

## PLAYFUL ALLIANCES TO RE-SIGNIFY SPACE

The insights of Gaspare Como stem from a mental encyclopedia of objects that reference his childhood, gradually enriched by pieces of his lived experience.

A very personal encyclopedia with a fantastical and nostalgic character, which seeks to exorcise a certain mental weight, both private and collective, and which is fruitfully transformed by the lightness and brightness of white plaster and by the inserts of soft, colorful textile.

In this tension between solidity and malleability, between the inertia of plaster and the flexibility of textile, moves the artist's tentacular thinking, echoing the concept of *becoming-with* theorized by Donna Haraway. His lamps are not finished objects, but living, mutating entities - porous bodies capable of establishing bonds with those who touch them, bend them, transform them. Sensitive appendages that build alliances between materials and people, between memory and space. Like sticky tentacles, Como's objects extend outward, suggesting a form of embodied, cooperative, relational knowledge.

The elongated and flexible forms allude to exploratory limbs, capable of probing a vast repertoire of memories and perceptions, offering a space in which to immerse oneself and rediscover a childlike gaze and posture from which to engage with the environment. Childlike curiosity becomes a crucial mechanism for subverting the atrophy of the everyday. It is here that play is envisioned as a primary form of knowledge, a creative process, an opening to possibility. Gaspare Como's lamps are ductile, malleable objects - offered as tools for storytelling. They stimulate the imagination by initiating a direct, physical relationship.

The relationship established with an object - its atmospheric effect, its use, its material characteristics, the sensations emerging from contact with it - is central to the *making special behavior*, to borrow one of the key concepts from the ethological approach of American scholar Ellen Dissanayake. From this perspective, art is not a product but a behavior tied to care, ritual, and communication - a mode of reworking aspects of human experience through specific operations. It is an attitude that manifests in the gesture of bending a lamp, tilting it, listening to its visual and tactile response. These are not merely design objects, but behaviors triggered, rituals that transform the everyday.

Each of Como's works is thus an interactive sculpture in constant metamorphosis, where the value lies not in the outcome, but in the process, in the object's capacity to be transformed through the actions of others. In this reciprocity, design merges with pedagogy, sculpture with memory, function with imagination.

**Ciavuru**, meaning "scent" in Sicilian, is the title that encapsulates the olfactory and emotional core of this collection. These works draw on past social and sensory dynamics, reactivating them with a grammar that rejects sterile rationality, offering instead permeable objects imbued with history and intimacy. Scent thus becomes a trace of collective memory, not nostalgia, but transformative action.

Como's work invites us to recalibrate our gaze upon the object, on how we live with it and inhabit space through it. It is a sentimental education in matter and form - one that takes root and enables a redirection of the ordinary present, softening its sterility and shadows.