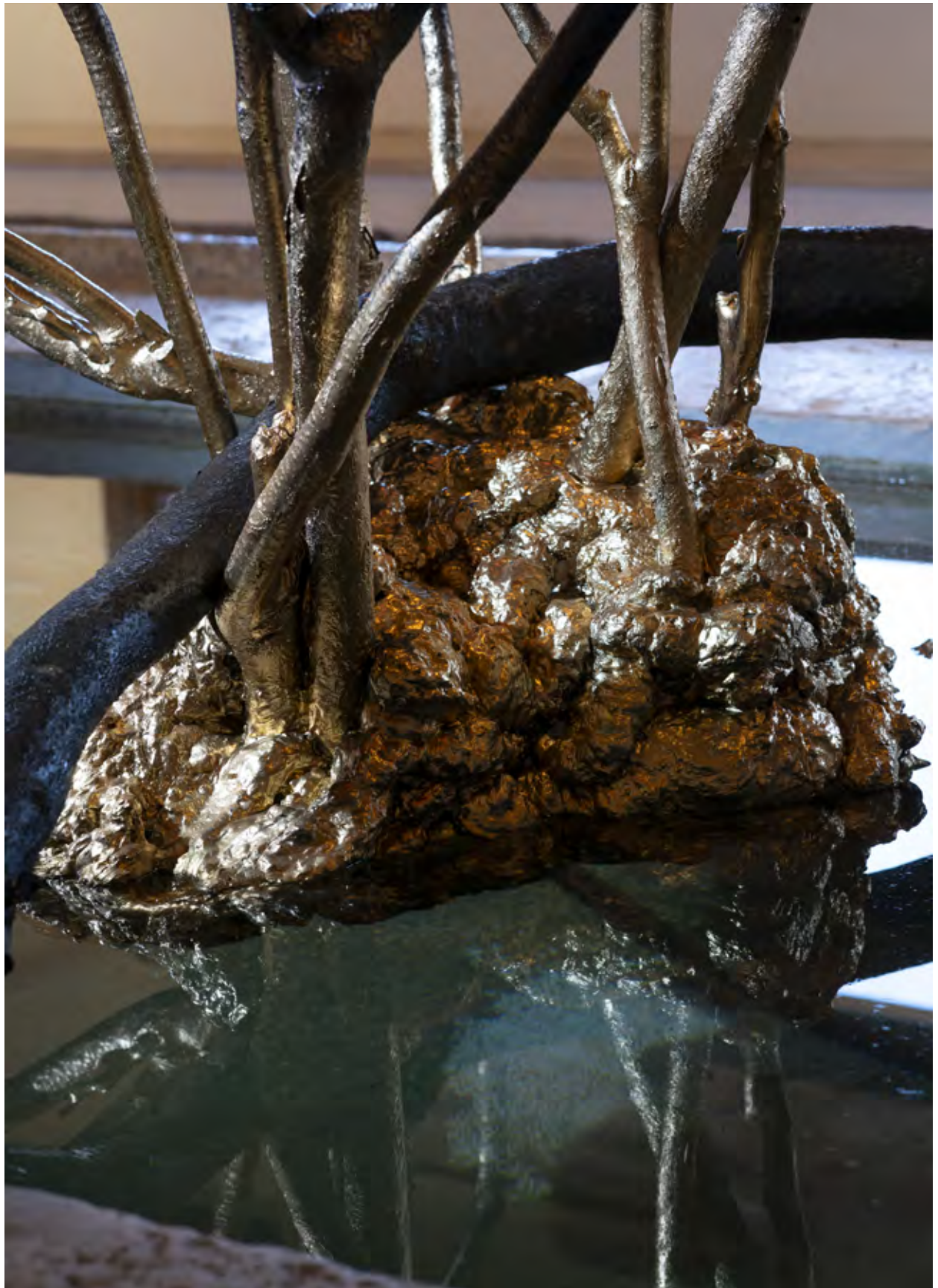
Emanuele Fasciani

by Matteo Chincarini

In the work of Emanuele Fasciani, a Roman artist born in 1994, matter is never passive, but becomes a threshold, an enigma, a revelation. It is in matter that the sense of transformation resides, the deep memory of nature, the invisible trace of a humanity in search of reconciliation with the world it inhabits. Sculptor, painter and installer, Fasciani does not simply mold forms: he evokes, listens to, and questions that which is archaic, invisible, becoming. His artistic practice is rooted in a layered philosophical thought, where Heraclitus, the alchemical tradition, neo-Platonic culture and natural symbology merge into a contemporary, visceral gesture, immersed in the present time.



Crisopea, nulla muore, tutto si trasforma. Photo by Nicola Russo





Da qui il Microcosmo. Photo by Nicola Russo

Trained between France, Belgium and Italy, with a specialist diploma in Decoration from the Academy of Fine Arts in Rome, Fasciani has been able to integrate the academic discipline with an inner urgency that has led him to confront, from the very beginning, raw materials rich in memory: beeswax, bitumen, wood, roots. Materials that are not simply means of expression, but stores of meaning, tools of an ongoing reflection on metamorphosis and the cyclical nature of existence.

At the heart of his poetics is a key idea: nothing is immutable. As the Heraclitean thought of *panta rhei* teaches, everything flows, everything is transformed. But in Fasciani this vision is not



exhausted in an abstract philosophy of becoming. On the contrary, it is condensed into a profoundly concrete work, where the artistic gesture becomes ritual, form becomes organism, and matter becomes the field in which an allegorical transmutation takes place involving nature, time and identity.

His research explicitly draws on alchemical philosophy, particularly the stages of the *Opus Magnum* process: *Nigredo*, *Albedo*, *Rubedo*. In this path, the blackness of bitumen, dense, layered, heavy, represents the stage of shadow, introspection, and symbolic death. It is from here that matter is transformed, passing through the



Eterno Ritorno. Photo by Nicola Russo



Forma Fluens. Photo by Rita Aloisi





Mutus Liber. Photo by Nicola Russo

gold of wax, fragile, warm, uncertain, embodying rebirth, enlightenment, the tension toward a higher form of awareness. In Fasciani, however, alchemy is never only symbolic.

It is also physical, almost liturgical. The process is slow, immersive, often site-specific: each work is born in relation to a place, interrogates it, traverses it, brings out its silent potential. In his installations, nature is not represented: it is living matter, it is the very subject of the work. Branches, roots, skeletal



Nulla perisce, ogni cosa cambia e assume un aspetto nuovo. Photo by Nicola Russo

plant forms are fused with bitumen, immersed in pools of water, suspended in the air, molded in wax.

What emerges is an ambiguous form, somewhere between sculpture and fossil, between archaic ritual and sacred object.

Gold and black, the two chromatic poles that dominate his visual lexicon, not only indicate aesthetic contrasts, but become metaphysical codes, tools for thinking about the human

condition and the individual's relationship with natural time. Water, a recurring element in his installations, represents flow, purification, regeneration. In his projects, as happens in some works placed in nineteenth-century wash-houses or lake landscapes, water is not a background, but an active subject. It transports, reflects, transforms. It makes visible the passing of time, but also the possibility of another state, of an essence that survives change. In this sense, Fasciani's art approaches deep ecological thinking, which is not limited to denunciation, but is configured as a gesture of care, as a form of attention and listening to what is fragile, invisible, marginal.

The body of the work, like that of the landscape that houses it, is always poised between what is shown and what remains hidden. Fragility is a fundamental component of her language. Its gilded wax forms do not impose a presence, but rather suggest it; they tremble in sunlight, melt in the heat, converse with humidity, wind, and time. This openness to becoming makes the work a living organism, changing with the environment and with the gaze of the viewer. And the viewer is never placed in front of the work, but within it: invited to walk among the branches, to listen to the smells, to follow the flow of water, to reflect in the shiny surfaces or to get lost in the dark cavities. The experience of art, for Fasciani, is immersive and

sensory: it involves sight, touch, smell, memory. It is a form of radical presence that interrupts daily time and invites one to reconnect with one's original dimension.

Each of his works is a threshold, a passage, a ritual. The creative gesture becomes a writing in matter, capable of revealing what is buried, forgotten, removed.

In the contemporary context, in which art often risks becoming decoration or a market product, Emanuele Fasciani's work stands out for its rare ethical and poetic coherence. It is an art that does not seek impact but depth, that eschews spectacle to become an inner experience. It is an art that takes a stand, not through direct denunciation, but by restoring meaning to gesture, place, and material.

Ultimately, Emanuele Fasciani's artistic practice is an invitation to rethink our being in the world. To recognize in transformation not a loss, but a possibility. To return to touch matter, to listen to the silence of places, to perceive time as something that passes through us and shapes us. His works remind us that form is never fixed, that everything that seems finished is only waiting for a new beginning. And that, perhaps, true beauty lies there: in the continuous possibility of change.

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