

Carl Jung and my overall practice

Carl Jung's thought has been an important reference in my work, not as a fixed system to illustrate, but as an intellectual and poetic structure through which to think about identity, fragmentation, trauma, and transformation. What has been most meaningful to me is not the creation of literal Jungian imagery, but the idea that the self is not singular, transparent, or stable. It is layered, often contradictory, partially hidden, and continuously shaped through encounters with memory, repression, projection, and individuation.

I have been particularly drawn to Jung's understanding of the unconscious as something active and formative rather than passive or buried. His reflections on archetypes, the shadow, the persona, and the process of individuation resonate strongly with my sculptural language. I am interested in how a person is built through stratification: through what is shown, what is hidden, what is inherited, what is wounded, and what is transformed over time. In this sense, sculpture becomes for me a way of constructing an inner architecture rather than representing a body in a descriptive way.

I am also deeply influenced by writers and thinkers who understand identity as something formed across time, inheritance, and countless visible and invisible passages. In this sense, Ángel González has been particularly important to me. In *Para que yo me llame Ángel González*, the self is not presented as an isolated essence but as the result of immense accumulations of time, bodies, histories and survival. That understanding is close to my own: identity is never singular or immediate, but sedimented, carried, eroded and rebuilt. This also resonates with Etty Hillesum's diaries, where interior life is not treated as escape, but as a disciplined and ethical space of confrontation with suffering, lucidity and presence. For this reason, I do not understand the self as a closed image, but as a stratified condition of time and memory, something closer to a slow becoming than to a fixed identity.

Jung's ideas also intersect with my interest in ritual, burial, revelation, and the invisible structures that shape subjectivity. I often think of the sculptural process as a kind of archaeology of the self, where layers are removed, stitched, covered, reopened, or exposed. The work does not seek psychological resolution in a simplistic sense; rather, it gives form to the fragile and often unresolved coexistence of trauma, memory, resilience, and becoming.

Jungian concepts and developmental stages in my work

There are certainly analogies between Jungian ideas and the stages of my artistic development, although I would not say that my practice follows Jung in an illustrative or didactic way. Rather, some of his concepts have helped me to understand the deeper structure of what I was already pursuing materially and intuitively.

In an earlier phase of my work, the body appeared more directly, often through organic and symbolic forms. At that stage, I was concerned with emotional and psychological states, but these concerns were expressed more through material atmosphere and bodily suggestion than through architecture or spatial construction. One could perhaps relate this to a first confrontation with inner material: with vulnerability, psychic density, and the body as a site of tension.

In a second phase, the body began to fragment and to become more structured. Geometry entered the work more forcefully. Cubes, cuts, voids, sharp lines and stratified forms emerged as devices through which to articulate social pressure, inner restriction, and the frameworks imposed on identity. This corresponds, in some respects, to an increasing

awareness of the tension between inner life and external structure, between the self and the systems that shape or compress it. Here, the dialogue between persona and shadow, surface and depth, became more explicit in the formal language.

In the more recent work, especially in projects such as Hidden and White Wombs, there is a stronger movement toward concealment, inner space, and revelation through absence. Figures are no longer simply present as bodies to be seen. They are partially hidden, filtered, enclosed, glimpsed through slits, light, writing, or shadows. This stage is more architectural and more ritualistic. It is less about presenting identity and more about creating the conditions through which it may be sensed, questioned, or encountered indirectly. If one wanted to connect this to Jung, one might think of individuation not as self-expression, but as a difficult process of approaching what is buried, fractured, or unassimilated.

In terms of portrayal, light and shadow, and spatial relations, this evolution has been fundamental. The figure has moved from being more directly embodied to becoming almost spatially dispersed or psychically embedded within the sculpture. Light now plays a more active role as a revelatory force. Shadow is no longer merely optical; it becomes a carrier of what cannot be fully seen or named. Space is no longer a neutral setting for the work, but an extension of its psychological and symbolic structure.

My interpretation of the soul

I do not think of the soul in a purely religious, decorative or sentimental sense. For me, the soul is not an abstract essence detached from matter. It is something that becomes perceptible through fragility, contradiction, memory, and transformation. It is what resists reduction. It is what remains when surfaces fail to explain us fully.

In my work, the soul could be understood as the invisible intensity held within matter and within form. It is not something I attempt to represent literally. Rather, I try to create conditions in which it may be sensed: through concealment, through slowness, through traces, through openings, through the tension between what is revealed and what remains inaccessible.

The significance of the soul in my work lies in this capacity to hold complexity without resolving it. I am interested in forms that seem to contain an inner life, not because they are animated in a theatrical sense, but because they suggest an interiority that exceeds appearance. A slit in marble, a partially visible figure, a text that cannot be fully deciphered, a surface that bears wounds or inscriptions: all of these are ways of giving presence to something that is both intimate and elusive.

How I convey or infuse the soul into the work

I would not say that I “infuse” the soul into the work as if it were added from outside. Rather, I try to work in such a way that the sculpture can hold a sense of interiority. This happens through both process and form.

Material is central to this. When I speak about matter, I do not speak only in formal or technical terms. I think here also of Pierre Teilhard de Chardin, especially *The Mass on the World*, where matter is not inert but charged, evolutionary, and spiritually active. This is very close to how I experience sculpture: not as the imposition of form onto dead substance, but as an encounter with a material that already carries duration, pressure, memory and transformation within itself.

Marble, for example, is not neutral in my practice. It is geological, historical, vulnerable, and symbolically charged. It carries time within it. Marble, for me, is especially powerful because

it is never just stone in the ordinary sense. Chemically and geologically, it holds within itself immense durations of life and transformation. Marble emerges through the metamorphosis of limestone; limestone itself is formed largely through calcium carbonate deposits linked to shells, marine organisms and biological sediments accumulated over immense spans of time. In that sense, even a small block of marble carries millions of years of compression, death, survival and reconfiguration. This is one reason I experience marble as a material of memory rather than merely of monumentality.

This is also why I often choose salvaged marble, fragments, discarded pieces and offcuts. I am interested in working with what has already been cut away, neglected or considered secondary. These remnants already contain a history of extraction, selection and refusal. Reusing them is not simply an ecological gesture, although that matters to me; it is also a conceptual and ethical one. The offcut becomes a body that has survived exclusion and is brought back into visibility through care, pressure, inscription and form.

The same can be said for stitching, engraving, cyanotype, and the use of hidden writing. These are not decorative gestures; they are methods of inscription, concealment, repair and delayed revelation.

The soul enters the work through this tension between control and vulnerability, precision and erosion, architecture and intimacy. It also enters through time. Many of my works are not immediately legible; they ask the viewer to move, wait, look again, come closer, or accept that something will remain unresolved. That space of incompleteness is important to me. It allows the work to breathe psychologically rather than becoming overdetermined.

Light and shadow: metaphorical and physical functions

Light and shadow are fundamental to my work both materially and conceptually. Physically, they shape visibility. They activate surfaces, openings, depth, texture, inscriptions and internal spaces. They determine what can be perceived, when, and from which angle. In many of my sculptures, especially the more recent ones, light is not an external aid to display the work; it is an active component of the work's meaning.

Metaphorically, light is linked to revelation, consciousness, emergence and exposure, while shadow relates to concealment, interiority, trauma, latency and psychic depth. But I am not interested in a simplistic opposition between good light and negative darkness. Shadow, in my work, is often protective. It can hold what is too fragile, too painful, or too early to fully appear. Likewise, light is not always comforting; it can expose, destabilise, or force visibility upon what was hidden.

In past works such as *Layers*, voids and openings functioned as portals through which absence became visible. Light passed through these spaces and transformed emptiness into a kind of active presence. In *Cocoon* to Alda Merini, concealment and layering produce a dynamic of inner and outer skins, where what is protected is also what longs to emerge. When I think of *Cocoon* to Alda Merini, I also think of Alda Merini's *L'albatros*, especially the image of the wounded yet still singing creature. That poem has always felt profoundly close to me because it transforms injury into voice without romanticising suffering. Merini's language carries a mystical softness and, at the same time, an unbearable wound. That duality is central to *Cocoon*: protection and exposure, burial and song, enclosure and inner survival.

In *White Wombs* and *Hidden*, light becomes even more central: it passes through slits, reveals hidden text, activates internal shadows, and creates a relationship between the visible exterior and the secret interior. It is almost a ritual agent of disclosure.

How light functions in the small room works

In the small room works for the exhibition, light functions both as atmosphere and as threshold. These room-like sculptures are not simply miniature spaces; they are structures of psychic tension. Light does not merely illuminate them from outside. It participates in creating the feeling that something is present within, even when it cannot be fully seen.

Because of the marble's thinness, openings, translucency, and internal spatial logic, light can operate in a very subtle way. It can suggest interior presence without fully revealing it. It can transform slits into psychological apertures. It can create a suspended state between invitation and refusal. This is important because I want the viewer to feel that these works contain something more than they declare. They are not illustrations of interiority; they are conditions in which interiority becomes spatially tangible.

The room works depend on this instability. They hover between shelter and exposure, chamber and body, architecture and memory. Light helps produce that ambiguity. It gives the works an ethereal and shifting atmosphere, while also intensifying their sense of emotional concentration.

Text: inscription, identity, discovery, and narrative

Text in my work operates as trace, inscription, wound, memory, and invitation. It is never merely explanatory. Whether etched into marble, written in pencil, engraved, or printed through cyanotype, text functions as something embedded in the body of the sculpture rather than placed upon it as commentary.

I am interested in writing as a material act. To write onto marble is already to create a tension between permanence and disappearance. A pencil line may fade. An engraving may emerge more strongly over time. A cyanotype inscription may depend on light, process, washing, and partial revelation. This temporal instability is very important to me. It reflects the instability of identity itself, and the way memory survives through fragments rather than full narratives.

Text can certainly be read as a way of etching identity, but not in a fixed or declarative sense. It is more accurate to say that it creates a field of psychological resonance. Sometimes the words may feel like messages left behind, or intimate fragments not fully offered to the viewer. Sometimes they function as traces of thought, states of mind, prayers, confessions, or residues of buried experience. At other times, they are deliberately semi-decipherable, allowing the viewer to project memories, emotions, or narratives into the work. In that sense, yes, they invite discovery, deciphering, and confabulation, but without ever becoming completely transparent.

I am interested in language as something that can both reveal and withhold. A text can be intimate while remaining inaccessible. It can be deeply personal while creating collective resonance. It can also function ritually, especially in relation to the idea that words are not passive but transformative. This is one reason I am drawn to inscription as a sculptural act.

Do transcription methods coincide with stages in my work?

Yes, to an extent they do. Different forms of textual inscription correspond to different moments in my artistic development and to different conceptual needs.

In some works, writing appears more directly and more vulnerably, for example in pencil or pen, where its fragility and impermanence become part of its meaning. In other works, engraving introduces a stronger relation to time, resistance and delayed visibility. It suggests

that language may be hidden within matter and only gradually emerge. More recently, through cyanotype and light-sensitive processes, writing has become even more bound to revelation, disappearance, and the action of light itself. The word is no longer only inscribed; it is developed, resisted, washed away, or left as an absence.

So yes, the mode of transcription often reflects the stage of the work, both materially and psychologically. As the work has become more concerned with concealment, layering, rituality and invisibility, the writing has also become less direct and more contingent, more dependent on process, time and viewer encounter.

Digital process: the role of 3D modelling

3D modelling plays an important role in my artistic process, especially in relation to form, structure, scale, and spatial testing. I do not use digital tools to distance the work from materiality. On the contrary, I use them to deepen my engagement with matter.

Digital modelling allows me to think sculpturally in a dynamic and architectural way. It helps me study proportions, voids, cuts, internal tensions, and spatial rhythm before moving into stone. In works involving marble, where every intervention carries risk, the ability to test forms digitally is extremely valuable. It allows me to explore relationships between thickness and fragility, between interior and exterior, between hidden and visible structures.

It also adds a different kind of precision. I am interested in the dialogue between the controlled language of digital construction and the unpredictable density of natural material. When these two dimensions meet, something important happens. The marble retains its geological and symbolic presence, but the digital process allows me to conceive forms that are more exacting, more layered, and more architecturally refined.

In practical terms, I often work through a combination of drawing, digital modelling, and physical making. 3D tools help me visualise and test the work, especially where internal spaces, slits, alignments, and hidden volumes are concerned. They also allow me to collaborate with technological processes such as CNC or robotic roughing, which I intentionally integrate into the work. I am not interested in erasing the trace of the machine completely. Sometimes those marks become part of the language of the sculpture, because they register another layer of time, labour, and intervention.

The three stages of my artistic development

If I were to summarise the three main stages of my artistic development, I would describe them as follows.

The first stage was more organic and corporeal. In this phase, I was strongly focused on emotional states, bodily transformation, and symbolic materiality. Forms were often more fluid, visceral, and directly linked to the body as a site of vulnerability and becoming. Material itself already carried conceptual weight, but architecture had not yet fully entered as a structuring device.

The second stage introduced fragmentation, geometry and stratification more explicitly. Here, I began to use sharper formal structures, cubes, cuts, layered systems and more tension between organic and architectural languages. This phase was crucial because it allowed me to articulate social and psychological pressures more clearly. The body became less literal and more constructed, more coded through structure and rupture.

The third stage, which continues in my current work, is more spatial, ritual and interior. It is characterised by concealment, hidden writing, light-sensitive surfaces, slit-like openings,

stitched elements, reliquary forms, and the creation of sculptures that behave almost like psychological chambers. In this phase, the work is less about the body as a visible figure and more about the body as an absent centre, an internal architecture, or a threshold between material and psychic space. This is the phase in which projects such as Hidden and White Wombs become especially significant.

These stages are not neatly separated, and elements of one often remain active in another. But overall, there has been a movement from bodily symbol to structural language, and then toward a more complex fusion of sculpture, inscription, light, and inner space.

My formation within the community in Sicily was also decisive. It gave me not only a cultural and spiritual framework, but a lived experience of collective making, ritual space and large architectural or environmental gestures. Being able to grow in that context, and to imagine and realise works on a larger scale, shaped my understanding of sculpture as something that can exceed the object and become a spatial condition. That experience remains deeply connected to my desire to develop White Wombs at a larger scale: not as enlargement for its own sake, but because the project already contains an architectural, communal and immersive logic that asks to be inhabited more fully.

Pina Bausch and Martha Graham

Pina Bausch and Martha Graham have both been important influences on the performative dimension of my practice, though in different ways.

From Martha Graham, I take a strong sense of psychological embodiment. Her choreography is never only formal movement; it is emotional architecture. The body contracts, opens, resists, reveals, remembers. This has had a profound impact on how I think about sculptural form. Even when my works are still, I want them to hold an inner movement, a sense of tension, compression, release, or withheld gesture.

From Pina Bausch, I am deeply influenced by the relationship between vulnerability, repetition, ritual and emotional exposure. Her work creates spaces where gesture becomes memory, where the body appears fragile but charged, and where theatricality is never separate from truth. This has influenced how I think about repetition, enclosure, bodily trace, and the emotional atmosphere that sculpture can generate.

Alongside Bausch and Graham, I would also place Zygmunt Bauman's understanding of liquid modernity in the background of my thinking, especially when I reflect on emotional instability, collective trauma, precarity and repetition in contemporary life. Bauman describes modern life as marked by fluidity, the weakening of stable structures, and the pressures produced by instability and constant change. This is important to me because Bausch's choreographic language often feels as though it gives body to precisely that unstable emotional condition. Repetition in her work is never merely formal repetition: it feels like the return of unresolved psychic and collective material, the persistence of feeling within unstable social structures.

In a different but related register, I also think of Gabriel García Márquez, and particularly One Hundred Years of Solitude, where time thickens, folds back on itself and becomes almost atmospheric. The suspended temporality of Macondo has influenced how I think about emotional space: not as linear narrative, but as recurrence, haunting, inheritance and return. In this sense, choreography and sculpture both become ways of shaping time materially.

Both artists have helped me think of the body not as an anatomical fact but as a site of inscription, relation and psychic intensity. Their influence is not limited to performance in a

theatrical sense; it also extends to how I construct space, rhythm, interval, presence and absence within sculpture itself. In this sense, choreography enters my practice not only through live action but through sculptural composition, suspension, sequence, and the way the viewer moves in relation to the work.

Room sculptures within these stages

I see the room sculptures as a very important development within this trajectory. They bring together many strands of my practice: architecture, inner life, light, trauma, concealment, figure, inscription, and the experience of threshold.

They are not simply reduced models of larger works, although they may certainly open toward future larger-scale installations. I consider them autonomous works in their own right. Their scale is intimate, but their conceptual and psychological charge is not minor. In some ways, their reduced scale intensifies their effect, because they require a more concentrated mode of looking. They ask the viewer to come close, to peer, to imagine, to enter mentally even if not physically.

These room sculptures are crucial because they crystallise a shift in my work from sculpture as object to sculpture as psychic architecture. They are spaces one cannot literally inhabit, yet they are structured around the possibility of inward inhabitation. They function as mental rooms, emotional chambers, or fragments of internal architecture.

How many I would like to exhibit

At this stage, I would ideally like to exhibit a group to create a real spatial dialogue, rather than presenting them as isolated pieces. A cluster of works would allow the viewer to move from one psychological atmosphere to another, and would help establish the sense that the exhibition itself is a field of passage and resonance.

My view of the figure within the rooms

The figure within the rooms is never simply a person placed in a setting. It is more like a concentrated psychic presence. Sometimes it appears protected, trapped, remembered, or half-emergent. Sometimes it is almost a residue rather than a full body. I am interested in the figure as something that both inhabits and generates the space around it.

The relation between figure and room is therefore not theatrical in a conventional sense. The room is not a backdrop. It is an extension of the figure's inner condition, and the figure is in turn an intensification of the room's emotional and symbolic charge. They form a single field.

What the figures signify

The figures can signify many things simultaneously: vulnerability, interiority, trauma, survival, latency, memory, witness, concealment, or becoming. I do not want them to be reduced to a single symbolic key. Their ambiguity is essential. They are not characters in a narrative; they are presences through which a psychic or existential condition becomes perceptible.

What the room spaces convey

These spaces convey enclosure, suspension, intimacy, tension, and a kind of fragile threshold between protection and exposure. They may evoke shelters, cells, chapels, reliquaries, internal chambers, or fragments of remembered architecture. I am interested in

the room as both body and mind, as something one could inhabit emotionally even when one cannot inhabit it physically.

The room, in my work, is not just a built space. It is a condition of being. It may hold longing, isolation, incubation, fear, care, or revelation. Its architecture is never purely formal; it is always psychically charged.

The atmosphere I hope to create in the gallery

I would like the gallery to feel like a space of suspended passage: quiet but intense, intimate yet charged, almost ritual in its pacing. I am interested in an atmosphere that encourages slow looking and heightened perception. The sculptures should not shout; they should draw the viewer into a state of attention.

Ideally, the relationship between the works would create a subtle sense of movement through different emotional chambers. The gallery would become less a neutral exhibition space and more a temporary architecture of states of mind: longing, concealment, vulnerability, emergence, memory, and perhaps a fragile form of hope.

For this exhibition, I have been imagining not only the presence of the newer White Wombs works, but a more immersive installation logic. I would like some of the sculptures to be suspended, so that they appear less anchored and more like fragile presences held in a state between apparition and descent. Beneath them, I imagine a black plexiglass base incorporating a very shallow and controlled layer of water, so that reflection becomes part of the work's language.

The reflection would not simply double the sculpture, but extend its psychological space downward, creating a sense of depth, instability and inward immersion. What interests me in this installation is the possibility that the viewer does not remain entirely outside the work, but approaches it physically and perceptually through a slight encounter with water. I am interested in a condition where the body of the viewer becomes more cautious, slower, more aware of balance, surface and reflection. In this way, the encounter with the sculpture would become more ritualised and embodied. The water would function not only visually, but psychologically: as threshold, mirror, memory and subtle disturbance.

Naturally, this would need to be resolved with great care in relation to safety, conservation and accessibility, but conceptually I believe it could strengthen the suspended, ethereal and introspective atmosphere of the installation.

Are these dioramas or maquettes for future full-scale installations?

I would not define them primarily as dioramas, because that term risks making them feel illustrative or scenographic, and that is not how I understand them. Nor would I reduce them to maquettes, even though they may open toward future larger-scale works.

They are autonomous sculptures. However, they do contain an architectural and conceptual potential that could certainly be expanded into larger installations, both inside and outside gallery spaces. In that sense, they are complete works that also carry a generative function. They do not merely represent future possibilities; they embody them in concentrated form.

Final note

What interests me most in these works is the possibility of constructing a psychological and material language in which sculpture becomes a threshold. A threshold between body and architecture, text and silence, visibility and disappearance, trauma and transformation. I am

not interested in explaining inner life directly. I am interested in giving it form through matter, tension, light, space and time.