

ATP DIARY



Gianni Caravaggio | Sculptures with thoughts and feelings

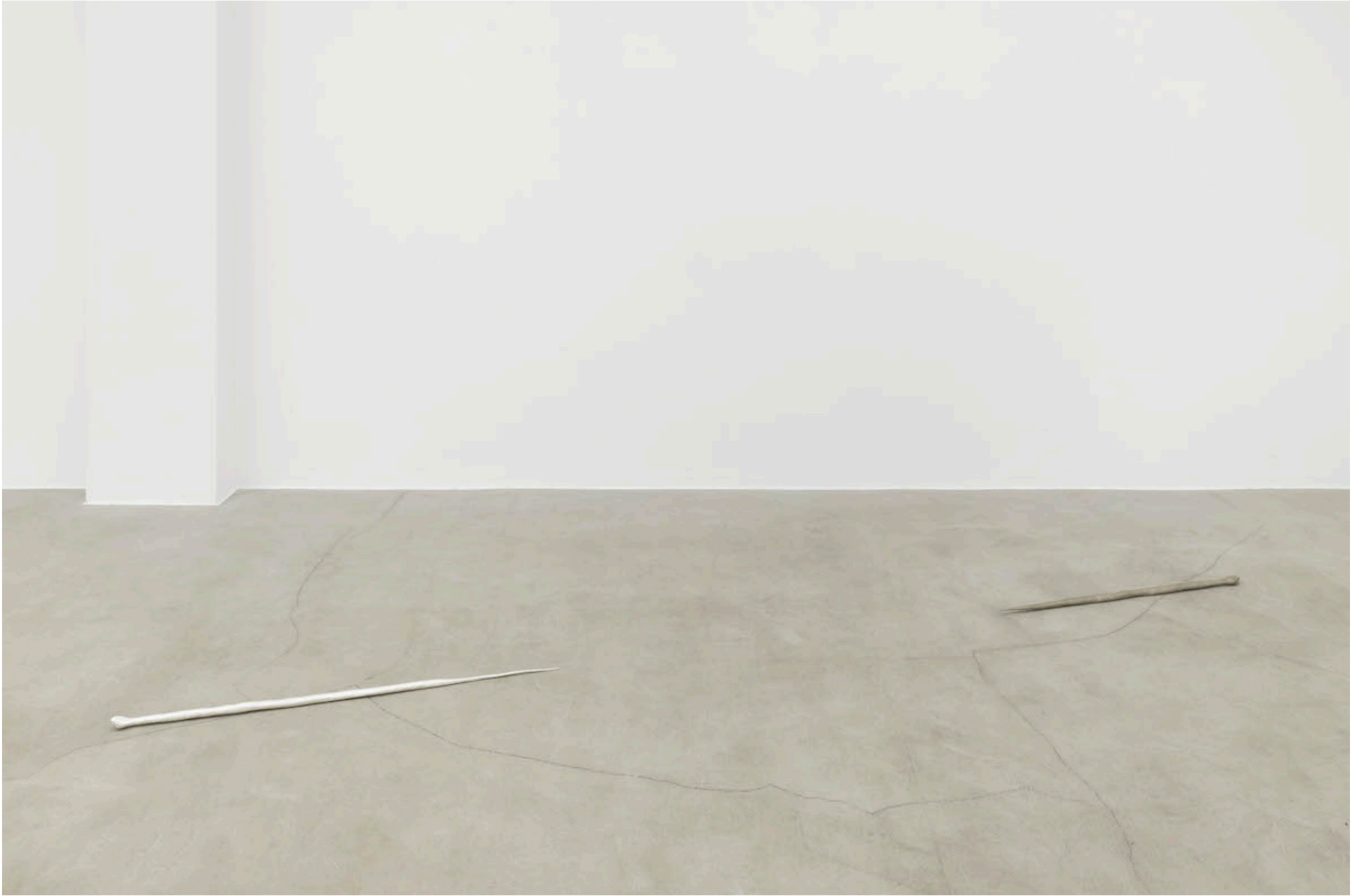
"Sculpture harbours the particular possibility of confrontation with the other because it is first and foremost a thing, a body, and, by this nature, it creates resistance to a narcissistic projection, like a comet that unexpectedly tries to penetrate our atmosphere."

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BY ATPDIARY



Gianni Caravaggio – Installation views, 2026 – Courtesy of the artist and kaufmann repetto Milan / New York Photo: Andrea Rossetti



Gianni Caravaggio – Installation views, 2026 – Courtesy of the artist and kaufmann repetto Milan / New York Photo: Andrea Rossetti



Gianni Caravaggio First rain 2026 graphite on white alabaster 29 x 40 x 1 cm – Courtesy of the artist and kaufmann repetto Milan / New York Photo: Andrea Rossetti

Text by Gianni Caravaggio —

On my journey through the Alps, I marvel at the sight of a majestic mountain ridge, how it is delicately covered by the first snowfall. The fog just below the crest veils it, seeming to make it float in the air. This entire vision and the emotional turmoil seem to be outside of me, yet they arise because I hear this natural spectacle echoing in my deepest memory, which is within me but I don't possess it: it secretly inhabits me. This dissolution of the self into a cosmic experience seems to contradict the tendency to withdraw into everything. I could perhaps say that, if there ever was a portrait of me in such an instant, it would be that of complete abandonment in the wonder of the other. I step aside, offering everything to the perceiver.

Sculpture harbors the unique possibility of engaging with the other because it is first and foremost a thing, a body, and, by this very nature, it creates resistance to a narcissistic projection, like a comet unexpectedly attempting to penetrate our atmosphere. Even as we use things with ever greater technical obstinacy, seemingly posing less and less physical resistance, they nevertheless offer us a formidable psychological resistance, so much so that only in moments of grace can they appear secretly animated and, therefore, animate us. This resistance to the sculpture's "thingness" leaves the viewer with two options: to reassure themselves with what they absentmindedly recognize as material or figure, or to perceive the opportunity for a listening experience beyond themselves. This listening experience beyond themselves, the attentive, sensitive perception of what lies before them, could unexpectedly give rise to images that have inhabited us since the very beginning but which we do not possess as certainty. Listening, therefore, is not a confirmation, but a sharing in a possible imaginative dimension evoked by something else.

In this perceptive and evocative dimension, sensations become real, like a section of mountain veiled in fog, a piece of cuneiform alabaster covered with a sheet of opaline paper and appearing like a light two-dimensional ghost before revealing its full underlying mass, while an entire rock of alabaster—an ovoid petrification naturally produced in the Late Miocene by the concentration of evaporated seawater trapped in enclosed basins—is gradually cut into various sections shifted in one direction, appearing like a cloud moved by the wind, revealing its feelings. A wind that seems to trace the trajectory of two serpents shining in the light of two different metals, separating and reuniting on a straight line, seemingly bounded only by the circumference of the globe.

Two stone slabs, one white alabaster and the other black Belgian marble, seem to have always harbored the pattern that appeared on their surfaces: the cloudy structure seems to have heralded the first rain, and the thin white veins on the black Belgian marble finally illuminated the three light bulbs in the Orion constellation.

Outside in the courtyard, beneath the trees, a piece of green Guatemala marble, in the sunlight, remembers itself as a leaf.



Gianni Caravaggio *Cloud showing its feelings* 2019-2023 white alabaster 45 x 97 x 60 cm – Courtesy of the artist and Kaufmann Repetto Milan / New York Photo: Andrea Rossetti



Gianni Caravaggio *Leaving and finding each other on a straight line* 2025 silver-plated bronze, white bronze environmental dimensions serpent: 3x101x3cm – Courtesy of the artist and Kaufmann Repetto Milan / New York Photo: Andrea Rossetti



Gianni Caravaggio Cloud showing its feelings 2019-2023 white alabaster 45 x 97 x 60 cm – Courtesy of the artist and Kaufmann Repetto Milan / New York Photo: Andrea Rossetti



Gianni Caravaggio In the sunlight 2021 green Guatemala marble 26 x 30 x 40 cm



Gianni Caravaggio Orione [Orion] 2024 silver pencil on black Belgian marble 30 x 22 x 6 cm

Courtesy of the artist and kaufmann repetto Milan / New York Photo: Andrea Rossetti