

Gianluca Lattuada

Lo que fuimos y lo que seremos

What We Were and What We Will Be





REAL FÁBRICA DE TAPICES



**GIANLUCA
LATTUADA**

*Lo que fuimos
y lo que seremos*

10 - 30 sept 2025

Colaboran



Official Opening

On September 10, the Royal Tapestry Factory of Madrid inaugurated the exhibition *Lo que fuimos y lo que seremos* (What We Were and What We Will Be) by Italian artist Gianluca Lattuada, organized in collaboration with the Italian Cultural Institute of Madrid and Com.It.Es Madrid (Committee of Italians Abroad).

The ceremony featured the participation of Ms. Teodora Danisi, Cultural Counselor of the Embassy of Italy, during the morning press conference, as well as Consul Giacomo Grandesso and Andrea Lazzari, President of Com.It.Es Madrid, who delivered a speech at the public opening together with Alejandro Klecker de Elizalde, Director of the Royal Tapestry Factory.

The event brought together a wide representation of institutional and diplomatic authorities, including several embassies accredited in Spain — among them those of Germany, Portugal, Hungary, Morocco, and Paraguay — along with representatives of the Community of Madrid and the City Council of Madrid, underscoring the international scope and cultural significance of the exhibition.



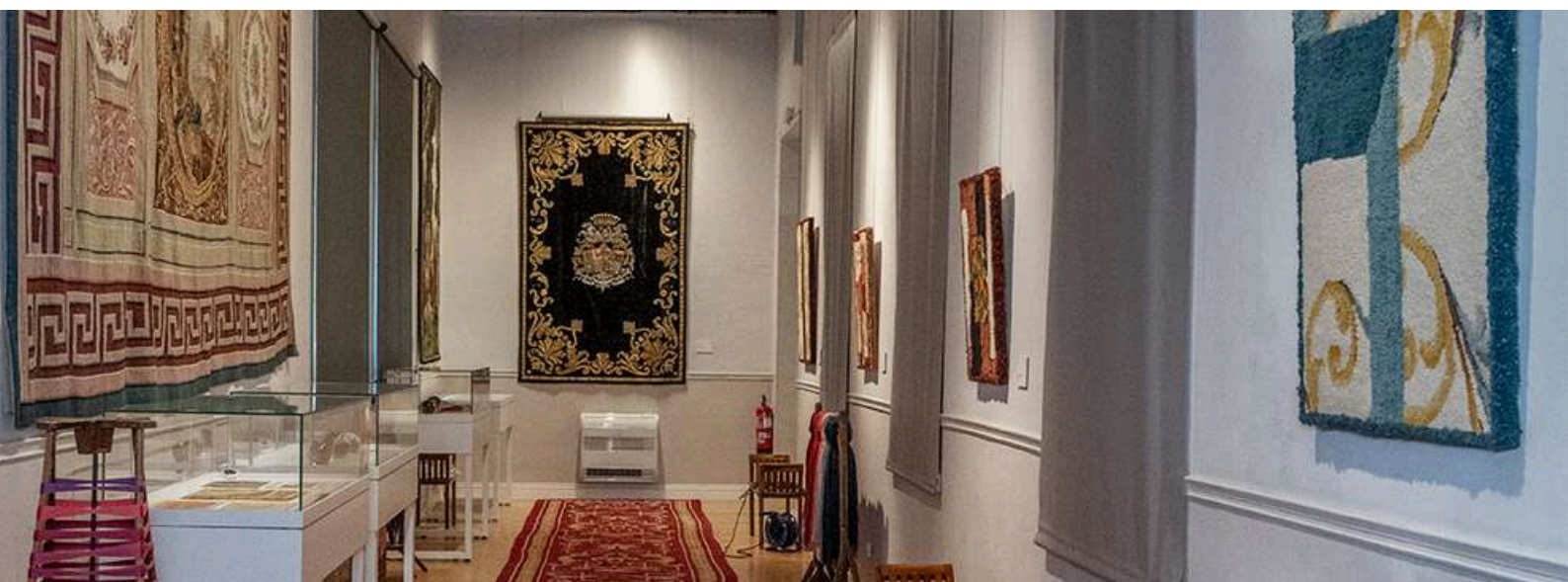
Dialogue between past and present

The project unfolded within the museum spaces of the Factory with a total of 23 works, executed in different techniques and formats: textile compositions created from fragments of antique carpets, paintings on canvas, interventions on preparatory papers from the Royal Tapestry Factory, and resin sculptures encapsulating hand-cut wool. Together, these works formed a complex and articulated path, conceived to activate a double dialogue between past and present.

The first takes place within each individual work, where a fragment of historical carpet—some originating from institutions and emblematic sites in Spain—is integrated into the contemporary composition. The work does not erase the original fragment; rather, it amplifies it: it makes it visible as material memory and, at the same time, transforms it into a new presence. In this crossing of times, the historical and the contemporary coexist on the same surface, revealing that the past is not a dead record but an active dimension that is reactivated in the present.

The second dialogue is established between Lattuada's contemporary works and the pieces from the permanent collection of the Royal Tapestry Factory. Each work was conceived in direct relation to the tapestry, carpet, or preparatory cartoon placed beside it. This is not a simple visual juxtaposition, but an exercise in listening and in chromatic and formal correspondence: the color ranges, proportions, and compositional rhythms were conceived to resonate with the historical elements. Thus, the visitor perceives not merely a juxtaposition, but a symbolic fabric that connects different eras within the same perceptual horizon.

Each of Lattuada's works simultaneously activates the memory of the historical fragment it incorporates and the institutional memory of the Factory as a whole. The inherited material becomes the architecture of the new, and the new, in turn, reinterprets the inherited, producing a broader reflection on the continuity of languages, the metamorphosis of matter, and the impossibility of radically separating past and present.





This dialogue between Lattuada's works and the permanent collection can be more clearly understood through the analysis of a significant piece. In *Lo que persiste aunque ya no exista* (What Persists Even When It No Longer Exists, 2025), Gianluca Lattuada incorporates two original fragments of historical carpets, sourced from the Spanish Parliament and the Metrópolis building, one of the architectural landmarks of Madrid's Gran Vía. The latter fragment, placed at the center of the composition and set diagonally to follow the structure of the painting displayed beside it, becomes the nucleus and protagonist of the work: its undulating weave evokes the movement of water and the ebb and flow of the sea, suggesting an energy that flows and endures. It enters into dialogue with the tapestry cartoon *Fishermen Pulling a Net from the Water* (1783–1785), created by Mariano Salvador Maella and Zacarías González Velázquez for the decoration of the Pieza de Damas in the Palace of El Pardo and belonging to the *Neapolitan Fishermen* series.

While Maella, departing from the festive Madrid-themed scenes that predominated in the manufactory, proposed coastal landscapes in which fishermen merge with maritime views, Lattuada reactivates that horizon through abstraction. Both share a common chromatic palette —blues, beiges, browns— that recalls the depth of the sea and the materiality of the earth. In the contemporary work, however, figuration disappears to become resonance: the sea is no longer narrated, but suggested through the memory of the fragment and the chromatic vibration that surrounds it. In this way, past and present converge on the same plane, where the memory of water becomes a metaphor of persistence and transformation.



Abstraction as knowledge

During his residency at the Royal Tapestry Factory, Gianluca Lattuada delved into the historical processes of textile creation, which traditionally began with the artist's sketch and culminated in the finished tapestry. His proposal consisted of inverting that path: instead of starting from the preparatory drawing, he chose to begin with the very fragments of historical carpets, charged with material and symbolic memory.

From each fragment emerged a textile work, where the inherited material was recomposed into new abstract geometries. These geometries, in turn, became visual patterns that gave rise to the paintings on canvas. The sequence thus unfolded as a movement of back-and-forth: the textile generated the pictorial, and the pictorial prolonged the memory of the textile, closing a circle in which no element was exhausted but transformed into another language.

In this sense, Lattuada's work can be read as a gesture of circular economy applied to art: residue becomes seed, memory becomes pattern, trace becomes pictorial surface. Each piece does not close the process but prolongs it, returning it to the viewer as a contemplative experience.

Abstraction, in this context, ceases to be a style and asserts itself as an instrument of knowledge. Each work functions as an interior architecture, where time is not fragmented into isolated instants but flows as a continuum in which past and present coexist. Thus, *Lo que fuimos y lo que seremos* shows that art can close cycles without ending them, revealing that all permanence carries within itself the possibility of transformation.



Commitment to sustainability and circular economy

In the artist's own words: *"Residue should not be understood as waste, but as a living archive: fragments of memory that, when transformed into form and color, reveal that the past does not vanish but continues to inhabit the present, opening itself to new possibilities of meaning and beauty."*

This principle materializes in the project through the use of fragments of historical carpets and various materials sourced from the Royal Tapestry Factory itself: from preparatory papers used by the draftsmen, to wool from the manufactory, and even discarded threads cut by hand by the artisans during the weaving process. With these latter elements, Lattuada created the resin sculpture series *Pensamientos atrapados* (Trapped Thoughts), symbolizing the unfolding of the creative process: from the initial residue to the finished work, in a cycle that turns the ephemeral into permanence and the marginal into a center of meaning.

In this same spirit, the Director of the Royal Tapestry Factory, Alejandro Klecker de Elizalde, stated that the institution he represents *"maintains a strong commitment to sustainability and the circular economy, integrating these values into its working processes and into the management of its textile heritage. Our goal is to preserve the artisanal tradition while also incorporating responsible practices that ensure its continuity into the future. The collaboration with Gianluca Lattuada reinforces this line of action, by demonstrating how materials no longer in use can be transformed into new artistic expressions that enrich our legacy."*



The creative process as the embryonic development of an Idea

The sculptural series *Pensamientos atrapados* (Trapped Thoughts) is conceived as a metaphor for the very birth of the artwork. The hand-cut wool fragments, encapsulated in transparent resin spheres, represent the initial stage of a thought still without form: minimal remains, seemingly insignificant, that already contain the potential of what is yet to come. In this transition, matter behaves like a living organism, where each fiber suggests the latency of a possible future.

The development of the idea unfolds as an embryonic journey: from the accumulation of residue to its concentration in a chromatic nucleus, symbolized by the color sample—in particular, brown no. 217, recurrent in the artist's palette—which functions as the conceptual embryo of the work. From there, the process reaches its culmination in the final textile compositions, where what was once residue becomes structure, and what was a mere trace asserts itself as an autonomous form.

In this series, Lattuada proposes a philosophical reflection on the act of creation: the work does not arise from a finished gesture but from a chain of transformations in which each stage preserves the memory of the previous one. Trapped Thoughts thus reveals that art, like life, is a cycle of permanent gestation: the idea is never closed, it unfolds, metamorphoses, and finds in matter both its mirror and its destiny.



Contemporary art and craftsmanship

The project highlights the close relationship between contemporary art and craftsmanship, showing how both languages can engage in dialogue within the same creative horizon. At the Royal Tapestry Factory, the trades transmitted over more than three centuries become living material for contemporary experimentation. The artisans' manual gestures—the cutting of a thread, the preparation of a squared drawing sheet, the selection of a color—are transformed into inputs for the artistic work, reminding us that every act of creation is born from a collective, patient, and silent know-how.

Gianluca Lattuada takes up this heritage and turns it into a field of inquiry. His work does not replicate tradition; it listens to it and reformulates it, situating artisanal practice on a symbolic and philosophical level. In each piece, one perceives how the precision of the craft opens itself to the indeterminacy of abstraction, generating a space where technical mastery and poetic intuition intertwine.

Thus, the exhibition reveals that craftsmanship is not a relic of the past but a source of contemporary thought. By integrating residues, papers, wools, and historical fragments into a new visual language, Lattuada demonstrates that manual skill can become a metaphor for memory and transformation, placing artisanal practice at the very heart of current aesthetic reflection.

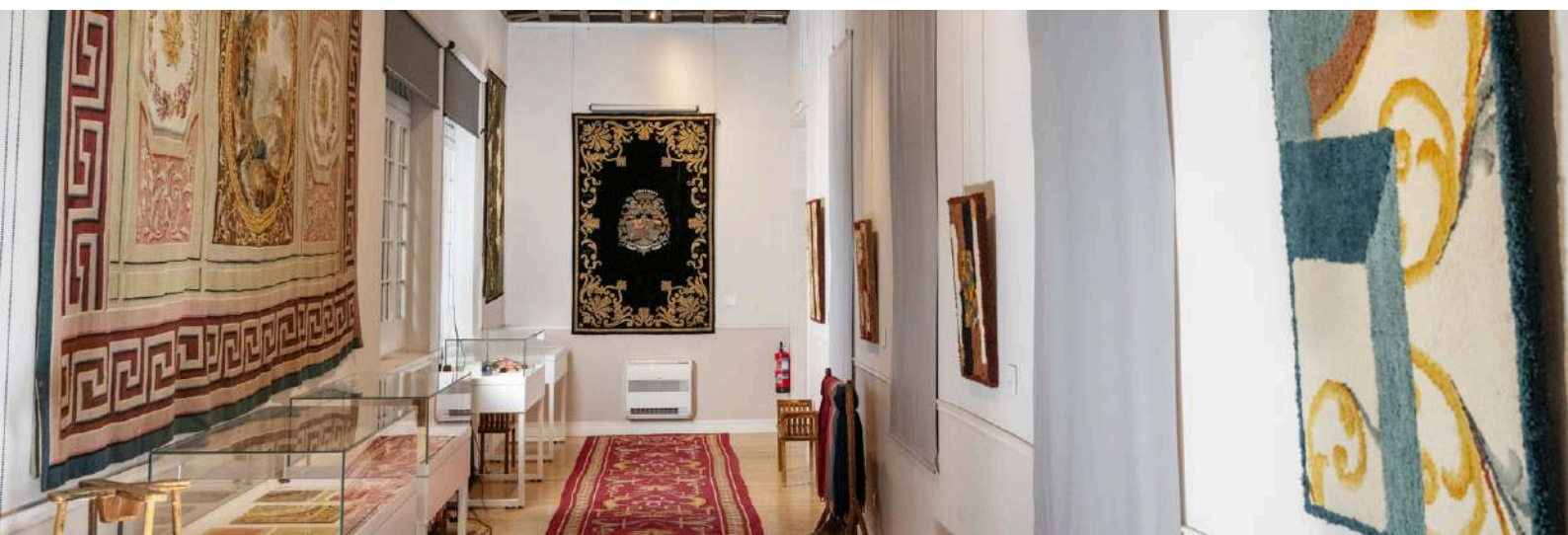
Art and interior design

In the history of European art, tapestries have occupied a central place not only as decorative objects but as true instruments of interior architecture. From the Middle Ages to the Baroque, their function went far beyond aesthetics: they protected against cold and humidity, provided acoustic insulation, and transformed bare walls into living surfaces imbued with narrative and prestige. In palaces, cathedrals, and aristocratic residences, tapestries were considered symbols of power and refinement, equal in value and importance to mural paintings or monumental sculptures.

The royal manufactories, such as the Royal Tapestry Factory of Madrid, perfected this art in the service of the monarchy and major institutions, producing works that combined technical virtuosity with symbolic density. Tapestries not only illustrated mythological, religious, or courtly scenes; they also functioned as spatial devices that ordered the perception of a place, creating atmospheres where the functional and the poetic intertwined.

It is precisely this vocation of the tapestry that resonates with Gianluca Lattuada's textile works. Created from fragments of historical carpets, his pieces are not presented merely as abstract compositions; they are conceived as surfaces that, like the ancient tapestries, modulate space, generate visual warmth, and open a symbolic horizon. Where traditional tapestries narrated figurative stories, Lattuada's works unfold a material memory that, through abstraction, offers the viewer a territory of contemplation and resonance.

In this correspondence, Lattuada's contemporary works stand as a continuation of the tapestry in a 21st-century key: pieces that do not seek to illustrate, but to activate relationships with architecture and with those who inhabit it. His approach transforms residue into palimpsest and fiber into thought, demonstrating that textile art—yesterday as today—remains an essential bridge between art and interior design, between material space and the sensory experience of those who dwell within it.





Gianluca Lattuada (Milan, 1988) is an Italian visual artist and director currently based in Madrid. His works have been featured in solo and group exhibitions in Italy, Spain, the United Kingdom, the United States, and Mexico, and have also been published in international art catalogues, books, and magazines.

His artistic research revolves around a reflection on memory and the tension between permanence and transformation. Through abstraction, Lattuada constructs spaces of resonance in which the visible becomes experience and form becomes inquiry. Painting, understood as a territory of stratification and attentive listening, thus becomes a site of confrontation with the enigma of time and with the deepest dimensions of identity and perception.

Among his most recent institutional projects are a solo exhibition at the Great Museum of the Maya World (Yucatán, 2023), the inclusion of one of his works in the permanent collection of the Paolo Pini Museum of Contemporary Art – MAPP (Milan, 2024), and an artist residency culminating in a solo show at the Royal Tapestry Factory of Madrid (2025).

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**GIANLUCA
LATTUADA**

*Lo que hacemos
y lo que soñamos*

10 - 30 sept 2025

Colaboración

Comitè

Comitè

The Royal Tapestry Factory's collaboration with artists through the ages

Throughout its history, the Royal Tapestry Factory has worked with great draftsmen and cartoonists, among them the Aragonese painter Francisco de Goya, who between 1775 and 1792 produced his celebrated tapestry cartoons, today regarded as a fundamental stage of his career.

The Factory also collaborated with artists born on the Italian peninsula who served the Spanish Crown, such as Francesco Sabatini, Andrea Procaccini, and Corrado Giaquinto. This openness to collaboration has continued over time, involving contemporary figures such as Manolo Valdés, Joaquín Vaquero Turcios, Guillermo Pérez Villalta, and Alfonso Albacete, bearing witness to a tradition that has always been able to engage in dialogue with the present.

It is within this context that the project of Gianluca Lattuada is situated. The Italian artist's work begins with pieces of antique carpets, recovered from the storerooms and workshops of the Royal Tapestry Factory. These are not mere fragments, but witnesses of time and use, charged with historical and cultural layers. Through the technique of embroidery and the incorporation of new structures, Lattuada restores them to renewed life: the work becomes a palimpsest, a place where matter preserves its memory while simultaneously opening itself to new configurations.

The Royal Tapestry Factory of Madrid, founded in 1721 by King Philip V, is the oldest manufactory in continuous operation. It plays an essential role in preserving Spain's textile heritage by maintaining traditional trades and manufacturing processes in tapestry, carpet, and wall hangings, for which it uses only the highest-quality materials. Today, it is a leader in the field of textile restoration, where the most advanced technologies are applied.







Gianluca Lattuada's works enter into dialogue with the tapestry Saint Paul and Saint Barnabas Reject Pagan Sacrifices or The Sacrifice at Lystra. Cartoons by Raphael Sanzio. Woven in Brussels-Brabant in the workshop of Willem Van Leefdael. Low-warp tapestry, 4 m × 6.5 m. Late 17th century.



Small tapestry with floral and geometric patterns.













Small white label with text, likely providing information about the artwork.



Lo que fuimos y lo que seremos – Gianluca Lattuada - Catálogo de exposición



LA CERTEZA DE QUE TODO
PODRÍA SER DISTINTO
*The Certainty That Everything
Could Be Different*
Wool embroidery on stretcher
76 × 57 cm
2025



LO QUE PERSISTE
AUNQUE YA NO EXISTA
*What Persists
Even When It No Longer Exists*
Wool embroidery on stretcher
76 × 57 cm
2025

Lo que fuimos y lo que seremos – Gianluca Lattuada - Catálogo de exposición



ECOS DE UNA GEOMETRÍA SAGRADA
Echoes of a Sacred Geometry
Wool embroidery on stretcher
102 × 83 cm
2025



EL ORDEN QUE SE REVELA
The order that is revealed
Wool embroidery on stretcher
102 × 83 cm
2025

Lo que fuimos y lo que seremos – Gianluca Lattuada - Catálogo de exposición



LA BELLEZA DE SER DOS COSAS
AL MISMO TIEMPO

*The Beauty of Being Two Things
at the Same Time*

Wool embroidery on stretcher

84 × 57 cm

2025



LO QUE FUIMOS Y LO QUE SEREMOS
What We Were and What We Will Be

Wool embroidery on stretcher

84 × 57 cm

2025

Lo que fuimos y lo que seremos – Gianluca Lattuada - Catálogo de exposición



EL ENIGMA DE LA MATERIA
The Enigma of Matter
Wool embroidery on stretcher
76 × 57 cm
2025



FLORES QUE INSISTEN EN VIVIR I
Flowers That Insist on Living I
Pencil and acrylic paint on paper
68 × 47 cm
2025

Lo que fuimos y lo que seremos – Gianluca Lattuada - Catálogo de exposición



FLORES QUE INSISTEN EN VIVIR II
Flowers That Insist on Living II
Pencil and acrylic paint on paper
68 × 47 cm
2025



FLORES QUE INSISTEN EN VIVIR III
Flowers That Insist on Living III
Pencil and acrylic paint on paper
68 × 47 cm
2025

Lo que fuimos y lo que seremos – Gianluca Lattuada - Catálogo de exposición



HABITAR EL MISMO SEGUNDO
DOS VECES
To Inhabit the Same Second Twice
Acrylic on canvas
100 x 81 cm
2025



SUMA DE INSTANTES
Sum of Instants
Wool embroidery on stretcher
29,5 x 37,5 cm
2025

Lo que fuimos y lo que seremos – Gianluca Lattuada - Catálogo de exposición



UN CUERPO RESPIRANDO
EN MEDIO DE LA NADA
*A Body Breathing
in the Middle of Nowhere*
Acrylic on canvas
100 x 81
2025



LA INSOPORTABLE NECESIDAD
DE ENCONTRAR LA LUZ
EN LA OSCURIDAD
*The Unbearable Need to Find Light
in the Darkness*
Wool embroidery on stretcher
29,5 x 37,5 cm
2025

Lo que fuimos y lo que seremos – Gianluca Lattuada - Catálogo de exposición

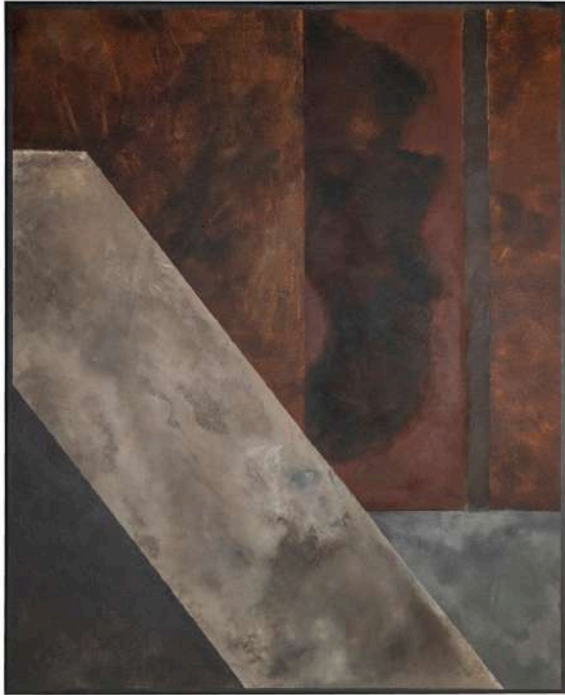


LO QUE TODAVÍA NO OCURRE
What Has Not Yet Happened
Acrylic on canvas
100 x 81 cm
2025



TODO SE REPITE HASTA
VOLVERSE IRRECONOCIBLE
*Everything Repeats Until
It Becomes Unrecognizable*
Wool embroidery on stretcher
29,5 x 37,5 cm
2025

Lo que fuimos y lo que seremos – Gianluca Lattuada - Catálogo de exposición



MIRAR ALGO QUE YA ESTÁ
DESAPARECIENDO
*Looking at Something
Already Disappearing*
Acrylic on canvas
100 x 81 cm
2025



LO QUE SE VE Y LO QUE SE RECUERDA
What Is Seen and What Is Remembered
Wool embroidery on stretcher
29,5 x 37,5 cm
2025

Lo que fuimos y lo que seremos – Gianluca Lattuada - Catálogo de exposición



PENSAMIENTO ATRAPADO I
Trapped Thought I
Resin sculpture with hand-cut wool
Ø 10 cm
2025



PENSAMIENTO ATRAPADO II
Trapped Thought II
Resin sculpture with hand-cut wool
Ø 12 cm
2025

Lo que fuimos y lo que seremos – Gianluca Lattuada - Catálogo de exposición



PENSAMIENTO ATRAPADO III
Trapped Thought III
Resin sculpture with hand-cut wool
Ø 12 cm
2025



PENSAMIENTO ATRAPADO IV
Trapped Thought IV
Resin sculpture with hand-cut wool
Ø 10 cm
2025

Lo que fuimos y lo que seremos – Gianluca Lattuada - Catálogo de exposición



PENSAMIENTO ATRAPADO V
Trapped Thought V
Resin sculpture with hand-cut wool
Ø 10 cm
2025

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