

Selene Cardia

Chiodi d'ambra

13 June - 6 September 2025

Alfonso Artiaco is pleased to announce "Chiodi d'ambra", first solo exhibition by Selene Cardia. The show will open June 12, at 7 pm with the presence of the artist.

Selene Cardia (1995, Silius, Sardinia) grounds her practice in a painting language that is both austere and luminous, where time and gesture are not mere components but structuring forces. Each intervention on the surface, from the priming of the canvas to the layering of pigment, unfolds like a quiet liturgy. It is a rhythm not proclaimed but inhabited - intimate, slow, and insistent. Her measured, recurring gesture is not a display, but a way of dwelling within time - an anchoring act that steadies the fleeting tremor of the present. Time here is not suspended or romanticized; it is restored to its density, experienced as a living body.

The connection to her native Sardinian interior does not emerge through representation, but through a personal geography that shapes the very pace of her making. To be born in a place is to carry its temporality within, to let it become a sensitive terrain. In this sense, the rural and the urban are no longer opposites, but layers within a deeper meditation on time, not linear, but stratified and perceptual, a silent presence that saturates each surface.

Chiodi d'ambra ("Amber nails") a title drawn from a line in *The Arabian Nights*, evokes a double image: the nail, an act of piercing and fixation; the amber, a translucent substance that preserves what time would otherwise erase. This polarity, between violence and preservation, offers a key to the work. Painting becomes an act of resistance, a form of holding that does not paralyze but shelters. In an age haunted by instability, Cardia restores to painting its most ancient promise: to endure, to offer shape to a breath that exceeds the visible.

The three pieces shown, all under the title *Ti penso, non ti penso* (which translates to "*I think of you, I don't think of you*"), are generated through a practice of attentive listening. Each work surfaces as a bodily syntax, composed more by sensation than by thought, like a language traced through skin rather than speech. Every brushstroke is a negotiation between proximity and distance, assertion and withdrawal, building and undoing the presence of the other. The ambiguity of the title resonates within the work: it does not declare, it alludes; it does not represent, it retains. As in the fragmented, unending narrative that inspired the exhibition's name, each mark becomes a fragment of resistance, a word never spoken, yet preserved.

The material itself - dense yet translucent, marked by dark ochres, muted greens, dusty pinks and dissolving greys - breathes across the surface. These paintings do not depict, they invite, opening like thresholds onto imagined terrains: a garden glimpsed in passing, a desert sensed through stillness, a sea always just beyond view. These spaces do not offer themselves readily; they arrive obliquely, like echoes or premonitions. Cardia's painting does not explain, it holds. In the fragile tension between contemplation and urgency, she crafts a language that welcomes ambiguity as a form of care, and makes room for doubt as a necessary gesture.

Selene Cardia was born in Muravera (CA), Italy in 1995, lives and works and between Silius (CA) and Naples.

Selected Exhibitions: 2025: Dedicated to Miguilim, Galleria Doris Ghetta, Ortisei (BZ), GDG Prize 2024; 2024: Letters around a garden, curated by Marta Ferrara and Mario Francesco Simeone, Alfonso Artiaco, Naples; FUORI SCENA in three acts, curated by Magda Di Fraia and Alfredo Maiorino, Teatro Acacia, Naples; 2023: ReA! Art Fair, Fabbrica del Vapore, Milan; 2021: Premio Nocivelli, Chiesa della Disciplina, Verolanuova (BS); 2020: Vuoti a rendere, curated by Alessio Vigni, Colle Val d'Elsa (SI); 2019: Forme nel Verde - Antifragile, curated by Gaia Pasi, Palazzo Chigi Zondari, San Quirico d'Orcia (SI)