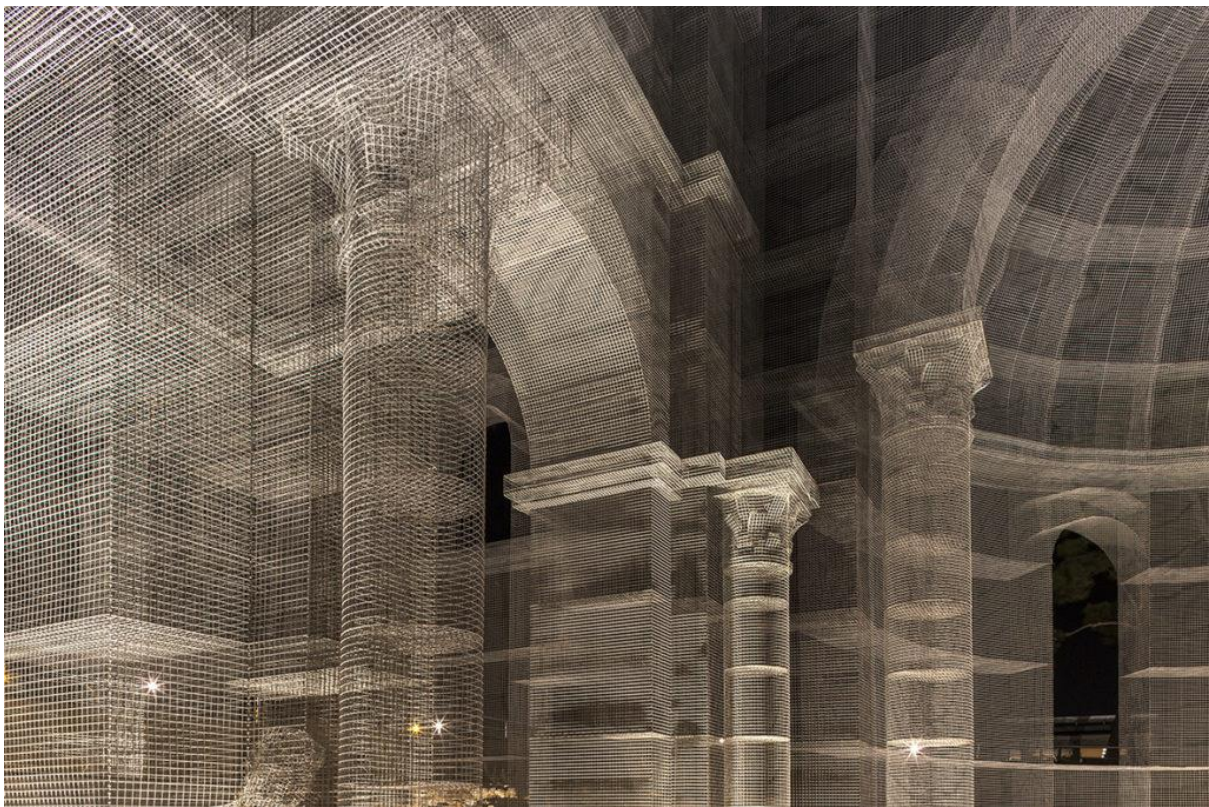


**Radboud University**



Illusions of Eternity:

Edoardo Tresoldi and the Metaphysical Ruin



Daniela Piangiolino

Bachelor's Thesis

Dr László Munteán

19 January 2022

## Contents

Introduction.....	4
Theoretical framework.....	5
Methodology .....	10
Chapter One: The Absent Matter.....	11
“The artist of the absent matter”.....	13
“Between the material and the immaterial world”.....	15
“A sense of permanence and ephemerality”.....	17
Chapter Two: Narrating the Absence through Transparency.....	18
“Opere metalliche ricamate a mano”.....	19
“Parece una instalación fantasmagórica”.....	21
Chapter Three: The Metaphysical Ruin.....	23
“Ressuscitant des monuments disparus”.....	25
“L’architettura diventa il contenitore del paesaggio”.....	26
Chapter Four: Affective Spaces.....	29
“Realizzare l’anima dei luoghi”.....	30
“Racconti emotivi”.....	32
“Trasferire emozioni”.....	34
Conclusion.....	36
Works cited.....	38

## INTRODUCTION

Sculpting the landscape means making a place a living work of art, which breathes and evolves with the elements of the place . . . creating an experience that can connect us with the identity and sacredness of the place. (my trans.; Tresoldi 8:36-8:56)

What does it mean to sculpt the landscape? Thirty-four-year-old Italian sculptor Edoardo Tresoldi is often depicted by the press as the poet of landscape, as he constructs monumental sculptures to find and nurture the ‘genius loci’ of a place, its spirit, its essence. Tresoldi’s majestic sculptures engage with dialogues between space and time, human and environment, past and present. The sculptor’s signature medium is wire mesh, the transparency of which serves the purpose of representing the visual and palpable presence of a place that perhaps does not exist anymore, a ruin. A place is narrated through its absence, through its temporal extension in the past, through what it was and what no longer exists or has never existed. Tresoldi formulates the concept of ‘absent matter’ (in Italian, *materia assente*), described by himself as “the representation of a mental projection, a filter and form through which to recount the mutual interfusion of the cultural landscape and the physical environment, both natural and built” (par. 1). In other words, the absent matter is a projection of thoughts and memories of a place that has faded away, or never existed, and now “lives again in a time that is not its own” (par. 2). The transparent sculptures thus become ‘metaphysical ruins’, a presence that reflects a memory of an architecture that is reconstructed in an affective tone, arousing emotions in what Italian professor Federico De Matteis calls the “felt body” (32), which I will describe in the course of this thesis.

Encountering Tresoldi’s sculptures has provoked within me an insatiable curiosity about the way its art produces atmospheres, affectively engaging with the spectators. Therefore, my thesis will explore Tresoldi’s work through the lenses of memory, atmospheres, and ruins, aiming to answer the question: In what ways do Edoardo Tresoldi’s

installations produce atmospheric affective spaces through their ephemerality?

I will investigate this topic through conducting a discourse analysis on words used in Italian, English, French and Spanish media to describe Tresoldi's artworks, as these are the principal languages in which Tresoldi's work is narrated. A first glance at different articles found on the internet already reveals certain narratives that are reproduced in each language, creating an idealised and 'ethereal' image of Tresoldi's work. Therefore, I will analyse the ways in which Tresoldi's artworks are discursively represented and reproduced in online sources. In each chapter of the thesis, I will illustrate specific words and phrases recurring in these articles, relating them to a bigger theoretical framework. Firstly, I will delineate the academic background framing my analysis, citing the words of influential authors in the fields I will touch upon. Once the theoretical basis of my thesis has been formulated, I will divide my arguments in four chapters: the first one will thoroughly explore Tresoldi's idea of absent matter and the dialogue between the material and the immaterial, by looking particularly at his first installation 'Il Collezionista di Venti' (Pizzo Calabro, Italy, 2013) and 'Opera' (Reggio Calabria, Italy, 2020). Discussing the transparency of Tresoldi's work will flow into the second chapter, in which I will examine the role of the wire mesh in the perception of his 'metallic works', especially studying Tresoldi's 'Sacral' (Rome and Ravenna, Italy, 2016 and 2021). Consequently, the third chapter will focus on Tresoldi's idea of the 'metaphysical ruin', concentrating principally on 'Basilica di Siponto' (Manfredonia, Italy, 2016). Finally, in the fourth chapter I will reflect on the emotional relevance of Tresoldi's works, looking at the concept of 'genius loci' and the way Tresoldi uses it to create affective spaces.

## THEORETICAL FRAMEWORK

Exploring Edoardo Tresoldi's artworks entails a journey to the past, to the origin of the

matter before it becomes absent. For this reason, it is essential to first interpret the notion of ‘memory’. French historian Pierre Nora is best known for his work on French identity and memory, through his theorisation on the “lieux de mémoire” (7) defined as “sites of memory” (7), “remains” (12) of an historical age that exists only through embodiments of a “memorial consciousness” (12), in a society that promotes transformation and renewal and obliterates the past (12). Nora discusses the lieux de mémoire while setting a contrast between memory and history, which will be crucial for deconstructing Tresoldi’s ‘absent matter’. Memory is “life” (8), it “remains in permanent evolution, open to the dialectic of remembering and forgetting” (8). Thus, memory is dynamic, and it is constantly negotiated between remembrance and obliteration. Memory is bound to the individual and to the community; it is “by nature multiple and yet specific; collective, plural, and yet individual” (9). Therefore, memory is identified in people; memory “takes root in the *concrete*, in spaces, gestures, images, and objects” (emphasis added; 9). On the other hand, history is “the reconstruction, always problematic and incomplete, of what is no longer” (8). Whereas memory is personal, history is closer to a “universal authority” (9). History does not come from experience; it is a “representation of the past” (8). History requires a critical and analytical eye, and it is “suspicious of memory” (9), aiming to “suppress and destroy it” (9). In the case of Tresoldi’s works, I would argue that despite his installations being rooted in memory, they represent an idealised and ethereal view on history, which creates a tension between the affectivity of memory and the romanticisation of an historical past.

When considering memory more thoroughly, the German scholar Jan Assmann, originally concerned with Egyptian history, distinguishes two types of memory: communicative memory and cultural memory. Following the definition of Assmann, the distinction between communicative and cultural memory resides in the *modi memorandi*, the ways of remembering. Cultural memory is a form of collective memory, based on symbols

and archives, thus existing in embodied form and disembodied form, as it “requires institutions of preservation and reembodiment” (111). Assmann’s concept of cultural memory is closer to Nora’s concept of history, as cultural memory commemorates events in the “absolute past” (117), thus outside the frame of personal memory. However, Assmann’s concept of communicative memory can be related to Nora’s idea of memory, as it is a recent past, this time in the frame of autobiographical memory. Communicative memory is concerned with “living, embodied memory” (117), and it resides in traditions and everyday gestures of an individual or a community. Communicative memory is a dynamic memory that is perceived personally. The notion of cultural and communicative memory offers another interpretation of Tresoldi’s installation, as his sculptures might be considered as a bridge between cultural memory (the ruin) and communicative memory (the installation).

Nevertheless, constructing a memory entails the construction of an atmosphere. How are atmospheres defined in the experiential world? Atmospheres were introduced theoretically by the German philosopher Gernot Böhme, who contributed immensely to the philosophy of science, theory of time, aesthetics, ethics, and philosophical anthropology. According to Böhme, the term atmosphere entails something we feel but often difficult to express and understand (113; De Matteis 83). Using Böhme’s words in his 2019 book *The Aesthetic of Atmospheres*,

Atmospheres can be produced consciously through objective arrangements, light, and music . . . But what they are, their character, must always be *felt*: by exposing oneself to them, one experiences the impression that they make. Atmospheres are in fact characteristic manifestations of the *co-presence of subject and object*. (emphasis added; ch. 2)

In other words, atmospheres can be designed and constructed physically, but their existence is situated in what is felt by the body. Atmospheres are embodied and experiential.

Moreover, the theory of atmospheres is further elaborated by Australian scholars Sarah Pink and Shanti Sumartojo, who base their research on Böhme's writing and create an exceptional book – *Atmospheres and the Experiential World* (2019) – which deconstructs atmospheres to rethink about the relationships between people, space, time, and events, engaging with new ways to understand atmospheres and intervene in the world. Pink and Sumartojo argue that “an atmosphere is only rendered meaningful, or is only defined as an atmosphere at all, when it can be used and configured with people” (97). Hence, the felt body remains an essential character to perceive and investigate atmospheres. Pink and Sumartojo's views on atmospheres are highly relevant for thinking *in*, *about*, and *through* atmospheres. In the course of this thesis, I will argue that Tresoldi's installations possess a strong atmospheric power, which will be revealed through the words and the discourses created by the different authors of press articles on his work. Therefore, the theory of atmospheres will hereby not be used as an analytical tool, but more as a framework to delve further into the affective power of Tresoldi's work.

Both theories of memory and atmospheres require the presence of a subject and an object in order to be felt and consequently analysed. In this case, the research objects are Edoardo Tresoldi's artworks, which invade both the world of sculpture and the world of architecture. As I will predominantly observe the reactions of the people who have experienced and inhabited the landscapes sculpted by Tresoldi, I will often refer to his installations as architectural spaces. Despite Tresoldi referring to his works as sculptures, he reflects on architecture, as he uses the language of architecture, but he does not do architecture. However, his sculptures become an architectural space because in that way “the emotional dimension is linked in the relationship between form and content, that is what transpires through the object” (my trans.; Tresoldi qtd. in Musillo, par. 10), which is a monumental installation. The choice of recognising his installations as architectural spaces

allows me to tap into the understanding of memory and atmospheres in architecture, as argued by Böhme and developed further by Italian professor Federico De Matteis, renowned for his interest in urban design and regeneration. His 2020 book *Affective Spaces: Architecture and the Living Body* will offer a valuable support to my research, as the work of Edoardo Tresoldi is also briefly mentioned in it.

When discussing the concept of affect, the 2010 book *The Affect Theory Reader* has provided me with a thorough theoretical framework on the term and concept of affect, as it explores insights from disparate fields, from anthropology and cultural studies to philosophy and sociology, and so on. Through different writing styles, research methods, and topics, the diverse authors investigate the affect when intertwining the felt body with the aesthetic, the ethical, and the political. Despite there is no straightforward definition of affect, Melissa Gregg and Gregory J. Seigworth, the editors of the book, introduce affect as

. . . found in those intensities that pass body to body (human, nonhuman, part-body, and otherwise), in those resonances that circulate about, between, and sometimes stick to bodies and worlds, *and* in the very passages or variation between these intensities and resonances themselves. (sic.; 1)

This comprehensive understanding of affect relates to the way Tresoldi's body, spectators' bodies, and nature interact with Tresoldi's installations, which I will further examine in the fourth chapter of this thesis, "Affective Spaces."

Looking at Tresoldi's work in the form of architecture means to look at ruins, as the artist emphasises the concept of 'metaphysical ruin' in his work. In the field of ruins, the work of German sociologist and philosopher Georg Simmel is prominent. In 1911, he reflected on the "fascination of the ruin" (262), considering the "contrast between human work and the effect of nature on which rests the significance of the ruin as such" (262). Simmel explores the charm of decay as a product of nature, recognising the ruin as an artistic



expression of nature, the same nature who “had previously served as material for art” (262). Simmel’s interpretation of the ruin resonates significantly with Tresoldi’s concept of the ‘metaphysical ruin’, as Simmel himself invests the ruin with what he calls a “metaphysical-aesthetic charm” (265).

## METHODOLOGY

By observing Edoardo Tresoldi’s installations through the lenses of memory, atmospheres, and ruins, I aim to position Edoardo Tresoldi’s work into a larger academic context, perhaps opening up to new ways to look at his installations, as they are usually deconstructed in an art history context. For instance, as Tresoldi’s installations aim to awaken an emotional response in the spectators, he creates affective atmospheres, as suggested by Böhme, that shape the individual’s experience in the world in relationship to “environments, to other people, to things, and to works of art” (70). As I have already mentioned, I will often refer to Tresoldi’s installations as architectural spaces because “[since] architecture consists essentially in the production of atmospheres, then the most genuine way of accessing it has to be through bodily presence” (70). Böhme’s idea of the experience of architecture will guide me through the analysis of Tresoldi’s work. Despite the limited space I have to discuss all these theories in relation to Tresoldi’s work, each chapter will propose the different concepts through the analysis of the words and phrases used in the selection of press articles on Edoardo Tresoldi’s works in English, Italian, French, and Spanish I compiled, as mentioned above when introducing the research question. The selection of the articles begins from the ‘selected press’ space reserved on Edoardo Tresoldi’s website (Aloise, Ciminaghi, Corboy, Giorgi, Lucchi, Ezechieli, Falcone, Forssman, Jonna, Lloyd-Smith, Merchant, Musillo, Pallavi Mehra, Tudela Rivadeneyra), and continues in an arbitrary way, following a number of various articles (Azzarello, Cowie, Degori, Giancotti, Han, Mairs, Pownall, Ravenscroft,

Taka, Tucker, Wood). The thesis will thus present and investigate specific words and phrases used recurringly in the online press, analysing the way in which Tresoldi's artworks are discursively represented and reproduced in it.

Before diving into the chapters, let us look at the relevance of discourse analysis for this specific topic. Firstly, discourse analysis is a research method used to study written and spoken language in relation to its social and cultural context. I chose to employ discourse analysis because it allows me to observe Tresoldi's work and the media response to it not only linguistically, but also linger on different dimensions of discourse, such as text, cultural context, interaction, and memory. Here, I will not focus on the social and cultural context in which Tresoldi's work is located, but I will use discourse analysis as a tool to investigate the ways in which Tresoldi's installations are represented on the web, concentrating on the vocabulary used and the narratives that specific words and phrases reproduce. Without further ado, let me introduce you to Edoardo Tresoldi and his work.

## CHAPTER ONE:

### THE ABSENT MATTER

The Milanese Edoardo Tresoldi has been absorbed in the artistic field from an early age, establishing himself as a painter in the scenographic and cinematographic field. The urge of starting to work on his own art emerges after the encounter with the street and public art world, particularly with the Spanish painter Gonzalo Borondo. Up to that point, Tresoldi considered himself as a "tecnico artistico" (Tresoldi qtd. in Ezechieli 62), an 'art technician' rather than an artist. The shift from art technician to artist happens in 2013, when Tresoldi and Borondo participate in the mural festival in Pizzo Calabro, Italy. After spending three months figuring out what to do with the assigned wall, Tresoldi decides to employ the wire mesh in his sculpture 'Il Collezionista di Venti,' the collector of winds (figure 1). The wire

mesh is shaped in the form of a man looking at the horizon, the sea and the Aeolian Islands. Crossed by the wind, the sculpture changes its appearance depending on the time of the day and the position of the sun. The space it occupies is dynamic, as well as the spectators. The sculpture and the landscape become one, mutually exchanging contents and emotions. Looking at the sculpture through the eyes of Gernot Böhme, I would argue that ‘Il Collezionista di Venti’ carries ‘ecstasies.’ According to Böhme, “the individual ecstasies of the thing are . . . modes of being, forms of presence” (53). Thus, the presence and the representation of a thing (and not the thing itself) are determined by ecstasies, ways of perceiving the things that are felt by the body encountering it. In this case, the ecstasies carried by ‘Il Collezionista di Venti’ are entailed in all the fairy-tale like descriptions of the sculpture that could be found on the internet, starting with Tresoldi’s words:

There is a thin line that separates sky and sea, which delimits our life from the world of thoughts: it is the line of the horizon, form and story of the relationship between man and space . . . In narrating the relationship between a man and the sea, thoughts are left behind. Behind the wall of the essence of the human being, they only serve the void. (my trans.; qtd. in Giancotti, par. 5)

Narrating the sculpture is an “aesthetic work” (Böhme 24), which consists of “endowing things, environments, or people themselves with properties that make something emanate from them” (24). By unfolding the ecstasies of the sculpture, Tresoldi – and all those who describe the sculpture – creates an atmosphere, which determines the way in which the felt body perceives that space and the presence of that installation. Tresoldi will soon recognise that his art is not exactly about presence, but rather about absence, and what he calls ‘absent matter.’ Therefore, ‘Il Collezionista di Venti’ is the starting point for Tresoldi’s research on absence, matter, and transparency.



Fig. 1. Roberto Conte. “Il Collezionista di Venti.” *Edoardo Tresoldi*, 2013,  
[www.edoardotresoldi.com/wp-content/uploads/2018/03/sunset-1-1024x683.jpg](http://www.edoardotresoldi.com/wp-content/uploads/2018/03/sunset-1-1024x683.jpg).

#### “THE ARTIST OF THE ABSENT MATTER”

When introduced to the figure of Edoardo Tresoldi, I soon encountered the phrase ‘The artist of absent matter’, as written on his website and in his Instagram bio. As briefly mentioned in the introduction of this thesis, the absent matter is the physical representation of “what has faded away, or never existed” (Tresoldi, par. 2); it is a temporal extension of a place that now “lives again in a time that is not its own” (par. 2). The matter is absent not only because it has faded away, but also because it is transparent. The transparency of wire mesh reveals the surroundings, which becomes an integral part of Tresoldi’s installations. As the journalist Cowie reflects, “the transparent nature of Edoardo’s structures means that he has to be hyper-aware of their locations” (par. 9), starting point of Tresoldi’s research. The research on the absent matter, and the consequent fascination in the surroundings of a place, starts with a

simple delineation of matter, illustrated by Tresoldi in figure 2. Specifically looking at architecture, Tresoldi reflects on the definition of matter in the life cycle of a building. When the idea of a structure is conceptualised, the matter is still absent. It is only with the construction of the building that the matter comes into being, until the architecture is completed. When the architecture is left inhabited, “following a traumatic environmental or social change” (Tresoldi, par. 7), the matter comes into a state of abandonment, but it is still present when the architecture becomes a ruin. The altered and decadent structure is subjected to the effect of nature and time, until it disappears (partly or completely). Here the matter is again absent. The wire mesh reconstructs the architecture, but its transparency still denotes an absence. In these terms, the new building is a ‘metaphysical ruin’ – which I will discuss further in the third chapter, – appearing as a memory of the original structure, now intertwined “with the contemporary landscape and the surrounding context” (par. 9). Hence, the absent matter appears in different forms, but the creative process behind the metaphysical ruin is constant. Interrogating the nature of the absent matter in Tresoldi’s work, Böhme’s words conform to the ideas of the artist:

[When] we include in our considerations terms like form and *matter*, expression, meaning, and harmony, as comparisons with the other arts would indeed suggest, then sculpture seems to be closest to architecture. Do they not both work in the realm of the visual, *giving form to matter*? Already, the temptation here for architects is to work towards visibility and to understand their design as *shaping masses*. (emphasis added; 71-2)

Tresoldi’s installations give form to the matter, shaping monumental masses that fluctuate “on the threshold of the visible and invisible” (Han, par. 12), questioning the materiality of the matter.

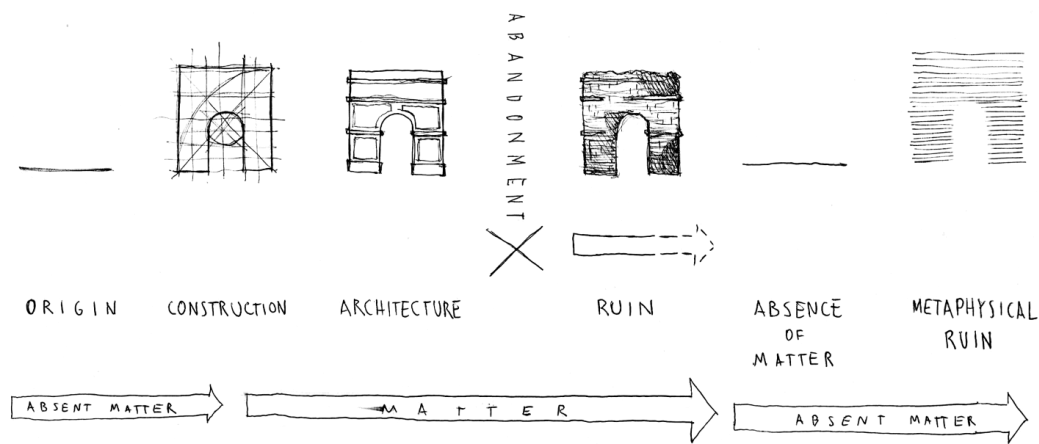


Fig. 2. Edoardo Tresoldi. Sketch explaining the Absent Matter, *Edoardo Tresoldi*, 2018, [www.edoardotresoldi.com/wp-content/uploads/2018/03/rov-met-1-1-1024x658.jpg](http://www.edoardotresoldi.com/wp-content/uploads/2018/03/rov-met-1-1-1024x658.jpg).

#### “BETWEEN THE MATERIAL AND THE IMMATERIAL WORLD”

The wire mesh, which I will discuss thoroughly in the next chapter, creates a dimension “between the material and immaterial” (Han, par. 12; Jonna 115). The dualism between the material and the immaterial recurs in the narration of Tresoldi’s installations by the press. When considering the absent matter and the dialogue between material and immaterial, all Tresoldi’s installations are noteworthy, but Tresoldi’s 2020 ‘Opera’ (figure 3), is an outstanding example on how the artist engages with the past. Opera is a permanent installation on Reggio Calabria’s seafront, consisting of forty-six wire mesh columns framing the Strait of Messina. Using the words of journalist Lloyd-Smith, the eight metres tall columns are a “tribute to Western cultural heritage’s founding archetypes” (par. 7), employing “the language of classical architecture” (par. 8) to build a structure from scratch, but that reminds of a specific past, a cultural memory, as Assmann would suggest. Cultural

memory is a form of collective memory, “shared by a number of people and . . . conveys to these people a collective, that is, cultural identity” (110). ‘Opera’ is the reconstruction of a past that is physically absent (as the columns are not built on ruins) but it exists in the memory and perception of the spectators, as Reggio Calabria was part of what the Romans called Magna Graecia, the ‘Greater Greece’. As Italians still resonate strongly with their Greek and Roman roots, the Hellenistic imprint of ‘Opera’ connotes more than a “past reclaimed as ‘ours’” (113); it suggests an “archaeology of feelings” (De Matteis 122):

. . . the built space of architecture can be grounded on the intent of staging a spatial condition presenting *historicised emotional responses* extracted from the existing environment, as if it were the physical scaffolding for the emergence of such atmospheres. We could speak of an ‘*archaeology of feelings*’ . . . uncovering . . . spatial and affective conditions which have survived in their being anchored to the physical structure of the environment. (emphasis added; 122)

In other words, ‘Opera’ engages with the surrounding park by evoking an ancient memory that is bound not to an individual being but to a collective historical past. The columns awaken in the observers an emotional response to the environment, creating an affective condition in which these installations are experienced. Thus, the absent matter which composes the columns is experienced through physical environment, movement, perception and emotional response which, according to De Matteis, “are all related to each other and give life to the experience of space” (121). Between visible and invisible, material and immaterial, ‘Opera’ offers a “tangible perception” (Han, par. 12). It is tangible because, despite its immateriality, the work is still material as it is made of wire mesh, which can be touched by the spectator. It is perceived because, despite its materiality, the work activates an emotional response in the public, generating an affective space.

“A SENSE OF PERMANENCE AND EPHEMERALITY”

As we have seen so far, the absent matter is concerned with presence and absence, materiality and immateriality, memory and time. The installation ‘Opera’ is a tangible outcome of Tresoldi’s research on “architecture composition and decomposition” (Tresoldi, par. 4), employing the language of classical architecture to create a dialogue between the historical and the contemporary. The wire-mesh columns represent a cultural memory imprinted in the environment surrounding it, conveying “a sense of permanence and ephemerality” (Lloyd-Smith, par. 8). The harmony between permanence – the state of being unchanged through time – and ephemerality – the state of being transitory and temporary – are perpetual in the narration of Tresoldi’s installations. Even when permanent, Tresoldi’s works are often described as ‘effimere’, as “efimero” (Tudela Rivadeneyra 129), as “ephemeral installations” (Wood, par. 6). On the one hand, the (permanent) installations seem ephemeral because of the wire mesh; the material is subjected to all climate instances and will eventually be corroded by them. On the other hand, the absent matter itself is ephemeral. The metaphysical ruin, in the realm of the absent matter, is an “illusion of eternity” (sic.; Nora 12). Pierre Nora looks at all those objects and places that produce an image of the past (such as museums, archives, cemeteries, monuments, sanctuaries, etc.) as “the boundary stones of another age, *illusions of eternity*” (12). These objects, in this case Tresoldi’s installations, create a “nostalgic dimension” (12) in which the spectators initiate a “cycle of memory” (20) as an “historicised emotional response” (De Matteis 122) that throws them into a romanticised and imagined past. Therefore, the absent matter originates from an idea of eternity that turns into illusion once the installation becomes matter. Specifically, ‘Opera’ is an illusion of eternity because it represents a classical past through a monumental structure. In the third chapter, I will continue discussing Tresoldi’s installations as illusions of eternity, in relation to the ruins. However, I will now delve into what Tresoldi called the “transparent language” (qtd. in



Wood, par. 3) of his installations, looking thoroughly at the use of his signature medium, the wire mesh.

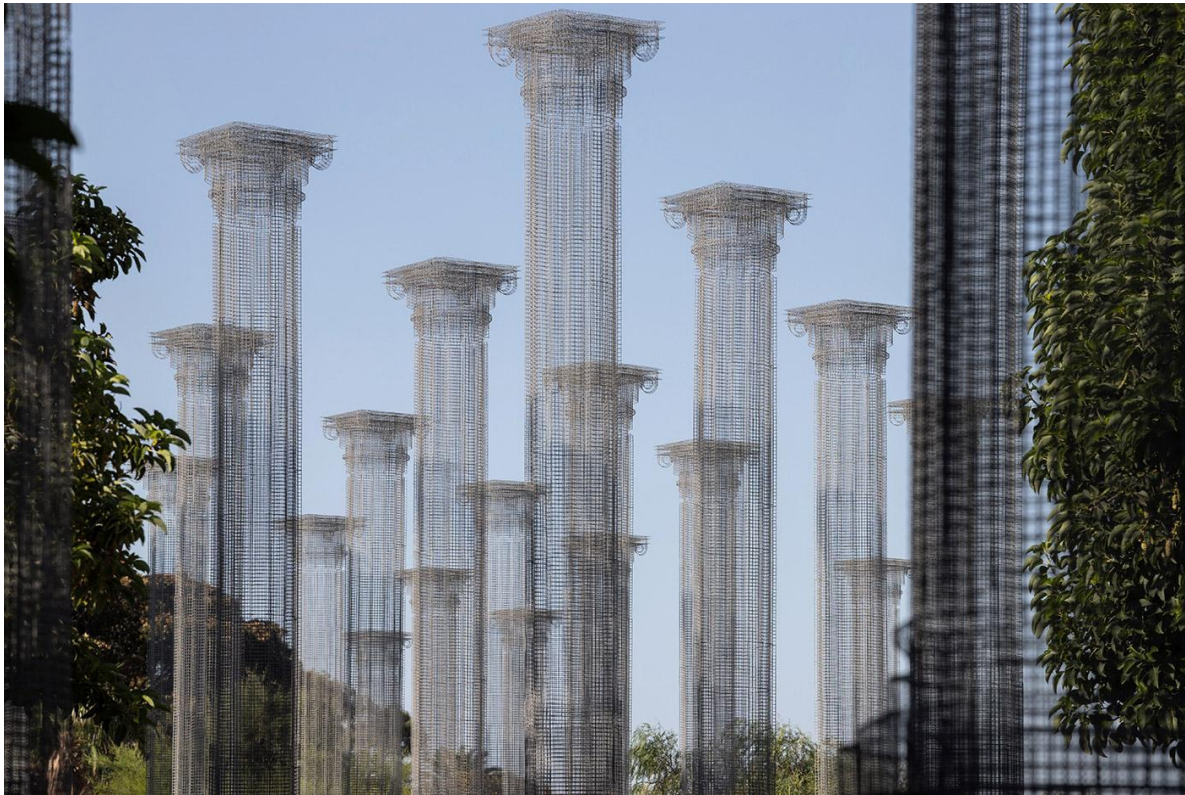


Fig. 3. Roberto Conte. “Opera,” *Edoardo Tresoldi*, 2020, [www.edoardotresoldi.com/wp-content/uploads/2020/09/Edoardo-Tresoldi\\_Opera-%C2%A9-Roberto-Conte\\_6-1024x682.jpg](http://www.edoardotresoldi.com/wp-content/uploads/2020/09/Edoardo-Tresoldi_Opera-%C2%A9-Roberto-Conte_6-1024x682.jpg).

## CHAPTER TWO:

### NARRATING THE ABSENCE THROUGH TRANSPARENCY

Tresoldi’s wire mesh is an essential element to represent the absent matter and consequently create immersive affective spaces for the spectators to dive in. Tresoldi’s signature medium allows him to “narrate the absence through transparency” (Tresoldi 39). Transparency is at core of his “poetics of space” (my trans.; Musillo, par. 3). In this chapter I will observe transparency in relation to Tresoldi’s installation *Sacral*, as reanimated in Ravenna in 2021.

“OPERE METALLICHE RICAMATE A MANO”

“Uomo d’acciaio,” Steel Man; this is how the journalist Ciminaghi addresses Tresoldi in his online article about the ‘man of steel’ who “weaves the threads for his transparent sculptures” (my trans.; 102). The solidity of the metal transforms into wire mesh threads that are “ricamate a mano” (104; Falcone, par. 1), hand embroidered. Inspired to employ the wire mesh since his experiences in the cinematographic field, Tresoldi makes it his signature medium not because of the material per se, but because of his research on transparency (Ezechieli 62). By building architectural sculptures, Tresoldi calculates the material like an engineer, linking the emotional dimension “in the relationship between form and content, that is, what transpires through the object” (my trans.; Tresoldi qtd. in Musillo, par. 10). The use of wire mesh is intrinsic to the study of transparency:

. . . there is an ancestral relationship with matter. In the end, I chose the wire mesh not because I liked the material itself but because it derives from an exploration of transparency, that is, the absence of matter, the concept of ghost, which was completely intrinsic to the experience of that material. It is a path that I arrived at through a completely analogical study. (my trans.; Tresoldi qtd. in Ezechieli 62)

It is about transparency; it is about a physical and an emotional encounter with space. The wire mesh is contrived in recognisable shapes that create inside and outside spaces, despite their apparent fragility and ephemerality. The hand embroidered tons of steel create atmospheres, which are “sensed often through movement and experienced in a tactile kind of way” (Pink and Sumartojo 25). Spectators are invited to move through the monumental structures, experiencing the power that the material exerts upon them. For instance, the website *Street Art News* narrates Tresoldi’s 2016 ‘Sacral’ (figure 4) as a “quasi-performative action” (par. 2), as the installation evokes emotions and scenes. The installation affects the viewer in the encounter with it, as affect itself is “in many ways synonymous with *force* or

*forces of encounter*” (Gregg and Seigworth 2).

‘Sacral’ is a temporary installation that lived two times; first realised for the exhibition “Il Paradiso Inclinato” (The Sloping Paradise) in Rome in 2016, it was revived in Ravenna in 2021 inside the exhibition project “Dante. The Eyes and the Mind”, referring to Dante Alighieri’s literary masterpiece *La Divina Commedia* (The Divine Comedy). ‘Sacral’ retraces Dante’s journey through Inferno with a depiction of the ‘nobile castello’, the noble castle, the symbolic place in which the *anime magne* – the souls of the virtuous characters of myths and antiquity, excluded from salvation as pagans and therefore relegated to Limbo – are placed (Canto IV of the Inferno). The sixteenth century cloister of Ravenna’s Art Museum, originally the canon’s monastery of Santa Maria in Porto (“Sacral”, par. 5), is the stage for ‘Sacral’. Hence, the spectators physically enter the work walking across a religious place. With the juxtaposition of an ancient place of worship and a fictional sacred place, Tresoldi favours an encounter between past and present, real and illusion, visible and transparent, creating a “resonance” (Pink and Sumartojo 40) between the bodies of the spectators and the (absent) matter. The transparency of the absent matter, of the wire mesh, allows the spectators to enter an experiential space (Jonna 119), where architecture meets nature, “soliciting the corporeal movements that are induced by architectural forms” (De Matteis 127). The felt body moves in relation to the atmosphere created by the installation. Playing with inside and outside spaces, Tresoldi uses the wire mesh to invite the spectators to immerse in Dante’s journey, reinterpreting the place of the Noble Castle as a real and lived space. Here lays the power of Tresoldi’s use of transparency:

One might assume metal wire to be a difficult, unwieldy material – for keeping things out or trapping them inside – but in the hands of Tresoldi it becomes one of storytelling, lightness, and romantic suggestion. (Corboy, par. 2)

The physical boundaries of his work collapse and fade, where the architecture

contains the landscape and vice versa; the installation is perpetually influenced by the landscape, which in turn is altered by the presence of the artwork. As Dante constantly yearns for the sky and reaching Beatrice in Paradiso, the spectator immersed in ‘Spectral’ observes the sky from the ‘inside’ of the installation, which “reduces or amplifies the distance between man and sky thanks to the transparency of the metal mesh” (De Lucchi 38). ‘Sacral’ affects the spectators like a memory, “affective and magical” (Nora 8), suggesting a story that is stranger to no one, as the knowledge of Dante’s journey is omniscient in Italian culture.

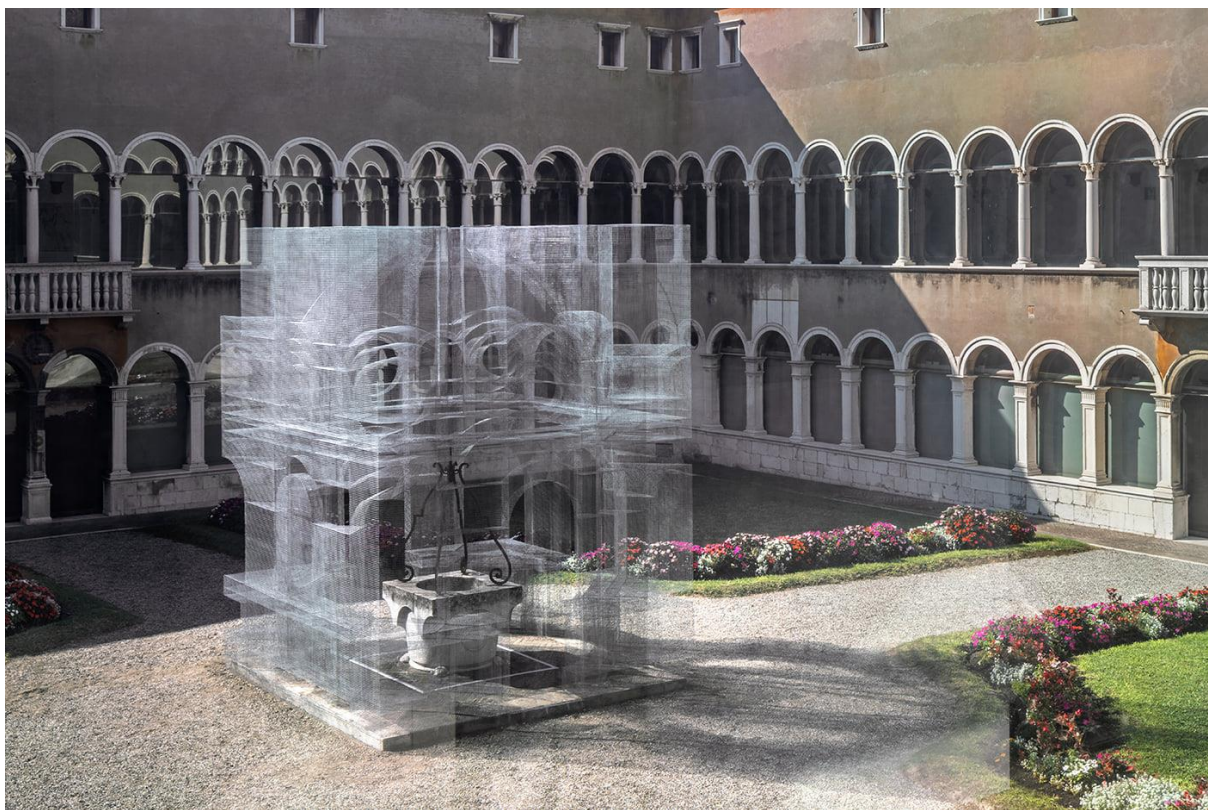


Fig. 4. Roberto Conte, “Sacral,” *Street Art News*, 2021, [www.streetartnews.net/wp-content/uploads/2021/09/241141728\\_392963542189755\\_7443298716659477972\\_n.jpg](http://www.streetartnews.net/wp-content/uploads/2021/09/241141728_392963542189755_7443298716659477972_n.jpg).

“PARECE UNA INSTALACIÓN FANTASMAGÓRICA”

‘Sacral’ appears “éthéré” (Pallavi Mehra, par. 2), ethereal; an “oeuvre évanescente” (par. 2), an evanescent artwork, realised in “hauntingly beautiful wire mesh” (Merchant, par. 1). The transparency offered by the mesh as a work material creates different densities, experiences

and effects depending on the context and light (Tudela Rivadeneyra 129), often forging “una imagen delirante” (Forssmann, par. 1), a delirious image. ‘Sacral’ looks like an optical illusion, a distortion of reality, a ruse of the brain. “Parece una [instalación] fantasmagórica” (par. 13); It looks like a ghostly installation, but it is real, it can be touched, and the birds alight on it (par. 13). Tresoldi’s sculptures are often described as “phantom”, “ghostly”, “spectral” (Taka; Wood; Merchant; Lloyd-Smith, par. 4), as the transparency of the wire mesh proposes a duality between “the seen and the unseen” (Corboy, par. 1), creating “spectral and translucent” (Lloyd-Smith, par. 4) monumental architectural spaces. As Tresoldi himself states, “in the image of transparency, the figure of the *ghost* and the *discourse of absence* are already intrinsic” (emphasis added; 39). The wire mesh suggests a supernatural dimension, and its use as a material of construction underlines the research behind Tresoldi’s installations. Tresoldi creates a material reality through the transparency of wire mesh, generating ghostly buildings that Gernot Böhme would have praised for their power “to appeal to our emotions and minds in various ways” (75). As Böhme continues,

Buildings accentuate and focus the sense of space, they entail movement suggestions, they convey experiences of narrowness or expansiveness, and they articulate space itself as an expanse. (75)

Looking at ‘Sacral’, the expansion could be interpreted as the capacity of the building to expand into the dimension of the real and imaginary, the material and immaterial, the visible and transparent, the tangible and spectral, allowing the spectators to retrace Dante’s journey on their own skin.



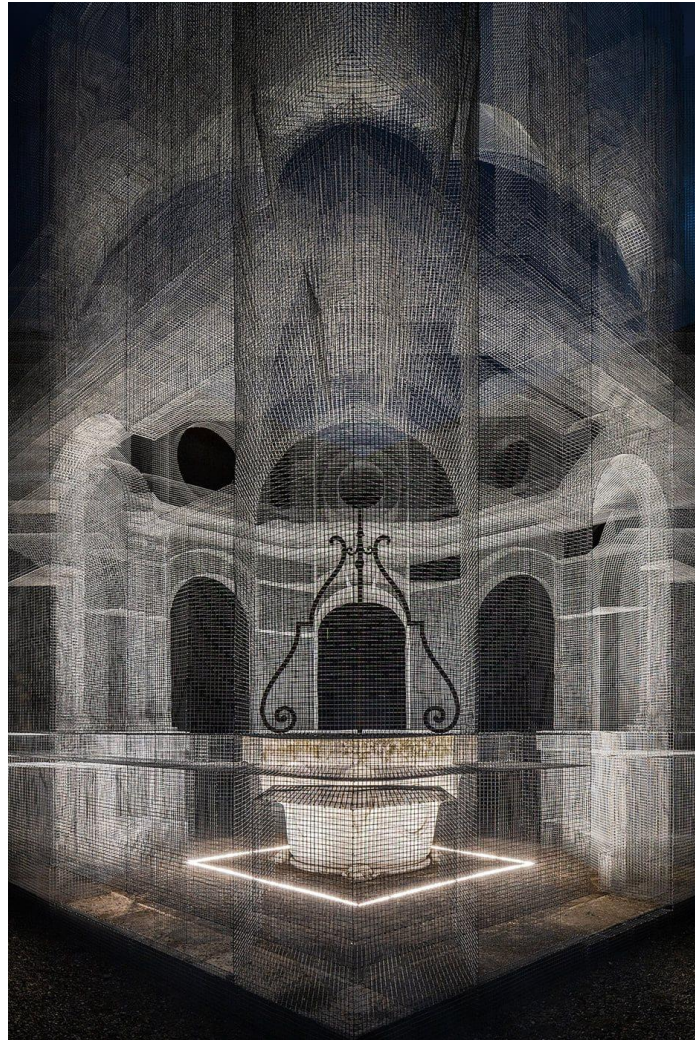


Fig. 5. Roberto Conte, “Sacral,” *Street Art News*, 2021, [www.streetartnews.net/wp-content/uploads/2021/09/241113449\\_392963295523113\\_8384463768837591156\\_n.jpg](http://www.streetartnews.net/wp-content/uploads/2021/09/241113449_392963295523113_8384463768837591156_n.jpg).

### CHAPTER THREE:

#### THE METAPHYSICAL RUIN

The transparent embroidered wire mesh is erected in the shape of monumental buildings, giving an architectural effect to the sculptures. These architectural spaces are experienced by the body of the spectators who engage physically and emotionally with the atmospheres that the installations produce. A place is told through its absence; it is experienced through its immateriality and ephemerality. In their evanescence, the installations are also permanent; they represent a cultural memory that moves the spectators,

who participate actively in the creation of new narratives through their immersive and sensitive experience in Tresoldi's installations. As I have mentioned above, Tresoldi develops the concept of 'metaphysical ruin'.

However, before delving into the metaphysical ruin, it is essential to define the 'ruin'. According to Georg Simmel, "means that where the work of art is dying, other forces and forms, those of nature, have grown" (260). Nature takes over art, adding another layer to the art that still lives in the ruin. Tresoldi's metaphysical ruin follows a specific stream of thought: architecture is born as non-material; then, it is built and it becomes material; consequently, it is abandoned and it collapses; after, it becomes ruin, and eventually returns to non-material. Tresoldi relates to the theme of ruins and builds a series of poetics and narratives, which allows him to dig into the essence of a building, excavating the memory of the place (Ezechieli 63). Once he dives into the atmosphere of a place and gathers all the information about it, Tresoldi develops a 'metaphysical ruin'; a ruin of a building made of absent matter. It is a ruin that travels beyond physics and materiality; it is a ruin that uncovers the essence of a place, initiating a dialogue between inside and outside, ancient and contemporary, creating an affective space that awakens the emotional perception of the installation per se. In this chapter, I will demonstrate the affective power of the metaphysical ruin through the illustration of Tresoldi's 2016 Basilica di Siponto (figure 6) in Manfredonia, Italy.



Fig. 6. Blind Eye Factory, “Basilica di Siponto,” *Edoardo Tresoldi*, 2016,

[www.edoardotresoldi.com/wp-](http://www.edoardotresoldi.com/wp-content/uploads/2018/03/BlindEyeFactory_EdoardoTresoldi_S.MariadiSiponto_2016_103.-1-1024x683.jpg)

[content/uploads/2018/03/BlindEyeFactory\\_EdoardoTresoldi\\_S.MariadiSiponto\\_2016\\_103.-1-1024x683.jpg](http://content/uploads/2018/03/BlindEyeFactory_EdoardoTresoldi_S.MariadiSiponto_2016_103.-1-1024x683.jpg).

“RESSUSCITANT DES MONUMENTS DISPARUS”

When the French journalist Salvatore Aloise describes Tresoldi’s work, he pronounces that “[Tresoldi] renewed the concept of sculpture by ‘resuscitating’ fallen monuments such as churches, cathedrals and basilicas” (my trans.; par. 1). In this context, ‘resuscitating’ connotes the revival of a building from a condition of abandonment and decay, providing it with new life. This is exactly the intervention that Tresoldi and his big crew made in the Archaeological Park of Siponto, in erecting a permanent wire mesh installation of the Early Christian Basilica on its foundations in stone. The intervention is a project of restoration, where art reconstructs time. The Basilica di Siponto is a dialogue between contemporary art



and archaeology, translated into a transparent installation that reconstructs the volume of an existing church, evoking its memory and inspiring new signs of interpretation. Although the original beauty of the basilica could not be contemplated in the frame of autobiographical memory, in a recent past, it carries memories. In fact, Assmann claims that

Things do not ‘have’ a memory of their own, but they may remind us, may trigger our memory, because they carry memories which we have invested into them, things such as dishes, feasts, rites, images, stories and other texts, landscapes, and other ‘lieux de memoire.’ (111)

The Basilica di Siponto falls into the Southern Italian cultural memory of Early Christian times, adding an atmosphere of sacredness to it. Therefore, the basilica carries ecstasies, emanating a solemn aura, defined by Böhme as “something spatially diffused, almost like a breath or a haze – an atmosphere, precisely” (18). Furthermore, as Nora reflects, “memory installs remembrance within the sacred” (9), investing the ruin of the basilica with a charm. The basilica is, like ‘Opera’, an illusion of eternity, as it produces a nostalgic atmosphere around its surroundings and how it is perceived by the spectators.

“L’ARCHITETTURA DIVENTA IL CONTENITORE DEL PAESAGGIO”

The majestic and “ethereal” (Jonna 112; Tucker, par. 1) basilica is in harmony with its surroundings. When working on the basilica, Tresoldi worked as if he was “a sculptor applied to architecture” (my trans.; Tresoldi qtd. in Pierotti and Nonni 3), where the various elements he used are composed of and relate to the rest of the landscape and to the human figure.

[During the creative process] I become aware of the fact that people have to experience a space. The viewer enters the centre of the work, and the architecture becomes the container of the landscape. Everything becomes more experiential, and the architectural archetypes begin to merge with the natural ones: the walls become

mountains, the ceiling the celestial vault. (my trans.; Tresoldi qtd. in Jonna 116)

For instance, in the case of the Basilica di Siponto, Tresoldi often describes how interesting dynamics were in place between the church and the tree behind the apse (figure 7), which would not have been taken into consideration in the design of a non-transparent one. Instead, that tree became a binding element because, when the spectators are in the centre of the work and look towards the apse, they can appreciate the tree through the filter of the installation (Tresoldi qtd. in Pierotti e Nonni 11). Following Simmel's reflection on ruins, I could argue that the relationship between Tresoldi's metaphysical ruin and nature exemplifies exactly what Simmel calls "the fascination of the ruin" (262). "Here the work of man appears to us entirely as a product of nature" says Simmel, "The same forces which give a mountain its shape through weathering, erosion, faulting, and the growth of vegetation, here do their work on old walls" (261).

However, the metaphysical ruin is not made of stone, but of wire mesh. Böhme discusses the spatial experience that stone produces in churches, conveying that "stone, as a material, imprints its synaesthetic characteristics on an atmosphere just as other materials do" (176). Synaesthetic characteristics imply that an object or an atmosphere (in this case, the stone and the church) provoke "sensory qualities that belong to multiple sensory fields at once" (93). This entails the presence of the spectators as embodied in the spatial phenomena; hence, this perspective enhances the position of the experiencing subject and "foreground[s] what it means to be bodily present in spaces" (95). On the other hand, Tresoldi's wire mesh indicates an absence of matter, and perceiving absence is different from perceiving stone. Whereas stone is alive, wire mesh is lifeless. However, Tresoldi is aware of it and claims: "I want to work on the alive; I start from the soul and arrive at something alive" (my trans.; qtd. in Ezechieli 63). Wire mesh brings significant affective power. In classical sacred architecture Tresoldi finds the intimacy he was looking for in the relationship between man

and the landscape. He uses the language of classical architecture as a container that is already bound with the spectator. Tresoldi's aspiration is not to transfer information, but emotions (Jonna 116-9). I will further discuss the affective power of Tresoldi's installations in the next chapter.

Moreover, considering the metaphysical ruin, the adjective 'metaphysical' is not coincidental. Simmel uses the term 'metaphysical' to refer both to the calm that "attaches to the decay of a material work" (263) and to the "metaphysical-aesthetic charm" (265) of the ruin. The latter is a combination of "disharmony, the eternal becoming of the soul struggling against itself, with the satisfaction of form, the firm limitedness, of the work of art" (265). In other words, the metaphysical-aesthetic charm derives from the disharmony of the building corroded by time and the harmony of the work of art, which is now a ruin. The ruin is "the present form of a past life" (265) and, in the case of Tresoldi, one could say that the metaphysical ruin is absent matter perceived as present and affective. In order to create a bridge to the next chapter on affective spaces, I will conclude with Tresoldi's words:

I deeply feel the *charm* of places and I recognize their *expressive potential*. My main interest is the relationship between the different elements of the landscape and how contemporary languages dialogue with each other, building its *emotional structure*. I always spend the right time studying and understanding the characteristics of the site, which become constituent parts of the work. (emphasis added; qtd. in Corboy, par. 15)

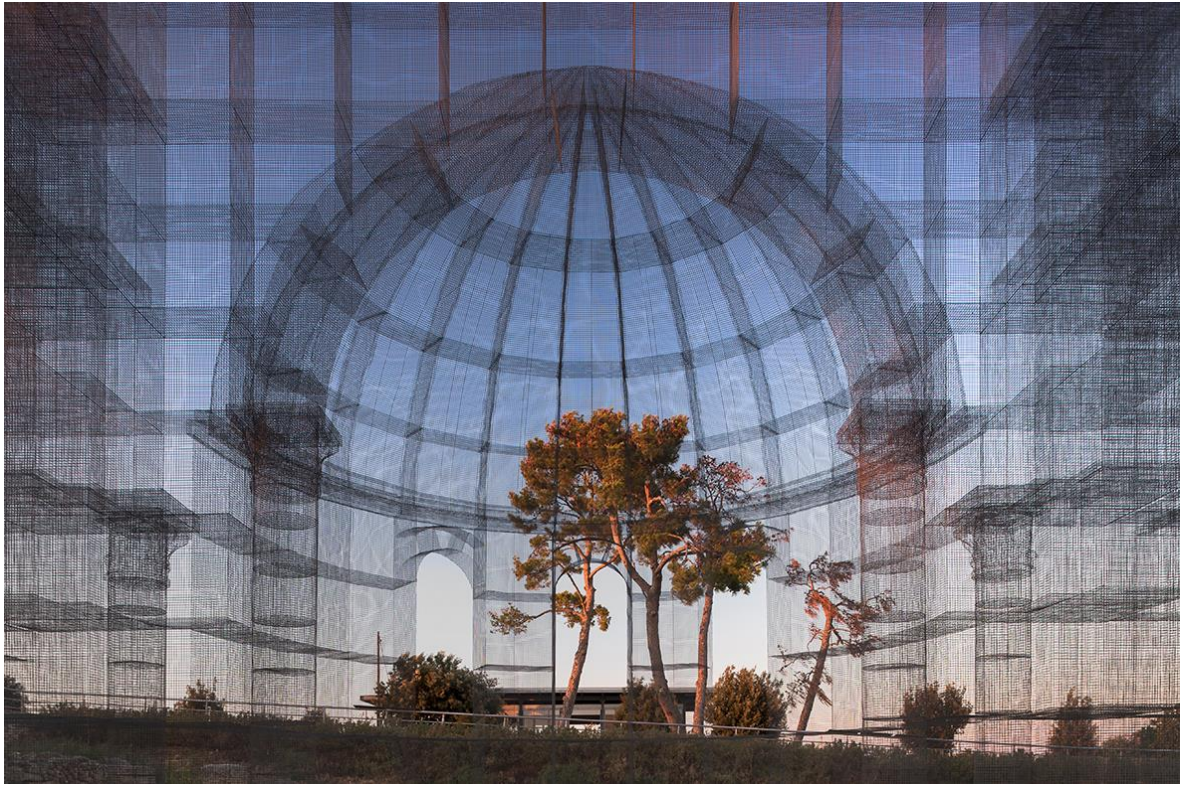


Fig. 7. Roberto Conte. “Basilica di Siponto,” *Edoardo Tresoldi*, 2016,  
[www.edoardotresoldi.com/wp-content/uploads/2018/03/Siponto-59-1-1024x682.jpg](http://www.edoardotresoldi.com/wp-content/uploads/2018/03/Siponto-59-1-1024x682.jpg).

#### CHAPTER FOUR:

#### AFFECTIVE SPACES

Tresoldi’s work on his installations goes far beyond their material fabrication. It starts from the immersion of the artist in the space that will host the installation; the final product is the result of all physical, social, and cultural dynamics that emanate from the material and immaterial components of that space (Cowie, par. 9), with its noises, scents, colours, and habits (Ciminaghi 105). Tresoldi abandons himself to the charm of the ruin, developing an expressive absent matter. The absent matter and the transparency constituting it are the footprints creating emotional “mechanism of trace, of memory” (Tresoldi 38) between Tresoldi’s installations.

Before getting into the analysis of such affective spaces, I want to reiterate the general

definition of affect as described by Gregg and Seigworth, according to which “affect is persistent proof of a body’s never less than ongoing *immersion* in and among the world’s obstinacies and rhythms, its refusals as much as its invitations” (emphasis added; 1). In other words, it is exactly Tresoldi’s and the spectators’ immersion in the space where the installations will be and are that generates affect. Those affective forces “drive us toward movement, toward thought and extension” (1), leaving the spectators overwhelmed by the atmospheres emanated by Tresoldi’s majestic installations.

Considering the Basilica di Siponto further, Tresoldi underlines that the future engagement of the spectators is an integral part of the creative process. In the basilica, Tresoldi initiates a dialogue with the ancient, not aiming to reconstruct the ruin, but to suggest its presence to keep the relations with the hosting landscape intact (qtd. in Giorgi, par. 6). Tresoldi creates a synergy with the observer by letting them be absorbed by his installations, even for a brief moment. The space hosting his installations thus becomes a “felt space” (Böhme 92), illustrated as “the modulation or articulation of bodily sensing itself” (92). In other words, a space is felt when the body senses it affectively, which ties into the notion of “affective atmospheres” (Pink and Sumartojo 17), implying that “space precedes any individual body or subjectivity” (17). The perception of the space (and its atmosphere) is prior to any interpretation of it. However, is this perception merely subjective or is there any essence of a place? Let us trace the affective power of Tresoldi’s installation by looking back at ‘Opera’, ‘Sacral’, and ‘Basilica di Siponto’.

#### “REALIZZARE L’ANIMA DEI LUOGHI”

When observing how Tresoldi’s work is narrated in the press, especially in the Italian one, it is impossible to ignore the concept of *genius loci*. Formulated by the Norwegian architect and architectural theorist Christian Norberg-Schulz in 1980, the *genius loci* takes its name from

the Roman 'genius', each individual's "guardian spirit" (18) which determines "their character or essence" (18), and 'loci', place. Hence, the genius loci is the essence of a place. Elucidated further by De Matteis, the genius loci is "a 'presence' inhabiting places, almost to be understood as a transcendent spirit, not strictly reducible to the physical environment nor pertaining to ordinary temporality" (119-20). The genius loci exists outside time and space, investing a place with an essence. It is the same genius loci that inspires Tresoldi in his perpetual research on the absent matter. Tresoldi is "the artist who constructs the soul of the places" (my trans.; Musillo, par. 2); the sculptor "who challenges the matter, looking for the soul of things" (my trans.; Ezechieli 61). The Basilica di Siponto is the quintessential example of the interpretation of genius loci. The wire mesh basilica animates the archaeological space, offering the spectators an opportunity to experience a three-dimensional space. In fact, "an archaeological space is a space devoid of heights" (my trans.; Pierotti and Nonni 6), but Tresoldi's monumental and majestic installation allows the spectators to navigate the space as if the basilica was still conserving the beauty and integrity of its Early Christian times. The transparency of the wire mesh generates a space that is simultaneously inside and outside, where art, nature and spectators are part of the same composition.

Furthermore, the sacredness of the basilica is intact in the remains of the church and in the towering wire mesh structure. Walking through the phantom basilica, the spectators experience the space like in a memory, still perceiving its sacredness. As Böhme states, "... church spaces remain church spaces, after all, even without liturgical use" (178). The dialogue Tresoldi establishes with the past is so strong that the sacred atmosphere of the basilica seems untouched. As "memory attaches itself to sites" (Nora 22), the space of the Basilica di Siponto carries affective memories expressed by the resurrected ruin of the original church.





Fig. 8. Giacomo Pepe. Sculptures in “Basilica di Siponto,” *Issuu*, 2016, [www.issuu.com/ppanthebrief/docs/santa\\_maria\\_di\\_siponto\\_-\\_booklet](http://www.issuu.com/ppanthebrief/docs/santa_maria_di_siponto_-_booklet).

#### “RACCONTI EMOTIVI”

From the installation of Basilica di Siponto on, Tresoldi’s work became “everyone’s work, a powerful, theatrical place, capable of emotionally involving the wider public” (Giorgi, par. 1). Accessible to everybody, Tresoldi’s installations are lived experiences, and – using the words of the British professor Ben Anderson, concerned of affect and emotion – the affective atmospheres they produce “[become] part of feelings and emotions that may themselves become elements within other atmospheres” (79). Tresoldi’s installations are permeated with feelings and memories of a certain place, blending with the landscape and turning into “racconti emotivi” (Jonna 112), emotional stories. Tresoldi’s visions translate into gestures (112) when the “industrial” (Tudela Rivadeneyra 128) wire mesh takes the shape of (classical) architectures, generating “una experiencia espacial multidimensional, nueva y

contemporánea” (128) – a multidimensional, new and contemporary experience.

Another look at Tresoldi’s ‘Sacral’ can demonstrate how tangible these emotional stories are.

Retracing Dante’s journey through the Inferno, Tresoldi creates an experience that goes beyond the visual part of ‘Sacral’; as part of the exhibition ‘Souls’, ‘Sacral’ embodies not only the Castle of the Great Souls, but also the “body and soul of architecture” (Tresoldi qtd. in Corboy, par. 16). The transparency of ‘Sacral’ fades the physical boundaries of the structure, leaving the spectators to dive in the emotional dimension of spatial experience, which is “hosted in the subject’s felt body, moves [them] through this form of feeling, influenced by the environment’s material and immaterial qualities” (De Matteis 122). Therefore, the space is experienced subjectively by the spectators, who invest it with emotional meanings based on the feelings that the (absent) matter evokes. Using British-Australian scholar Sara Ahmed’s words discussing affect, “We are moved by things” (33), and things become affective depending on the time and the place that they are encountered at. Ahmed continues: “To experience an object as being affective or sensational is to be directed not only toward an object, but to ‘whatever’ is around that object, which includes what is behind the object, the conditions of its arrival” (33). Translating this into Tresoldi’s work, I would argue that what makes Tresoldi’s architectural spaces affective is indeed their transparency and ephemerality.



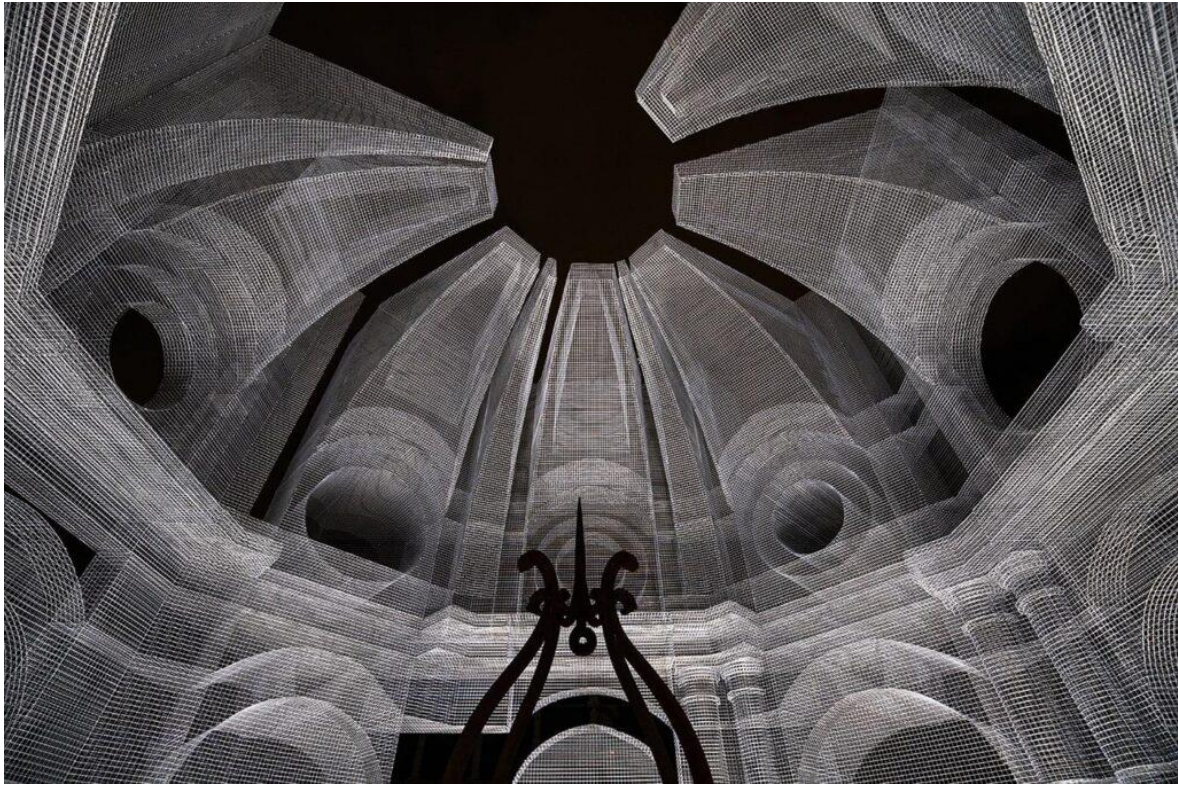


Fig. 9. Roberto Conte, “Sacral,” *Street Art News*, 2021, [www.streetartnews.net/wp-content/uploads/2021/09/241162209\\_392962975523145\\_5294503051735865977\\_n.jpg](http://www.streetartnews.net/wp-content/uploads/2021/09/241162209_392962975523145_5294503051735865977_n.jpg).

#### “TRASFERIRE EMOZIONI”

Tresoldi does not only narrate emotional stories, but also “transfer emotions” (my trans.; Tresoldi qtd. in Jonna 119). The emotional dimension of spatial experience is experienced by the subject who is present in the space, whose body encounters the environment with what the Italian philosopher Tonino Griffero calls “affective tone” (qtd. in De Matteis 93). Griffero defines an affective tone as “a transient quality [of the world], possessing expressive characters becoming accessible to anyone and producing an affective response” (93). Affective tones are as ephemeral as Tresoldi’s architectures; they are present when there is a spectator open to perceive them. While walking through Reggio Calabria’s seafront, the spectator is inevitably part of the imposing columns, which simultaneously disrupt the natural environment with their irregular positioning and coexist in harmony with their surroundings.

‘Opera’ is an immersive installation affected by memory, understood as “the permanence of affective states that are corporeally bound to certain situations and environments” (De Matteis 107). As I have mentioned in the first chapter, ‘Opera’ retraces the Classical civilisations who set foot in Southern Italy, imprinting the territory with their pronounced architectural style. Tresoldi comprehends this Classical past and reinterprets it, producing affective atmospheres, which are transferred from one place to another, from an installation to another. Pink and Sumartojo claim that atmospheres cannot be transferred from place to place, because “in order for atmosphere to be there, and for its status as an experiential phenomenon to continue, it needs to be both made and felt” (76).

However, Tresoldi brings his signature all around the worlds, making visible the invisible absent matter; making tangible the transparent wire mesh; making alive the ruins and the memories that they hold. Despite the uniqueness of each and every encounter with Tresoldi’s works, the artist’s project is an affective work “that can build, transcend, or transport from an intimate experience to a collective one” (Tresoldi 38). Therefore, Tresoldi creates affective atmospheric spaces through his ephemeral installations, illusions of eternity of a romanticised past.

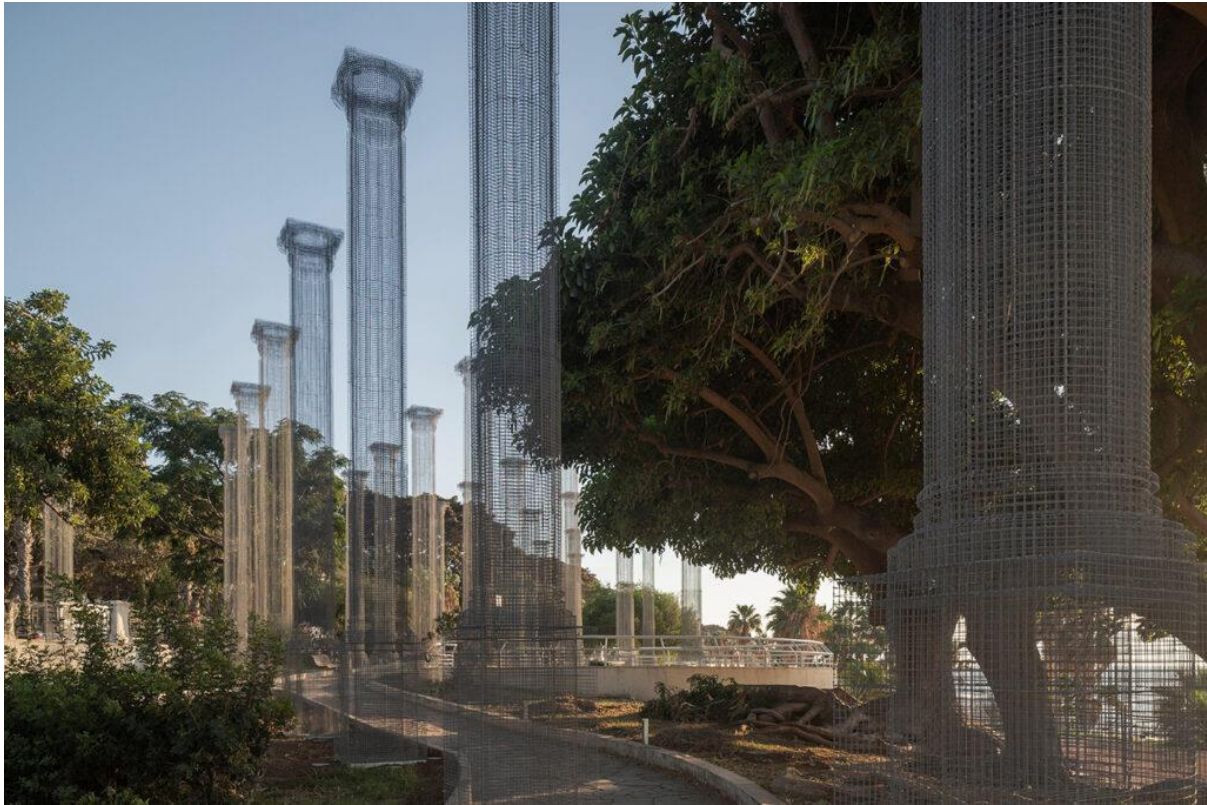


Fig. 10. Roberto Conte. “Opera,” *Edoardo Tresoldi*, 2020, [www.edoardotresoldi.com/wp-content/uploads/2020/09/Edoardo-Tresoldi\\_Opera-%C2%A9-Roberto-Conte\\_3-1024x682.jpg](http://www.edoardotresoldi.com/wp-content/uploads/2020/09/Edoardo-Tresoldi_Opera-%C2%A9-Roberto-Conte_3-1024x682.jpg).

## CONCLUSION

In conclusion, Italian sculptor Edoardo Tresoldi creates majestic wire mesh installations, which produce atmospheric affective spaces through their ephemerality. Starting from Tresoldi’s concept of ‘*materia assente*’, absent matter, I used the words of journalists and media articles’ writers to explore the ways in which Tresoldi’s work is reproduced discursively, delving into the themes of absence, transparency, (metaphysical) ruins, and affective spaces. Employing the theories of Nora, Assmann, Böhme, Pink and Sumartojo, De Matteis, Gregg and Seigworth, and Simmel helped me to look at Tresoldi’s work through the lenses of history, cultural and communicative memory, atmospheres and the experiential world, affect and spaces, and ruins.

Despite the thoroughness of this analysis, Edoardo Tresoldi's work could be analysed further in different ways. Firstly, all the theories mentioned above could be evaluated more in depth, as each of them could be connected to a variety of fields, such as memory studies, phenomenology, ruins, and so on. Secondly, Tresoldi's work could be investigated further by using different research methods than discourse analysis, such as ethnographic research, in order to measure the affective response of people engaging with Tresoldi's work. Moreover, Tresoldi's installations are spread all around the world, and their presence might arise different feelings to the spectators in Abu Dhabi than to the ones in the United States. Therefore, it would be interesting to observe how Tresoldi's work is received in different countries, searching for what unites or differentiates the reactions and interactions of spectators across countries.

Edoardo Tresoldi's work is deeply fascinating, and I hope that this thesis intrigues more researchers and invites them to explore his work further, as Tresoldi continues to embroider wire mesh by hand and make visible the absent matter, producing ephemeral illusions of eternity and atmospheric affective spaces.

# Works cited

- Aloise, Salvatore. "Edoardo Tresoldi, l'artiste de la transparence." *Info Arte*, 8 August 2017, [www.info.arte.tv/fr/edoardo-tresoldi-lartiste-de-la-transparence](http://www.info.arte.tv/fr/edoardo-tresoldi-lartiste-de-la-transparence). Accessed November 2021.
- Anderson, Ben. "Affective Atmospheres." *Emotion, Space and Society*, vol. 2, 2009, pp. 77-81.
- Assmann, Jan. "Communicative and Cultural Memory." *Cultural Memory Studies: An International and Interdisciplinary Handbook*. Astrid Erll and Asgar Nünning (eds). Berlin, New York, 2008, pp. 109-118.
- Azzarello, Nina. "Tresoldi Academy realises wire mesh 'Cerimonia' in the ruins of a former supermarket in Bologna, Italy." *Designboom*, 2 November 2020, [www.designboom.com/art/tresoldi-academy-wire-mesh-cerimonia-bologna-italy-11-02-2020/](http://www.designboom.com/art/tresoldi-academy-wire-mesh-cerimonia-bologna-italy-11-02-2020/). Accessed November 2021.
- Böhme, Gernot. *Atmospheric Architectures: The Aesthetic of Felt Spaces*. Bloomsbury Academic, 2017.
- Böhme, Gernot and Jean-Paul Thibaud. *The Aesthetics of Atmospheres*. Routledge, 2019.
- Ciminaghi, Roberto. "L' 'uomo d'acciaio' che intreccia i fili per le sue sculture trasparenti." *D Lui*, vol. 5, no. 1, 2018, pp. 102-105, [www.edoardotresoldi.com/wp-content/uploads/2018/03/dlui-repubblica.pdf](http://www.edoardotresoldi.com/wp-content/uploads/2018/03/dlui-repubblica.pdf). Accessed November 2021.
- Corboy, Peter. "Edoardo Tresoldi interview: capturing the poetry of absence with wire mesh." *Designboom*, 8 January 2018, [www.designboom.com/art/edoardo-tresoldi-interview-wire-mesh-sculpture-01-08-2018/](http://www.designboom.com/art/edoardo-tresoldi-interview-wire-mesh-sculpture-01-08-2018/). Accessed November 2021.



- Cowie, Alix-Rose. "Edoardo Tresoldi: I immerse myself in the place and try to understand it." *WePresent*, retrieved in November 2021, [www.wepresent.wetransfer.com/story/edoardo-tresoldi/](http://www.wepresent.wetransfer.com/story/edoardo-tresoldi/). Accessed November 2021.
- Degori, Rosella. "Edoardo Tresoldi builds a spectral ruin at Italy's Arte Sella museum." *The Spaces*, retrieved in November 2021, [www.thespaces.com/edoardo-tresoldi-builds-a-spectral-ruin-at-italys-arte-sella-museum/](http://www.thespaces.com/edoardo-tresoldi-builds-a-spectral-ruin-at-italys-arte-sella-museum/). Accessed November 2021.
- De Matteis, Federico. *Affective Spaces: Architecture and the Living Body*. Routledge, 2020.
- "Edoardo Tresoldi e le rovine metafisiche | SUPPOSTE DI ARCHITETTURA ep. 22." *YouTube*, uploaded by Ederake, 2019, [www.youtube.be/HNsiehvq3bU](http://www.youtube.be/HNsiehvq3bU). Accessed November 2021.
- Ezechieli, Carlo. "Spazio e Materia: Conversazione con Edoardo Tresoldi; Labics, due progetti per due concorsi." *ioArch*, vol. 82, no. 13, 2019, [www.edoardotresoldi.com/wp-content/uploads/2019/07/IOARCH\\_07.2019.pdf](http://www.edoardotresoldi.com/wp-content/uploads/2019/07/IOARCH_07.2019.pdf). Accessed November 2021.
- Falcone, Michele. "Cattedrali metalliche." *Corriere della Sera*, 26 May 2017, [www.living.corriere.it/tendenze/extra/cattedrali-metalliche-edoardo-tresoldi/](http://www.living.corriere.it/tendenze/extra/cattedrali-metalliche-edoardo-tresoldi/). Accessed November 2021.
- Forssmann, Alec. "Una basílica fantasmagórica provoca asombro en Italia." *Historia National Geographic*, 20 April 2019, [www.historia.nationalgeographic.com.es/a/basilica-fantasmagorica-provoca-asombro-italia\\_10295](http://www.historia.nationalgeographic.com.es/a/basilica-fantasmagorica-provoca-asombro-italia_10295). Accessed November 2021.
- Giancotti, Flora. "L'artista del 'Collezionista di Venti.'" *Archis Loci*, 14 January 2018, [www.archisloci.com/2018/01/lartista-del-collezionista-di-venti.html](http://www.archisloci.com/2018/01/lartista-del-collezionista-di-venti.html). Accessed November 2021.

- Giorgi, Emilia. "Edoardo Tresoldi, l'uomo che ha stregato il mondo (e Forbes) con le sue cattedrali metalliche." *La Repubblica*, 15 May 2017, [www.repubblica.it/cultura/2017/05/15/news/edoardo\\_tresoldi-162340465/#gallery-slider=162331629](http://www.repubblica.it/cultura/2017/05/15/news/edoardo_tresoldi-162340465/#gallery-slider=162331629). Accessed November 2021.
- Gregg, Melissa and Gregory J. Seigworth, editors. *The Affect Theory Reader*. Duke University Press, 2010.
- Han, Semi. "Edoardo Tresoldi creates ethereal wire mesh sculpture at Arte Sella." *Dezeen*, 23 September 2019, [www.dezeen.com/2019/09/23/simbiosi-edoardo-tresoldi-sculpture-arte-sella-italy/](http://www.dezeen.com/2019/09/23/simbiosi-edoardo-tresoldi-sculpture-arte-sella-italy/). Accessed November 2021.
- Han, Semi. "Gharfa is a multi-sensory pavilion in Riyadh by Edoardo Tresoldi's Studio Studio Studio lab." *Dezeen*, 10 January 2020, [www.dezeen.com/2020/01/10/gharfa-pavilion-edoardo-tresoldi-studio-studio-studio-saudi-arabia/](http://www.dezeen.com/2020/01/10/gharfa-pavilion-edoardo-tresoldi-studio-studio-studio-saudi-arabia/). Accessed November 2021.
- Jonna, Marina. "Edoardo Tresoldi: Le infinite forme dell'invisibile." *Icon Design*, November 2018, [www.edoardotresoldi.com/wp-content/uploads/2018/12/Le-infinite-forme-dell%E2%80%99invisibile\\_icon\\_Design.pdf](http://www.edoardotresoldi.com/wp-content/uploads/2018/12/Le-infinite-forme-dell%E2%80%99invisibile_icon_Design.pdf). Accessed November 2021.
- Lloyd-Smith, Harriet. "Live wire: Edoardo Tresoldi's mesmerising mesh installation in Italy." *Wallpaper*, 29 September 2020, [www.wallpaper.com/art/edoardo-tresoldi-opera-installation-reggio-calabria-italy](http://www.wallpaper.com/art/edoardo-tresoldi-opera-installation-reggio-calabria-italy). Accessed November 2021.
- Lucchi, Michele De. "Contamination. Fertilisation. Interdisciplinarity." *Domus*, n. 1027, 2018, pp. 38-39, [www.edoardotresoldi.com/wp-content/uploads/2018/09/DOMUS\\_September\\_2018.pdf](http://www.edoardotresoldi.com/wp-content/uploads/2018/09/DOMUS_September_2018.pdf). Accessed November 2021.
- Mairs, Jessica. "Edoardo Tresoldi uses wire mesh to reconstruct ancient Roman church in Italy." *Dezeen*, 6 April 2016, [www.dezeen.com/2016/04/06/edoardo-tresoldi-wire-mesh-installation-ancient-roman-church-italy/](http://www.dezeen.com/2016/04/06/edoardo-tresoldi-wire-mesh-installation-ancient-roman-church-italy/). Accessed November 2021.

- Merchant, Tasneem. "Castles In The Air." *Decor Buzz*, August-September 2017, [www.edoardotresoldi.com/wp-content/uploads/2018/03/Elle\\_Decor\\_India\\_august\\_september\\_2017.pdf](http://www.edoardotresoldi.com/wp-content/uploads/2018/03/Elle_Decor_India_august_september_2017.pdf). Accessed November 2021.
- Musillo, Alessia. "La nuova 'Opera' di Edoardo Tresoldi a Reggio Calabria, o di come la scultura diventi parte del paesaggio." *Elle Decor*, 13 September 2020, [www.elledecor.com/it/people/a33949200/edoardo-tresoldi-chi-e-opera-lungomare-calabria/](http://www.elledecor.com/it/people/a33949200/edoardo-tresoldi-chi-e-opera-lungomare-calabria/). Accessed November 2021.
- Nora, Pierre. "Between Memory and History: *Les Lieux de Mémoire*." Trans. Marc Roudebush, *Representations*, vol. 26, 1989, pp. 7-24.
- Norberg-Schulz, Christian. *Genius Loci: Towards a Phenomenology of Architecture*. Academy Editions London, 1980.
- Pallavi Mehra, Par. "L'installation métallique d'Edoardo Tresoldi à Rome." *AD Magazine*, 19 October 2020, [www.admagazine.fr/architecture/actualite-architecture/diaporama/linstallation-metallique-dedoardo-tresoldi-a-rome/60995?utm\\_medium=Social&utm\\_source=Facebook&fbclid=IwAR3hvssSasdTaxrfFJRzLMY\\_hYjgio979O7jQF66YEvOZqrMAlkKw2YdXjg#Echobox=160311545](http://www.admagazine.fr/architecture/actualite-architecture/diaporama/linstallation-metallique-dedoardo-tresoldi-a-rome/60995?utm_medium=Social&utm_source=Facebook&fbclid=IwAR3hvssSasdTaxrfFJRzLMY_hYjgio979O7jQF66YEvOZqrMAlkKw2YdXjg#Echobox=160311545). Accessed November 2021.
- Pierotti, Paola and Andrea Nonni. *Dove l'arte ricostruisce il tempo: Il parco archeologico di Santa Maria di Siponto. Un modello di valorizzazione a Manfredonia*. Roma: PPAN, 2016. [www.issuu.com/ppanthebrief/docs/santa\\_maria\\_di\\_siponto\\_-\\_booklet](http://www.issuu.com/ppanthebrief/docs/santa_maria_di_siponto_-_booklet). Accessed November 2021.
- Pownall, Augusta. "Edoardo Tresoldi installs wire mesh sculpture on roof of Barcelona building." *Dezeen*, 13 December 2018, [www.dezeen.com/2018/12/13/edoardo-tresoldi-limes-barcelona-installation/](http://www.dezeen.com/2018/12/13/edoardo-tresoldi-limes-barcelona-installation/). Accessed November 2021.



- Ravenscroft, Tom. "Edoardo Tresoldi installs 46 wire mesh columns on Italian coast." *Dezeen*, 17 September 2020, [www.dezeen.com/2020/09/17/edoardo-tresoldi-wire-mesh-columns-opera-reggio-calabria/](http://www.dezeen.com/2020/09/17/edoardo-tresoldi-wire-mesh-columns-opera-reggio-calabria/). Accessed November 2021.
- "'Sacral' by Edoardo Tresoldi in Ravenna, Italy." *Street Art News*, 6 September 2021, [www.streetartnews.net/2021/09/sacral-by-edoardo-tresoldi-in-ravenna-italy.html](http://www.streetartnews.net/2021/09/sacral-by-edoardo-tresoldi-in-ravenna-italy.html).
- Simmel, Georg. "The Ruin." *Philosophische Kultur: Gesammelte Essays*, 1911.
- Pink, Sarah and Shanti Sumartojo. *Atmospheres and the Experiential World: Theory and Methods*. Routledge, 2019.
- Taka, Tomo. "Artist Edoardo Tresoldi creates a phantom basilica in Italy's Puglia." *The Spaces*, retrieved in November 2021, [www.thespaces.com/artist-edoardo-tresoldi-creates-a-phantom-basilica-in-italys-puglia/](http://www.thespaces.com/artist-edoardo-tresoldi-creates-a-phantom-basilica-in-italys-puglia/). Accessed November 2021.
- Tresoldi, Edoardo. "Edoardo Tresoldi e l'Eteronomia dell'Architettura." *TECHNE: Journal of Technology for Architecture and Environment*, vol. 21, 2021, pp. 37-43. doi:10.36253/techne-11000.
- Tucker, Emma. "Dante's 'noble castle' comes to life in Ravenna." *The Spaces*, retrieved in November 2021, [www.thespaces.com/dantes-noble-castle-comes-to-life-in-ravenna/](http://www.thespaces.com/dantes-noble-castle-comes-to-life-in-ravenna/). Accessed November 2021.
- Tudela Rivadeneyra, Elena. "La inmaterialidad como experiencia artística espacial." *Capitel*, no. 13, July 2018, pp. 128-131, [www.edoardotresoldi.com/wp-content/uploads/2018/09/CAPITEL\\_MAGAZINE\\_August\\_2018.pdf](http://www.edoardotresoldi.com/wp-content/uploads/2018/09/CAPITEL_MAGAZINE_August_2018.pdf). Accessed November 2021.
- Wood, Betty. "Edoardo Tresoldi builds ghostly arches in the desert at Coachella Festival." *The Spaces*, retrieved in November 2021, [www.thespaces.com/edoardo-tresoldi-builds-ghostly-arches-in-the-desert-at-coachella-festival/](http://www.thespaces.com/edoardo-tresoldi-builds-ghostly-arches-in-the-desert-at-coachella-festival/). Accessed November 2021.